

## SPRING 2021 UNDERGRADUATE COURSES

English major requirements can be found here:  
<http://catalog.ku.edu/liberal-arts-sciences/english/ba-bgs-english/#requirementstext>

and English minor requirements here:  
<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirementstext>

KU Core requirements can be found here:  
<https://kucore.ku.edu/fulfilling-core->

If you are majoring or minoring in English – or planning to do so – the English Department **STRONGLY RECOMMENDS** that you consult with **English Academic Advisor, JD Smith**, to better understand your options and maximize efficiency as you seek to fulfill KU Core and English Department requirements. JD Smith’s office is 3001P Wescoe. His e-mail is [jdsmith@ku.edu](mailto:jdsmith@ku.edu). You are also welcome to contact Department of English Director of Undergraduate Studies, Darren Canady, or Associate Director of Undergraduate Studies, Mary Klayder. Darren Canady’s office is 3001L Wescoe. His email is [canady@ku.edu](mailto:canady@ku.edu). Mary Klayder’s office is 3059 Wescoe. Her email is [mklayder@ku.edu](mailto:mklayder@ku.edu).

**ENGL 105 Freshman Honors English: Plagues & Pandemics in Literature. Instr. Elliott D.** Something that is on all our minds currently is the coronavirus pandemic. Of course, this is not the first such epidemic; there have been many epidemics in history, as well as fears about contagion and infection. In this course, we will study stories about epidemics and plagues from several different periods of time, focusing particularly on how people respond to them. Classroom time will be devoted to discussion of these works and to developing critical reading and writing skills. You will write 5 short papers for this course. There will be opportunities for revision and also peer reviews and pre-writing exercises to help you develop your ideas and express them as effectively as possible. Readings will include stories from Boccaccio’s *The Decameron*, Connie Willis’s *Doomsday Book*, excerpts from Daniel Defoe’s *Journal of a Plague Year*, Naomi Wallace’s *One Flea Spare*, Edgar Allan Poe’s “The Masque of the Red Death,” excerpts from Mary Seacole’s *The Wonderful Adventures of Mrs. Seacole in Many Lands*, Camus’ *The Plague*, and St. John Mandel’s *Station Eleven* (many of these texts will be online or in Blackboard).

**ENGL 105 Freshman Honors English. Instr. Klayder.** The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between them as depicted in a great variety of literature. The work will consist of three critical papers, a final, a written project, and several short writing assignments. Class will emphasize discussion of the literature and related materials. Texts for the course: Selected poetry (handouts and internet); Lawn, *40 Short Stories*; Marlowe, *Doctor Faustus*; Shelley, *Frankenstein*; Morrison, *Song of Solomon*; Marquez, *One Hundred Years of Solitude*; Power, *The Grass Dancer*; Fadiman, *The Spirit Catches You and You Fall Down*.

**ENGL 105 Freshman Honors English: Modern Medievalism. Instr. Schieberle.** Why does medieval literature remain such popular fodder for modern adaptations? What medieval texts and topics led to works by Tolkien, G. R. R. Martin, and Margaret Atwood? This course uses medieval texts (in modern translations) and selected short modern adaptations to examine what it means to adapt foundational stories into works for new audiences. Coursework will consist of two short essays, one longer essay, and several short writing assignments, some involving creative and playful approaches; there will be occasional quizzes and, I hope, frequent lively discussions. Texts: Heaney, *Beowulf*; various King Arthur and Merlin narratives; two medieval werewolf stories; Atwood, “Impatient Griselda”; selected excerpts from modern film and TV adaptations. We will use these works to practice writing in a variety of genres, including a traditional essay, a review of an adaptation, and a researched essay. Course requirements will also include class participation and short, informal assignments that lead up to the major essays.

**ENGL 203 Topics in Reading and Writing: Introduction to Animal Studies. Instr. Chakraborty.** Why do animals matter? It’s a question that more and more people are asking these days – either because we are currently undergoing what some call the sixth mass extinction, or because of the unthinking prevalence of factory farming, or even thanks to scientific evidence that confirms that animals possess many of the attributes that humans do, in differing degrees of proficiency. To think about animals is to question some of our most fundamental assumptions regarding our place on Earth, and ethics. Animals occupy a very difficult position in our imaginations – we eat animals even as we are affectionate towards them; we write animal poems even as we shun them; they are everywhere and nowhere in our thoughts. How do we make sense of this paradox? And what does it mean to take the animal *literally*, and not just as metaphor or symbol? What pressures do animals exert on our thinking and on our arts? This course is designed to introduce students to some texts of diverse media and genres which raise such questions, if not answer them definitively. Throughout the class we will focus not just on the texts themselves, but also on current affairs and the role that animals play in our daily lives and human politics.

**ENGL 203 Topics in Reading and Writing: Rock and Rap Writing. Instr. Ellis.** Once dismissed as the inarticulate utterances of adolescents, rock music has emerged into a modern art form, complete with its own industry of written works. Songwriting developments in the 1950s and 60s inspired distinct critical analyses and later other sub-genres such as musician memoirs and subculture studies. Today, these are all staples of our popular literature. The addition of rap and hip-hop to rock culture in the 1970s expanded the range of rock writings, introducing previously marginalized voices with new rhetorical methods and appeals. The quizzes, analytical and creative essays assigned in this class will revolve around the books, essays, films, videos, and songs we study. In addition, students will be expected to research, write, and present a research paper that focuses on a rock and/or rap writing of their own choice. Required Texts/Resources: Dylan, Bob. *Chronicles*, Volume One, Hebdige, Dick. *Subculture: The Meaning of Style*, Handbook materials, located in “Course Documents” of Blackboard, CAL. (KU English Department). Selected critical essays, lyrics, and videos will be available on Blackboard. Local resources, including the fanzine collection at the Spencer Research Library, will also be incorporated into the course.

**ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Kostopolus. Online 1-25-3/19.** Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

**ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Kostopolus Online 3/22-5/14** Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials

**ENGL 203 Topics in Reading and Writing: Writing with Objects. Instr Wacker.** Upcycling, thrifting, Zach King YouTube videos, TikTok challenges like #DJatHome or #FlipTheSwitch—What do they have in common? They are all evidence of how people can find new ways of looking at the objects around them. Our material culture consists of all objects produced or used by humans—Amazon purchases, leaf piles, potholes, and family-sized boxes of Cheez-Its included. This course is all about seeing, wondering, and calling attention to the often-overlooked parts of our everyday lives: the things we usually notice and the things we usually don't. Whether we're thinking about them or not, objects have rhetorical agency. In other words, they influence what we say, what we do, what we buy, what we believe, and how we create and communicate. If you counted, how many objects surround you? How many are you wearing? How many do you carry with you in a bag, a wallet, or your pockets? How many of them did you buy and how many did someone buy for you? How many of these objects do you think matter? What are they worth? In this class, students will create a diverse portfolio of compositions that attempt to address these questions. Assignments & lessons will focus on popular and

material culture, rhetorical agency, and their influence on writing. Students will analyze and create a variety of communication forms, such as multimedia projects, explorative essays, and short research papers.

**ENGL 203 Topics in Reading and Writing: Literature of Sports. Instr. Wedge.** In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (50%), and a comprehensive Final (20%). Homework (30%) includes group work and short writing assignments. Class participation is also of considerable importance. **TEXTS:** Eric Greenberg, *The Celebrant*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; August Wilson, *Fences*; F.X. Toole, *Million Dollar Baby*; H.G. Bissinger, *Friday Night Lights*.

**ENGL 205 Freshman Sophomore Proseminar: Ways of Seeing. Instr. Klayder.** The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, race, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. In addition to literary texts, we will look at how other disciplines intersect with literature regarding these issues. There will be three critical papers, a final exam, a perception project, and assorted playful response assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*; and selected essays and poetry handouts.

**ENGL 205 Freshman Sophomore Proseminar: Imagining a Better World. Instr. Neill.** The word “utopia” names a fantastical, often dreamed, necessarily impossible world. As we face new and familiar forms of social breakdown, climate catastrophe, and an ever-widening wealth gap, the idea of building a society from scratch so that all its members may flourish might seem enormously hopeful, unrealizable, or both. This course will study depictions of utopian community in literature, film, and other media. We will consider such things as the power of utopian imagination for engineering social change, the conditions that utopias aim to transform and the inherent contradictions that hamper them, and the possibilities and dangers unleashed through utopian thought. In addition to short weekly homework assignments, you will write 3 papers and a final project in which you will design a utopia and offer a critical reflection on another. Texts: Sir Thomas More, *Utopia*; William Morris, *News from Nowhere*; Toni Morrison, *Paradise*; Amitav Ghosh, *The Hungry Tide*; Ryan Coogler, *Black Panther*; John Pilger, *Utopia*; podcasts and other items.

**ENGL 209 Introduction to Fiction. Instr. Daldorph.** In this Introduction to Fiction class we will be looking at both short stories and novels and exploring the techniques and conventions of fiction. We will be looking at the works of some established writers such as F. Scott Fitzgerald and James Baldwin, and also looking at the

works of some contemporary writers. The class will also offer opportunity for your own fiction writing.

**ENGL 209 Introduction to Fiction. Instr. Jacobo. Online 1/25-3/19.** In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam. Required Text: Bausch, Richard. *The Norton Anthology of Fiction*.

**ENGL 209 Introduction to Fiction. Instr. Jacobo. Online 3/22-5/14.** In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam. Required Text: Bausch, Richard. *The Norton Anthology of Fiction*.

**ENGL 210 Introduction to Poetry. Instr. Burdge.** What is poetry? And why should it matter to us? What use are fancy words and worn-out metaphors in an age of fast-paced technological change, social unrest, and environmental devastation? In this course, we will explore poetry as a powerful way of seeing and being, cultivating important modes of thought and feeling that help us to better understand ourselves, each other, and our world. We will engage deeply with the poetic tradition in English, focusing in particular on the contested definition of "poetry" itself, while also learning the basic tools that will help us to read, appreciate, and fall in love with poems. Major assignments will include a personal letter about a poem; an interpretive analysis; and a work of creative nonfiction that combines interpretation and personal response. Low-stakes assignments will include daily quizzes on course readings as well as short exercises in annotation, interpretation, and analysis. Group activities and in-class discussions will create a supportive environment for exploring together our rich and varied experiences with poetry.

**ENGL 210 Introduction to Poetry. Instr. S. Johnson.** Poetry is strange, really strange, because poets use language in ways that most of us do not typically encounter, and that is exciting because poems can open doors to unfamiliar ways of seeing and experiencing our world. This is an introductory course, so in order to get comfortable with poetry we will begin with contemporary poems, written by still

living poets, and with the basics of close reading. Once familiar with ways contemporary poets play with language and imagery, and once we have some understanding of the oddities and quirks of poems, we will explore why they and the poets who came before them write in this form in the first place. We will read a wide variety of poets and poems so you can see how rich and diverse the tradition is, and you will learn how to write about them to better appreciate their craft and artistry. In addition to determining what poetry speaks to you, you will have the opportunity to argue and to praise; to analyze and to interpret; and to read, think, and write in ways academic and creative about the strange creations you encounter in this class.

**ENGL 220 Introduction to Creative Writing. Instr. Baltazar.** This is primarily a studio-based class in which students will produce writing in multiple genres (poetry, fiction, creative nonfiction). Critical reading of contemporary creative work and theory of craft will help students identify, analyze, and employ relevant forms and techniques to their own work. At the end of the semester, each student will have a portfolio of revised writings in each genre.

**ENGL 220 Introduction to Creative Writing. Instr. Favicchia.** In this course, students will both read and write across multiple genres, including fiction, poetry, creative nonfiction, plays, and even hybrid and experimental forms. Close, analytical readings will be used to develop an understanding of the genres, their conventions, and the creative writing process before moving into the studio component of the class. In addition to studying genre, a large portion of this class will be devoted to giving students the opportunity to produce and workshop their own creative work. They will both practice writing across various genres as well as explore writing hybrid and experimental forms. Workshops with the whole class will emphasize constructive criticism while providing a supportive and informative environment in which to experiment and receive valuable feedback. At the end of the semester, students will turn in a portfolio comprised of revisions of the work they wrote throughout the semester informed by the feedback they received during workshops. Some authors we may look to who both exemplify the various genres as well as experiment with them include George Saunders, Aimee Bender, Rupi Kaur, Kate Bernheimer, Danez Smith, Sandra Cisneros, Ntozake Shange, Lynn Nottage, and more. Students will also have the opportunity to introduce the class to some of their own favorite authors writing across the genres.

**ENGL 220 Introduction to Creative Writing. Instr. Sparrow.** In this class, you will be introduced to creative writing as a practice. As one of my mentors, Kathleen Rooney, has said (along with practically all of this course description), the process of learning to write creatively is twofold: first, you learn by careful observation how creative writing works; second, you take a crack at doing it yourself. As writers, we are inevitably the product of what we have read and how we have read it. T.S. Eliot writes "You cannot value [a writer] alone; you must set him, for contrast and comparison, among the dead." Our first objective here is to start gaining the tools to become skilled readers of the writing of others: to read closely and broad-mindedly, to develop a critical vocabulary for talking about the discoveries we make. We will strive to read as writers, with an eye toward understanding what texts are trying to do and how they are trying to do it. Our second objective is to apply what we've learned by composing creative work of our own. Some of the writing that we'll do for this course will be in response to specific prompts; some will not. Since this is an introductory course,

producing polished, potentially publishable work will not and should not be a priority. This is an opportunity for us to learn something unexpected about our interests and abilities as writers. As your instructor, I will do my best to create and maintain an environment in which we can all feel safe enough to challenge ourselves. On several occasions during the semester, you will have the opportunity to share and comment on the work of your fellow students, and to receive in turn their comments on your work. (At its most formal, this process is known as "workshopping.") Because we stand to learn at least as much from critiquing the writing of our peers as we do from having our own work critiqued, we will devote a great deal of serious attention to this process. You will also learn that the capacity to think critically about our work doesn't do us much good without a strategy to implement those ideas for improvement; that means this course will also emphasize the process of revision. Over the course of the semester you will study—from a writer's perspective—the four major traditional genres of creative writing. In the interest of managing time wisely, and of finishing the semester with as solid a skill-set as possible, I'll emphasize aspects of writing that are applicable across multiple genres, as well as some—the use of precise and dynamic language, for instance, or of vivid and convincing description—that are applicable to all of them.

**ENGL 300 Introduction to English Studies. Instr. Crawford-Parker.** Where do texts come from? What kinds of relationships do they have with each other? How do writers relate across texts and across time? English 300 will introduce students to the main methods and areas of English studies by examining how texts relate—how they rewrite, retell, steal from each other. Pondering these relationships will allow us to contemplate the conditions of reading and writing across genres and rhetorical situations. They help us think about what it means for a text to be fictional, poetic, persuasive, convincing, creative, engaging, boring, or even true. Students will write three papers as well as a number of shorter assignments, prepare a portfolio, comment on readings in Teams, and create a short presentation. Students will finish the course with a fuller sense of what it means to be an English major or minor. **In this class, as in all sections of ENGL 300, we will practice the main methods of interpretation and analysis across English sub-fields, including close reading, rhetorical analysis, and reading for craft, and we will engage in the different kinds of writing in English studies. We will also learn about research in English and discover what courses, opportunities, and career pathways are available for English majors and minors.**

**ENGL 309 The British Novel. Instr. Rowland.** This course will follow the development of the British novel from the late 18<sup>th</sup> century to the early 20<sup>th</sup> century, paying attention to how the novel as a genre came up with new strategies to represent character, model social interactions, create realistic worlds, deliver emotional experiences, grapple with both contemporary and enduring moral issues, and plot compelling stories. We will read representative novels by such authors as Daniel Defoe, Jane Austen, Charlotte Brontë, and E. M. Forster. Reading quizzes and short papers will be required throughout the semester.

**ENGL 312 Major British Writers to 1800. Instr. Schieberle.** This course surveys British literature from the Old English period through the 18th century. We will emphasize comprehensive and careful reading to develop an understanding of the English literary tradition. Readings will include *Beowulf*; *Sir Gawain and the Green*

*Knight*; selections from Chaucer's *Canterbury Tales*; Webster's *The Duchess of Malfi*; Marlowe's *Tragical History of Doctor Faustus*; and Swift's "A Modest Proposal," among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays, midterm, and final exam.

**ENGL 318 Topics in American Literature since 1865: Short Story Masterpieces. Instr. Fowler.** This class will focus on a particular genre, the short story, and will trace the development of the short story through the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries. We will look at both changes in technique and theme as they are reflected in literary movements like romanticism, realism, naturalism, feminism, modernism, and post-modernism. In particular, we will examine issues of race, gender, ethnicity, and identity as they are constructed in the texts of writers of different genders and ethnicities, and a goal of the course will be to further develop students' close reading skills. Course requirements will include: two papers (each approximately 6-7 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. The text for the course is the *Norton Anthology of Short Fiction* (shorter 8<sup>th</sup> edition).

**ENGL 320 American Literature I. Instr. Harrington** This class is designed to introduce you to literature and letters in the territory that is now the United States, from the first European-Indigenous contact to the end of the US Civil War. "Literature" is commonly understood to mean poems, essays, plays, and fiction. By "letters," I mean sermons, speeches, historical accounts, as well as literal letters. We will approach these writings as personal responses to broader historical events and to struggles between different cultures and philosophies. The course is designed to leave you with a broad knowledge of early US American literature and culture; but it also will help you hone your reading, writing, and speaking skills. We will use the *Norton Anthology of American Literature*, 9<sup>th</sup> edition, Package One. We will also read a history book, Howard Zinn's *A People's History of the United States*, to provide some context.

**ENGL 322 American Literature II 1865-Present. Instr. Dennis.** This survey will examine key literary and cultural movements in United States literature following the Civil War, providing students a framework for exploring: realism, modernism, the Harlem Renaissance, postmodernism. Through close textual analysis of content and form of major U.S. writers, we will investigate relevant themes related to crafting an "American" identity, including immigration, nationalism, and migration, among others. As we read poetry, short stories, and select novels, we will also examine relevant historical documents and artifacts (art, music, for example.) Students can expect to engage with representations of identity, including but not limited to: gender, race, and sexuality.

**ENGL 325 Recent Popular Literature. Instr. Hardison.** This course will explore African American life and culture by examining critically acclaimed novels, best sellers, and works of popular interest by Black writers. The class will discuss selected contemporary authors and their works in the context of their moment of cultural production as well as their public reception. In terms of the latter, the class will consider books that garner critical praise and commercial success, as manifest in winning the National Book Award, Pulitzer Prize, Booker Prize, or Nebula Award, for example,

or inclusion on the *New York Times* Best Sellers or Oprah's Book Club lists. By studying the critically engaged and the widely read, the class will examine how literary novels and popular genres, such as romance and detective fiction, engage themes characteristic of African American literature broadly, and it will think about how scholars and readers define the tradition. Selected authors will include Octavia Butler, Tayari Jones, Walter Mosley, Jesmyn Ward, and Colson Whitehead. Finally, assignments will include quizzes, group presentations, analytical papers, and discussion board posts, and the final paper for the course may require some scholarly research.

**ENGL 326 Introduction to African Literature. Instr. Santangelo.** This course introduces students to the riches and richness of African literature. The readings include poetry, drama, and fiction by prominent writers and from a wide range of countries including Nigeria, Ghana, Uganda, Kenya, and Zimbabwe. Authors include now canonical figures such as Chinua Achebe, Ngugi wa Thiong'o, and Tsitsi Dangarembga. However, we will also focus on younger writers such as Chimamanda Adichie, Doreen Baingana, and Dinaw Mengestu. Students explore commonalities and differences among the texts in relation to issues such as: colonialism, problems of governance, crises such as AIDS and environmental collapse, cultural conflict, and the influence of African oral traditions, religions, and philosophy. However, the goals of the class include not only an introduction to African literature but also a critical examination of conceptions of Africa and the continent's connections with the rest of the world (especially the U.S.). Prior background in African literature or African studies is not required for this course.

**English 328: Literature and Film: Literature of Sports. Instr. Wedge. Edwards.** This course will examine works of sport literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain "Hollywood" endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*Fences*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby*. Required coursework consists of 3 major Essays (55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. **TEXTS:** Kinsella, *Shoeless Joe*; Malamud, *The Natural*; MacLean, *A River Runs Through It*; Odets, *Golden Boy*; Wilson, *Fences*; Bissinger, *Friday Night Lights*; Toole, *Million Dollar Baby*.

**ENGL 330 Literary History II. Instr. Choi. Online 1/25-3/19.** Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

**ENGL 330 Literary History II. Instr. Choi. Online 3/22-5/14.** Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into

a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

**ENGL 332 Shakespeare. Instr. Sousa.** "To thine own self be true," wrote Shakespeare in *Hamlet*. Throughout his plays and poems, Shakespeare gives us insights into the depths of human nature, what it means to be true to ourselves and to one another, the different choices we make, and how to live our lives in a more meaningful way. In this course, we will interrogate the different ways Shakespeare represents human nature and still speaks to us across the ages. This course will survey Shakespeare's works, focusing on close readings of selected plays and movie adaptations. We will also explore Shakespeare's career as a professional man of the theater, and the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of *As You Like It* memorably states: "All the world's a stage, / And all the men and women merely players." In the course of the semester, we will address many other topics, such as race and racism, gender issues, representation of family and home, genre and form, Shakespeare's language, and so forth. **For additional information contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).**

**ENGL 332 Shakespeare. Instr. Tanner.** Is a play meant to be seen, or is a play meant to be read? Maybe the answer seems obvious, but when it comes to the great Bard of English literature, the question is a more fraught one. This course will explore the differences and similarities between the experience of play reading and the experience of play performance through some of Shakespeare's most well-known plays and poetry, including popular comedies like *A Midsummer Night's Dream*, romances like *The Tempest*, and of course his most famous tragedy, *Hamlet*. Students will be evaluated on the basis of informal short writing and other weekly assignments, two short papers, and one final paper.

**ENGL 334 Major Authors: Whitman and Dickinson. Instr. Outka.** This course will provide the opportunity to read extensively in the work of two of America's most significant poets. We'll read most of Whitman's poetry, all of Dickinson's, and a substantial selection of both writers' prose as well. Discussion will alternate authors biweekly to encourage intertextual connections between two artists at once sharply different stylistically and culturally, and yet profoundly linked by (among many other things) their queer sexuality, the textuality of gendered embodiment, the creation and politics of authoritative voice, and an engagement with the wider culture.

**ENGL 351 Fiction Writing I. Instr. Daldorph. Edwards.** We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. Meets with ENGL 551.

**ENGL 351 Fiction Writing I. Instr. Desnoyers.** This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will

blend readings of contemporary stories and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

**ENGL 351 Fiction Writing I. Instr. K. Johnson.** This course will introduce students to the elements of fiction writing, with a focus on the basics of popular short fiction. Classes will cover a wide range of subjects including plotting and story structure; character, dialogue and voice; microwriting; idea generation; and popular fiction genres and genre requirements. Students will be expected to read exemplary works and articles, to write and revise fragments and complete short stories for the class, and to read and comment other students' fiction.

**ENGL 351 Fiction Writing I. Instr. Trinh.** In this course we will study, and practice using, the fundamental building blocks of fiction, paying special attention to narrative structure, narrative point of view, shifts between scene and summary, character development, dialogue and much more. Course work will consist of reading and responding to fiction exemplars, weekly writing exercises, regular reflections, and workshopping short fiction. The major assignments in the class are two polished pieces of fiction, (one short story and one flash fiction story) written responses to classmates' stories, and one major revision. A third story may be substituted for the revision upon permission of the instructor.

**ENGL 352 Poetry Writing I. Instr. Harrington** In this class, we will read a lot of the work of student poets (i.e., you) and published poets. You'll be required to compose a poem (or its equivalent) every week, and many of these poems will be commented upon by the other members of the class in the workshop format. I'll ask you to try writing some of your poems in various forms and styles. My philosophy: poetry, regardless of subject-matter, is about words. Words are sounds or marks & space. We get to make imaginative compositions out of those things (and it can be a lot of fun). The goals? To improve your skill and confidence writing and talking about writing; to learn to give and to accept useful critique; to get a better idea of what constitutes "poetry" these days; and to expand your versatility as a communicator.

**ENGL 352 Poetry Writing I. Instr. K. Jones.** Poetry has long been used as a medium to explore and express feelings of love, identity, and sexuality. Over 2,500 years ago, the Greek poet Sappho wrote a plea to the goddess of love, Aphrodite, to ease the pain of unrequited same-sex love. In modernity, Danez Smith uses their poetry to study the intersections of race, gender identity, and sexuality in the United States. But what makes a piece of writing poetic? What place does poetry have in modern society? How can poetry contribute to social justice and political change? This course aims to provide context and praxis for students interested in writing their own poetry. Understanding the process of writing poetry requires the reading of poetry, so concepts and prompts will be framed by reading selected collections written by contemporary queer poets of diverse backgrounds. Students should expect to thoughtfully discuss themes of gender identity, sexuality, race, class, dis/ability, immigration, nature, oppression, empowerment, and trauma in the course. Class time will also include virtual visits from some of the poets from the course readings as well as workshopping original poems by students in the class. Students need not identify as queer to benefit from the course, nor must they write exclusively (or at all) about queerness.

For more information, contact Instructor Korbin Jones at [korbin@ku.edu](mailto:korbin@ku.edu).

**ENGL 353 Screenwriting I. Instr. Canady.** In this foundations workshop, students will learn the fundamentals of creating and developing scripts for film. Building upon Michael Tierno's *Aristotle's Poetics for Screenwriters* and Robert McKee's *Story*, students will create a dynamic, contemporary toolkit of screenwriting approaches that responds to the way films are made today. Over the course of the semester, participants will develop scene studies, beat sheets/outlines, and treatments in preparation for crafting two short film screenplays. As with any workshop, everyone will also be expected to engage in craft analysis of a variety of works in the genre including *I Don't Want to Go Back Alone*; *I, Tonya*; *Daughters of the Dust*; *Skin*; *Moonlight*; and others. Students will also learn to engage peer work with skill, energy, and understanding.

**ENGL 355 Nonfiction Writing I. Instr. Luce. Edwards.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work. Meets with ENGL 555.

**ENGL 360/ EVRN 420 Topics in Writing: Writing and Ecology. Instr. Kaminski.** In this course we will explore writing as a practice to encounter, engage with, and explore the larger ecologies of which are a part. Our writing (and reading) practices will help us connect to our shared ecosystem as a source of knowledge and inspiration for strategies to live in the world, to navigate uncertainty—and to re-align thinking towards kinship, community, and sustainability. More specifically, the class will focus on writing that counters extractive and exploitative values and relationships with land and peoples (human and otherwise). Our shared readings will range in genre, including nonfiction, poetry, speculative fiction, games, and contemplative practices. While our reading list and collective investigations will be collaborative, students will carve out their own research paths and explorations in this project-based class. There will be many opportunities to connect with existing trajectories of exploration in botany, geology, philosophy, writing, the arts, social work, environmental studies, and social justice work, among other disciplines and frameworks. In addition to class discussions of assigned course reading, your own written assignments will take the form of a writing portfolio of four short writing assignments and a final project, all in genres of your own choosing. You will also get your hands into soil and find out about local environmental challenges through field work (and field trips, if public health circumstances allow).

**ENGL 362 Technical Writing. Instr. Schiedemantle. Online 1/25-3/19.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you

enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: *Mike Markel's Technical Communication* (10th ed.).

**ENGL 362 Technical Writing. Instr. Schiedemantle. Online 3/22-5/14.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: *Mike Markel's Technical Communication* (10th ed.).

**ENGL 380 Introduction to Rhetoric and Composition. Instr. Reiff.** What do we know about writing and about what motivates, inspires, and influences writers? Is it possible to define and describe individuals' writing processes? How is writing connected to thinking and to self-expression? How is writing a social process that is dialogic and collaborative? How is writing shaped by the situations and contexts in which writers communicate, by cultural and material factors, and by new media and new technologies? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the field of writing studies. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of academic settings. Assignments in the class will move from analysis of your own writing processes or literacy practices (autoethnography or literacy autobiography), to a rhetorical/contextual analysis of language/writing within communities or cultures, to research on an issue in writing studies that interests you. Required texts: *Writing about Writing*, 4th edition (Wardle and Downs); *Rhetoric* (Aristotle, available online). *Bibliographic Research in Composition Studies* (Byard, available online).

**ENGL 383 Cultural Rhetorics. Instr. Prasad.** In this course, we will engage in the interdisciplinary study of cultural rhetorics, which

is an approach to rhetorical study that considers the role of cultural forces in shaping the rhetorical practices of individuals, communities, and politics. Emphasizing feminist, queer, critical race, and disability studies work in rhetorical studies, this course will focus on the following questions: How does rhetoric enable the functioning of power, oppression, and resistance? How are cultural, political, economic, and ideological notions of identity, of the body, and even the human rhetorically constructed? What counts as rhetoric, and who gets to decide what is worthy of rhetorical study? How do rhetorics of space, place, home, diversity/identity, and nation influence culture, politics, and institutions? Like most 300-level theory courses, this course will have regular reading and writing assignments, including a final research project.

**ENGL 387 Introduction to the English Language. Instr. Grund.** Is “tmdr” a word? Why do people not use “groovy” or “hip” to refer to something that’s cool anymore (other than perhaps jokingly)? Why is “y’all” used in some parts of the US, but not in others? Why is the double negative (“I didn’t do nothing”) considered incorrect English by many speakers? These are some of the questions that we will look into in this course. We will explore the characteristics of the English language, what factors influence how people speak and write in different contexts, where such contextual conventions come from, and how these conventions have changed over time and are still changing. We will look at English in the US and around the world, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not about what is “right” or “wrong,” and that language variation and change is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be a number of smaller assignments throughout the course and a major research-based paper. No required text.

**ENGL 507/HUM 510 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instr. McKitterick.** How do scientific discoveries, technological advances, and societal pressures drive human change? How do the arts express the human experience in such times? In this interdisciplinary course, we explore a vast set of possibilities and ideas from nonfiction and science fiction to investigate how ever-accelerating change shapes our lives. Led by science-fiction author Chris McKitterick, English writing and SF faculty and director of the Gunn Center for the Study of Science Fiction, and designed by him and by Philip Baringer, experimental particle physicist and Physics Professor. Participants write weekly responses and scholarly or creative works as mid-term and final research projects. Everyone helps lead at least two discussions. The only thing certain about our future is that it will be different from today! Syllabus and more details on the SF Center's website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm).

**ENGL 551 Fiction Writing II. Instr. Daldorph. Edwards.** We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements. Meets with ENGL 351.

**ENGL 551 Fiction Writing II. Instr. Desnoyers.** This course is an intensive exploration of the ideas, techniques, and forms of fiction,

such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. Requirements: students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

**ENGL 555 Nonfiction Writing II. Instr. Luce. Edwards.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work. Meets with ENGL 355.

**ENGL 555: Nonfiction Writing II. Instr. Moriarty.** In this course, we'll read and write various types of nonfiction, including memoir, creative journalism, and the humorous essay. Students will both analyze engaging nonfiction texts and practice creativity, craft, and voice. Creative work will have parameters: writing assignments will ask students to creatively mimic, respond to, or expand on rhetorical strategies, structures, and themes in published texts. Although students can expect reading quizzes and assignments throughout the semester, we'll devote much of our time to the workshop format in which each student reads and comments on the creative work of everyone else in the class and receives feedback from everyone else in the class, and so we will also focus on what it means to be a helpful and supportive critic. The final project will focus on revision. Prerequisite: Completion of English 355 or its equivalent.

**ENGL 565 The Gothic Tradition. Instr. Rowland. Lawrence.** Why do we read and watch what terrifies us? What are the pleasures of fear? The Gothic tradition has provided the modern age with its most compelling images and most haunting architecture of fear. This course will explore and define the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century texts in literature and film. The Uncanny. Doubles. Live Burial. Life after/in Death. Haunted Houses. Incest. Infanticide. Parricide. The Past. These are Gothic's major tropes of terror. We will examine how these figures came together to form the conventions of Gothic literature and why these conventions have proven so persistent. Short papers and a final research paper will be required.

**ENGL 565 The Gothic Tradition. Instr. Rowland. Edwards.** Why do we read and watch what terrifies us? What are the pleasures of fear? The Gothic tradition has provided the modern age with its most compelling images and most haunting architecture of fear.

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**ENGL 574 Topics in U.S. Ethnic Literature: Mass Incarceration Narratives. Instr. Graham.** The phenomenal growth of mass incarceration – close to 3 million people in the U.S., that population having grown exponentially since the 1970s – presents us with a set of questions that this class will explore. This is a capstone-level class in which you will read, research, discuss and write about why we have become the "incarceration nation." Some of our answers will come through reading works by those who have shared their experiences historically, including slave narratives and prisoner of war stories. Because we are the world leader in imprisonment, however, the bulk of our readings/discussions will focus on contemporary U.S. narratives of mass incarceration. The course materials include three books: *Blood in My Eye* by George Jackson, *The Named and the Nameless: Prison Writing Awards Anthology*, *A Bound Woman is a Dangerous Thing* by DaMaris Hill, and selected critical essays. There will be two writing/research assignments, one before the midterm and one after. By midterm, you should have selected your second writing/research assignment that will eventually lead to your final project, which may take one of several directions, such as a beginning honors thesis, a service-learning project, a case study, or a creative project. Suggested introductory activities include reading the "Introduction" and "Table of Contents" from one of the following: Elizabeth Hinton's *From the War on Poverty to the War on Crime: The Making of Mass Incarceration in America* (2016), Michele Alexander's *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2012); and Patrick Alexander's, *From Slave Ship to Supermax: Mass Incarceration, Prisoner Abuse, and the New Neo-Slave Novel* (2017) .... Register early! Let me know who you are. Send me your questions/what draws you to this course: [mgraham@ku.edu](mailto:mgraham@ku.edu).

**ENGL 590 Studies In: Crime and Exile: Australian Convict Fiction. Instr. Elliott D.** Modern Australian history is unique because the nation began as an English prison. Convicted felons sentenced to death were often transported to the recently discovered continent instead of being executed. The first Australian novel was written by a convict and the convict experience has been a rich subject for novelists ever since. In this course we will begin by looking at the way that the Australian convict novel performed cultural work in England during the nineteenth century and then at how more contemporary novelists have used the figure of the convict in various ways to reflect on the nature of power, the effects of degradation, and the possibilities for regeneration and rehabilitation of criminals. For most of you, reading these novels will be a new but rewarding experience—they are exciting, funny, appalling, and gripping. Texts will include Charles Dickens, *Great Expectations* (1861); Marcus Clarke, *For the Term of His Natural Life* (1874); Thomas Keneally, *The Playmaker* (1987); Peter Carey, *Jack Maggs* (1997); Richard Flanagan, *Gould's Book of Fish* (2001); Kate Grenville, *The Secret River* (2005). Students will be



expected to write a short paper and a somewhat longer research paper, plus a final exam.

**ENGL 598 Honors Proseminar: Literature of the Sea. Instr. Sousa.** In his *Devil's Dictionary* (1906), Ambrose Bierce defines "ocean" as "A body of water occupying about two-thirds of a world made for man—who has no gills." This humorous definition underscores the paradoxical position of the ocean in human and all terrestrial life. This capstone proseminar focuses on the intersection of literature and the sea, ecocriticism, and oceanic studies. Topics to consider include: women and the sea, travel, exploration, deep sea exploration, trade routes and global commerce, sailors and pirates, shipwreck and seashores, ports and brothels, home and abroad, terrestrial life v. aquatic life, climate change, and the effects of the rise of the sea level. We will read writers such as Tove Jansson, Jules Verne, Shakespeare, Fletcher and Philip Massinger (*Sea Voyage*), Joseph Conrad, Melville, Virginia Woolf, etc. Students from any area of study are welcome and will be given the opportunity to design creative writing projects or research projects in areas of interest to them. **For additional information contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu) . It is necessary to obtain a permission code to enroll in this course. Contact [mklavder@ku.edu](mailto:mklavder@ku.edu).**

## GRADUATE COURSES

**ENGL 709 Critical Theory: Problems and Principles: Marxism and Culture. Instr. Drake.** This course provides an introduction to Marxian approaches to literary and cultural criticism. It traces the emergence of Marxism not only as a political and cultural force but also as an analytical tool. After familiarizing ourselves with key Marxian terms and concepts (e.g., alienation, dialectic, ideology, materialism, surplus value, revolution, etc.), the class will focus on applying Marxian approaches to literary and cultural analysis, while also exploring areas of controversy and conflict that shape understandings and practices of Marxism. In addition, we will explore intersections between Marxian thought and other theoretical lineages, like gender studies, critical race theory, postcolonialism, animal studies, science and technology studies, posthumanism, popular culture, and more. Assignments will include a seminar paper, presentations, and informal reaction papers. This course will be useful to a range of students, including (but not limited to) those who are new to theory, those well versed in theory, and those interested in justice politics in their myriad forms of expression. Likely texts will include: Marx, *Capital*; Marx, *The Marx-Engels Reader*; Fanon, *The Wretched of the Earth*; Gramsci, *The Prison Notebooks*; Ferrante, *Days of Abandonment*; Ackerley, *We Think the World of You*; Capek, *RUR*; Dick, *Do Androids Dream of Electric Sheep?*; and other literary and critical works that will be posted on Blackboard.

**ENGL 752: Poetry Writing III. Instr. Kaminski.** This graduate workshop will focus on writing and arts practices, with a particular interest in queer, feminist, justice-oriented, somatic, and eco-arts practices. While there will be many opportunities for students to receive feedback on their work, the focus of the class will be on generating new work and building sustaining writing/arts practices. Over the course of the semester we will re-connect with our intuition through a series of experiments and inquiries, all with the goal of deepening our creative practice and remaining sentient and oriented towards our most pressing work. We will consider assigned reading as a guide to possibilities and will have virtual visits from the poets we read. We will create new work during the semester and

collaborate to provide writer-directed feedback. Though formally listed as a poetry class, this workshop is open to students working in a variety of genres, including the visual arts; if you have questions, email me at: [kaminski@ku.edu](mailto:kaminski@ku.edu). Likely reading list: Vidhu Aggarwal *The Trouble With Humpadori*, Alexis Pauline Gumbs *M Archive*, Petra Kupperts *Gut Botany*, Philip Matthews *Witch*, Claire Meuschke *Upend*, and Danielle Vogel *The Way a Line Hallucinates Its Own Linearity*.

**ENGL 790 Studies In: Interdisciplinary Migration Studies. Instr. Caminero-Santangelo.** This course will explore the broad theme of movements of people, goods, and resources from and within Latin America and the Caribbean, focusing on the recent and contemporary period in historical context. The course will be interdisciplinary in approach: we will examine literature and film—as well as other forms of cultural production—representing issues of migration and immigration; in addition, guest professors from different fields (e.g. Ecology and Evolutionary Biology, Business, Geography, Anthropology, Law, Performance Studies, etc.) will lead students through an exploration of how their own discipline might approach and do research in some aspect of migration studies; in addition, The course is not meant to be a comprehensive "survey" of the topic, but rather a disciplinary "sampling" of different, specific and focused examples of approaches to / within the broad topic of migration and transnational movement across borders. The pedagogy in this course involves active learning via synchronous zoom class discussion as well as breakouts, student presentations, and weekly responses to the reading. Research has shown that such forms of active learning increase student success across the board and also help to "level the playing field" in terms of diversity and inclusion. I will also endeavor to be as transparent as possible in the class by making grading criteria and expectations explicit throughout. Assignments will include a teaching presentation, a research presentation, and a paper informed by interdisciplinary methodologies.

**ENGL 800 Methods, Theory and Professionalism. Instrs. Graham and Prasad.** English 800 prepares students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation or an original work in a variety of genres within creative writing, and the submission/publication of work to the larger professional community. Assignments will facilitate the acquisition of skills essential to these activities. Open to students in all areas of English studies and beyond, the course will (a) give practice in analyzing and producing a wide range of professional genres, including conference and grant proposals and reviews; (b) provide more information about their selected areas of study, their intersections, and the best venues for sharing work in those areas; and (c) develop a comprehensive plan for their graduate studies. Throughout the semester, we will also take time to reflect on the status and genealogy of the field and its diverse applications through readings on such topics as pedagogy, scholarship, and institutional shifts. Several current (near the end) and former graduate students and outside guests will visit the class sharing their experiences as a way to introduce students to a wide range of career options in the humanities.

**ENGL 802 Practicum in the Teaching of College English. Instr. Lancaster.** The practicum is designed to help and support to you in your first semester of teaching English 102 at KU, as well give you an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience,

emphasizing teaching research, analysis and synthesis, helping students inquire into academic topic, and helping students explore cultural diversity in inclusive ways. In the practicum, we can work together to address issues that arise as you teach, and you can share your ideas to develop a community of colleagues with whom to share teaching materials and support. The ability to adjust to new settings and to develop relationships with colleagues are essential for jobs at other institutions, and you will have an opportunity to practice such adjustments. This practicum meets once a week for one hour. At this point, we have a classroom as an option, in case it is safe enough to meet as a class, but we will also do work online. In class we will discuss pedagogical topics related to your teaching of 102 and have workshops in which you will collaboratively create individual units and assignments, as well as times to work through issues that arise in your classes. You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. One is based on peer class visits and one consists of determining how you would revise the paper assignments for the next time you teach. You will have four conferences:

- a group conference during the week before the semester starts about your course plans (with me)
- an individual conference over a visit to your class (with me or Sarah)
- an individual conference over a review of your grading (with me or Sarah)
- an individual conference about the assignments in the course (with me).

**ENGL 905 Seminar in English Language: Postcolonial and World Englishes. Instr. Grund.** What is English? Although this question may seem hopelessly abstract, it is one of great practical and social significance for millions of language users across the world. The answer is not straightforward; rather the language that we call English comprises a multitude of varieties and dialects with a range of characteristics and varying levels of (perceived) prestige. In this course, drawing on scholarship within World Englishes research (a field of English language studies), we will take a closer look at the world of English and its speakers. Our discussions will involve considering different models of the historical development of English around the globe and its current status, whether “the English language” as a concept should be replaced by “Englishes” (a concept and term resisted by some, including by Microsoft, whose grammar checker underscores the word in red), and how to think of the speakers of English or Englishes (interrogating the problematic dichotomy of native and non-native speakers). We will take a deep dive into selected geographical areas such as Singapore, South Africa, and Australia – areas that, in different ways, raise questions about the social perceptions of the local Englishes in relation to other varieties (esp., British and American English), about legacies of the colonial past, the relationship of the Englishes to other languages, and the complex issue of standards and other dialects. I hope you will come away with a nuanced sense of the fundamental question of what English is, and how to understand, approach, and work with the amazing diversity of Postcolonial or World Englishes present in today’s society, whether your aims are analytical, critical, creative, or pedagogical. Course work will involve presentations and small research projects. Using the tools and frameworks from the course, the final project, which can take the form of a research paper, a website, or other formats, can be adapted to any specialty in language studies, literature, composition and rhetoric, education, or

other areas. No prior course work or knowledge of English language studies is expected or necessary. No required text.

**ENGL 974 Seminar in Literatures of Africa and the African Diaspora. Instr. Anatol.** In this course we will examine some of the major writings of the three authors of African descent who have won the Nobel Prize for Literature: Wole Soyinka of Nigeria (winner in 1986), Derek Walcott of St. Lucia (winner in 1992), and Toni Morrison of the United States (winner in 1993). Works will cover a variety of genres (primarily plays by Soyinka, poetry by Walcott, and novels by Morrison, with essays from each); a number of critical materials will also be employed. We will discuss the themes that resonate for the three celebrated writers, including the ways in which “race,” ethnicity, class, and gender intersect; the authors’ conflicted associations with European antecedents, both literary and political; relationships between individual, family, and community; the correlations and contestations of written history, oral stories, and memory. Students can expect to submit biweekly reflections papers, a well-researched oral presentation, and an analytical seminar paper with a significant research component that engages in literary analysis, establishing theoretical underpinnings, tackles issues around historicizing/archives, the Digital Humanities, audience, rhetorics, World Englishes debates, craft, etc.