

SPRING 2020 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 recommends that you consult with an advisor to better understand your options and maximize efficiency as you seek to fulfill KU Core and English Department requirements. 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. Mary Klayder's office is 3059 Wescoe. Her email is mklayder@ku.edu.

ENGL 105 Freshman Honors English. Instr. Klayder. 10:00 MWF. 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 203 Topics in Reading and Writing: Dystopian & (Post) Apocalyptic Fiction. Instr. Boynton. 9:30 TR. Why are we fascinated with the end of the world? Tales of the end abound across several cultures, histories, religions, and other contexts. This introductory literature course focuses on dystopian and (post) apocalyptic narratives, speculative stories that are set in a time during and/or after some form of social, political, economic, or environmental corruption or collapse. This class explores how these alternative spaces in time offer a sharpened vision of the world we inhabit, and perhaps even clearer ideas about how to navigate it. In this course, students will read, critically analyze, and write about written and visual texts in varied genres that use dystopias and apocalypse as sites to explore the sociopolitical. Our lessons will focus on the analysis of novels and films, narrative styles, and subgenres of fiction along with studying their associated scholarship and reviews. Writers studied in this course vary in time, place, and style, but include Octavia Butler, Veronica Roth, Margaret Atwood, Louise Erdrich, and Stephen King, among others.

ENGL 203 Topics in Reading and Writing: Dystopian & (Post) Apocalyptic Fiction. Instr. Boynton. 11:00 TR. Why are we

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ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Comi. Online 1/21-3/13. 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. Comi. Online 3/23-5/15. 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: Not Just Slacktivism: Social Media as Public Writing for Social Action.

Instr. Duba. 9:00 MWF. How do you use social media? To communicate and share with friends and family about your life? To create content and build a brand around a hobby for a widespread audience? Or to spread awareness about issues you care about? If you said yes to the last one, you are engaging in what many might call *slacktivism* or *armchair activism*. There's no doubt that social media is a part of everyone's lives, even if they are not active users – news outlets tweet to spread news and share the tweets of followers, politicians announce intent to run for public office, businesses reach out to a current and potential customer base, and social movements gain traction through sharing and hashtags. This course will consider social media and what it affords the people who use it, challenging students to analyze different social media platforms and conversations, consider the conversations around social media activism, how people engage within social media for rhetorical purposes, and examine the ways in which social media functions to facilitate community formation and social activism. Students will read articles on rhetoric, public writing, social movements, and social media, engage in class discussion, complete short response videos to readings, and work during class in small groups to discuss, draft, and feedback written work. There is no textbook for this course - all reading will be provided in PDF or online at no cost. There are three major writing projects: a researched essay on social media activity, a rhetorical analysis of an Instagram community, and a research and synthesis paper about conversations on social movements and social media. For any questions about the course or more details about the course, contact the instructor at susanleeduba@ku.edu.

ENGL 203 Topics in Reading and Writing: Rock and Rap Writing. Instr. Ellis. 2:00 MWF. 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. 1950s and 60s songwriting soon inspired distinct critical analyses and later other sub-genres such as rock fiction and musician memoirs. 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, and issues of race, class, and gender will all be central to our analyses. In addition, students will be expected to research, write, and present a fully developed research paper that focuses on a rock and/or rap writing of their own choice. Required Texts/Resources: Dylan, Bob. *Chronicles, Volume One*, Kureishi, Hanif. *The Buddha of Suburbia*, 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 and poster collections at the Spencer Research Library, will also be incorporated into the course.

ENGL 203 Topics in Reading and Writing: Writing for Engineers. Instr. Kostopolus. 11:00 TR. Engineers calculate and design, but they also write. They write in both their upper-level

courses and their workplaces. This course will help students adapt their general knowledge of writing to the particular situations, purposes, and audiences of Engineering. Students will receive instruction and practice in communication skills common to Engineering and other technical fields, including writing technical documents, incorporating data, designing and using visual elements, and revising for a direct, concise, and precise style. The course will also help students develop professionally--practicing project management and collaboration, making team presentations, and writing memos and emails. Assignments include technical description, short and long reports, memos and letters, and presentations. Textbook: *A Guide to Writing as an Engineer*, 4th ed, Beer and McMurrey.

ENGL 203 Topics in Reading and Writing: The Alien Encounter in Popular Imagination. Instr. Spicer. 10:00 MWF.

In this class we will explore the human fascination with the alien. What is it about the possibility of life on other planets that is so thrilling, frightening, and imaginatively stimulating? What kinds of alien life have humans imagined, and why do we imagine them that way? What does human interaction with aliens in stories and movies tell us about the ways that we tend to respond to strangeness, otherness, and the unknown? These questions and more will be the focus of discussion in this course as we explore and discuss a wide range of pop culture imaginings of alien encounters. Throughout the semester, we will draw comparisons between these depictions of alien encounters and issues of racism, colonialism, sexuality, gender, animality, and environmentalism. The major assignments for the class will consist of a creative project exploring the theme of alien encounters, a symposium-style presentation on a course-related topic, and a critical introduction to a selection of texts, in addition to shorter response papers to assigned works.

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ENGL 203 Topics in Reading and Writing: Magic Words, Magic Books, Magic Language. Instr. Tanner 1:00 TR. Magic (the power to exert one's will upon humans and nature outside natural laws) has always had a deeply interconnected relationship with language. Witches recite incantations and cast "spells." Runes

written over ancient tombs both warn of and enact curses. Spirits and daemons can be called if one knows their “true names.” Magic books, spell books, and grimoires become objects of power simply by virtue of having magic words written in them. But in reality, there is nothing inherently “magical” about language. Words, spoken or written, are truly nothing more than puffs of air or lines of ink on paper, and yet in our magic stories language consistently has the power not just to facilitate human social communication, but to command the very cosmos. Why do our stories give language the power to enact magic? This class will explore the relationship between language, power, and magic in literature across time. The course will be divided into three units each focusing on a different aspect of this relationship. Unit 1 will explore the idea of magic names and spoken words, Unit 2 will look at the power of magic writing and symbols, and Unit 3 will explore magic books and grimoires. We will read a variety of texts across genres and time periods, from Marlowe’s early modern play *Doctor Faustus* to Ursula K. Leguin’s *A Wizard of Earthsea* to H.P. Lovecraft’s “The Call of Cthulhu” to *Harry Potter*, to see how pervasive this connection between language and magic is in our storytelling. Concurrent with each unit, there will be three written papers and/or multimedia projects due throughout the course.

ENGL 205 Freshman-Sophomore Honors Proseminar: Ways of Seeing. Instr. Klayder. 11:00 MWF. 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 209 Introduction to Fiction. Instr. Choi. Online 1/21-3/13. 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. Choi. Online 3/23-5/15. 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. Daldorph. 10:00 MWF. 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.

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ENGL 209 Introduction to Fiction. Instr. Ngwudike. 9:30 TR. Whether it is Mufasa saying to Simba, “Look ...everything the light touches is our kingdom” or Okoye leading the chant of “Wakanda forever,” narratives about Africa have increasingly been seeping into our national consciousness. Consequently, it is important that narratives disseminated into the public consciousness, whether for entertainment value or not, are driven by Africans themselves. Thus, beyond the utopic Safaris or the futuristic Wakanda, this course will engage with both short-form and long-form fiction exploring the lived experiences of everyday Africans. Focused on literary texts from Anglophone Africa and a few other important texts written in/translated to English from other parts of the African continent, this course will explore the representations of Africans in fiction. We will examine themes dealing with gender, sexuality, migration, marriage, procreation, cultural expectations, and myriad other elements that affect and complicate the life of Africans. To explore these themes in depth, each fictional work will be accompanied by critical works to help complicate the themes being examined. Over the course of the semester, students will be expected to produce works that range from a creative re-imagining of a theme/event from a chosen character’s perspective to a more scholarly analytical essay. For these projects, there will be an emphasis on the writing process, reiterating the idea that writing is recursive. In addition to the major projects, low stakes writing and other class activities will include weekly reading responses, small group activities, individually led class discussions, group led class discussions, quizzes, and other fun activities. We will utilize conferences, in-class workshops, and peer-to-peer grouping to enhance collaboration.

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ENGL 210 Introduction to Poetry. Instr. Crawford-Parker.

11:00 MWF. The course will begin with a focus on close reading, learning some of the particular ways that poems create effects and meaning. Building upon this focus on **textual features**, the course will add various **contexts** for reading: genre, history, intertextuality, biography, criticism, and location. Students will write two critical papers, one with a very close focus on a poem and a second that incorporates additional readings in the examination of a poem, along with a group project that examines editorial issues in presenting a poet’s work, as well as a self-reflection at the semester’s end to assess what learning has occurred. Students will also keep a course journal to track their thinking about readings and write a number of short exercises to practice critical reading skills, particularly those that apply to poetry. The course will use one text, focused on techniques for reading and interpretation and they will access poems online and through Blackboard. There will also be additional handouts and materials on paper writing and critical reading. **Texts:** Furniss and Bath, *Reading Poetry: An Introduction* (2nd ed.). Poems online and via Blackboard.

ENGL 210 Introduction to Poetry. Instr. S. Johnson. 11:00 TR.

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 210 Introduction to Poetry. Instr. S. Johnson. 1:00 TR.

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 210 Introduction to Poetry. Instr. Wedge. 10:00 MWF.

This course introduces students to poetry as a genre through in-depth reading of and writing about poetry with emphasis on critical analysis of a variety of forms and techniques used in poems from different historical periods. Students in this course will continue to develop the critical-thinking, interpretive, and writing skills developed in English 101 and 102. Required coursework consists of 3 major Essays and a revision assignment (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **TEXTS:** Gwynn, *Poetry: A Pocket Anthology*.

ENGL 210 Introduction to Poetry. Instr. Wedge. 12:00 MWF.

This course introduces students to poetry as a genre through in-depth reading of and writing about poetry with emphasis on critical analysis of a variety of forms and techniques used in poems from different historical periods. Students in this course will continue to develop the critical-thinking, interpretive, and writing skills developed in English 101 and 102. Required coursework consists of 3 major Essays and a revision assignment (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **TEXTS:** Gwynn, *Poetry: A Pocket Anthology*.

ENGL 220 Introduction to Creative Writing. Instr. Baltazar.

11:00 TR. 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 multiple developed and revised writings in each genre.

ENGL 220 Introduction to Creative Writing. Instr. Griffin. 9:30

TR. In this course, students will read and analyze creative writing across multiple genres (poetry, fiction, creative nonfiction, playwriting, etc.) as well as work that may be hard to classify within a genre; students will also explore and develop their own creative work across these genres. The first half of the semester will be spent gaining an understanding of how creative writing works through careful reading, short analytical written assignments, and class discussion. The second half of the semester will be devoted to workshopping students' own creative work together as a class. An emphasis on constructive criticism will be key to making this a lively workshop environment. I will be there to guide the workshop, but it will be up to the students to bring their own unique perspectives into class and share their analyses and interpretations with one another. At the end of the semester, students will take into account the feedback they received on their creative pieces in workshop, make substantial revisions to those pieces, and turn in the revised versions together in a final portfolio with a letter of reflection.

ENGL 220 Introduction to Creative Writing. Instr. Jaskowski.

1:00 TR. This course will focus on the reading and writing of creative work across a number of genres, including fiction, poetry, and creative nonfiction. We will particularly study the roles of narrative and image in these genres and develop those skills through writing exercises and workshops. The first half of the course will consist of short but detailed explorations of each genre. The second half will focus on each student producing a chapter book of their own writing in the genre or genres of their choosing. Course work will include writing in multiple genres, submitting writing to peer workshops, and contributing to class discussions.

ENGL 220 Introduction to Creative Writing. Instr. Teller. 9:30

TR. In this course, new writers will practice poetry, fiction, and creative nonfiction. We will read from a wide range of authors, forms, and genres including realistic stories about everyday experiences, speculative, magical, out-of-this-world stories, and stories that blur those genre borders. We will consider what these authors and their works mean for us as writers of the twenty-first century and how we can apply their lessons to our writing. Throughout the semester, we will engage with all stages of the writing process: drafting, workshop, revision, and submission. Our course will culminate with a final creative writing portfolio of revised works with an accompanying progress report.

ENGL 306 Global Environmental Literature. Instr. Drake.

9:30 TR. This course surveys global perspectives of environmental issues through literature. Drawing on works by authors writing in various geographical and cultural contexts, the class will examine key historical movements and events (e.g., the Enlightenment, colonialism, the anthropocene, etc.) that animate environmental thinking today. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, postcolonialism, animal studies, and other critical perspectives. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science,

development, warfare, technological advancement, imperialism, conflict, and disaster. Assignments will include three major papers, presentations, a midterm examination, and several informal reaction papers. Probable texts include: Saint Pierre, *Paul and Virginia*; Lubis, *Tiger!*; Barclay, *Melal*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Schwablin, *Fever Dream*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

ENGL 306 Global Environmental Literature. Instr. Echterling.

Online 01/21-3/13. Lawrence. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 306 Global Environmental Literature. Instr. Echterling.

Online 01/21-3/13. Edwards. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 306 Global Environmental Literature. Instr. Echterling.

Online 03/23-5/15. Lawrence. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 306 Global Environmental Literature. Instr. Echterling.

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ENGL 308 Introduction to Literary Criticism and Theory.

Instr. Lancaster. 1:00 TR. This course will introduce you to techniques and tools of literary criticism and will build on your previous experience with reading literature to help you improve your analysis and introduce you to theory. When we work with poetry, each of you will choose the poems you want to work with from a large selection of poetry. When we work with theories, including ideology, gender and queer theory, psychoanalysis, race, postcolonial and post-human, you will work in teams, supported by readings, discussion, and lecture, to create study guides on the theories that will be useful for everyone. The theories will be studied along with Toni Morrison's *Beloved* and Mary Shelley's *Frankenstein*. You will write a short literary analysis of each of

these novels, then choose one of those analyses to extend into a literary argument supported by secondary sources. This course is designed to help students beginning a major in English or desiring practice in the techniques of literary criticism.

ENGL 308 Introduction to Literary Criticism and Theory.

Instr. Neill. 12:30 MW. How do you read literature as a critic rather than as a fan? How can the interpretation of stories, poems, and plays help us to better understand past and present societies? Can literary critics be advocates for social and ecological justice? These are questions central to the discipline of literary studies and to this course. At the beginning of the semester, we will spend some time practicing close rhetorical study of poetry to develop foundational skills in the discipline. In the remainder of the semester, we will study six approaches to the interpretation of literary texts: gender studies; postcolonial/decolonial criticism; critical race theory; animal studies and posthumanism; disability studies; ecocriticism. These approaches will give you an overview of key methodologies in critical theory today and prepare you for higher-level classes in English. The course will also be helpful for advanced writing courses. Requirements: Poetry portfolio, two short papers (5 pages) one longer research paper (7 pages) plus regular short individual and group assignments. Texts to purchase: William Shakespeare, *The Tempest* (any edition); H.G. Wells, *The Time Machine* (any edition).

ENGL 312 Major British Writers to 1800. Instr. Sousa. 9:30

TR. “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested,” wrote Francis Bacon. He added that “reading” makes us fully human, conversation makes us “ready,” and “writing” makes us “exact.” This course will focus on major writers in a survey of British literature from *Beowulf* to the 18th-century Gothic. Some recurring themes emerge: boundaries of the human, the politics of the normal, monsters and the monstrous, empirical reality and supernatural possibility, adventure and journeys of self-discovery, the pursuit of happiness, and journeys of discovery. We will read, analyze, discuss, and write about medieval and early texts from different genres and authors. In the process, we will have an introduction to literary history, scholarship, and exciting new critical approaches. For additional information, contact Dr. Sousa: sousa@ku.edu.

ENGL 314 Major British Writers after 1800. Instr. Wakkad.

1:00 TR. This course aims to introduce some major British writers from 1800 to the present. We will be closely reading different genres (poetry, drama, fiction and nonfiction) and critically analyzing a variety of different literary texts from the Romantic, Victorian, Modernist, and contemporary periods. We will be studying these texts within their socio-political, economic, and cultural contexts, investigating the issues of class, race, gender, imperialism and national identity that these texts unfold. Coursework consists of two papers, midterm and final exams, and in-class writing and quizzes. Required texts: Abrams, et. al., *The Norton Anthology of English Literature*, vols. D, E, F (9th ed.); Jane Austen, *Mansfield Park*; and Charles Dickens, *A Tale of Two Cities*.

ENGL 317 Topics in American Literature to 1865: Remixing American Literature: From Edgar Allan Poe to *Hamilton*. Instr.

Fuller. 1:00 TR. As hip-hop culture has taught us, a remix is when

some element of a song, movie, photograph, or other work of art has been altered, transformed, recombined, or recontextualized in order to create something new. Lin-Manuel Miranda’s *Hamilton* is a stunning remix of history and performance. The aesthetics of the remix will be our critical rubric in this class, which will examine novels written by American authors between 1790 and 1860. We will explore how American novelists sampled and remixed source material in an effort to create a new national literature. Our novels will include Charles Brockden Brown’s *Edgar Huntly*, Hannah Webster Foster’s *The Coquette*, Edgar Allan Poe’s *The Narrative of Arthur Gordon Pym of Nantucket*, Nathaniel Hawthorne’s *The Scarlet Letter*, William Wells Brown’s *Clotel*, Mary Hayden Green Pike’s *Ida May*, and Herman Melville’s *Moby-Dick*. We will also read the libretto for *Hamilton* and refer to the New York production throughout the semester.

ENGL 320 American Literature I. Instr. Mielke. 2:30 TR.

This course surveys works of American literature from Native American oral traditions through responses to the US Civil War and asks students to reflect on how literature contributed to the formation of cultures in what Europeans called the New World. Over the course of the semester, we will consider the variety of ways in which residents of North America, and later the United States, used texts: to create community, to promote settlement, to worship and proselytize, to control those in the minority (especially through the category of “race”), to establish or challenge political authority, to contemplate the beautiful, to pursue social reform, and to shape national identity. We will begin with the late Toni Morrison’s powerful novel of early America, *A Mercy* (2008), which will guide our exploration throughout the semester.

ENGL 322 American Literature II. Instr. Harrington. 9:30 TR.

The United States *sped up* after the Civil War: population, urbanization, industrialization, immigration, technology, and racial violence all increased exponentially. Writers responded to this new world with new literary tendencies: naturalism, realism, modernism, the “New Negro” movement, proletarianism, the “beat” movement, Black Arts Movement, postmodernism, multiculturalism. We will approach these writings as their authors’ personal responses to broader historical events and struggles between different blocs, identities, cultures, and philosophies. We will also read a history book as a companion piece. The course is designed to leave you with a knowledge of the broad outlines of modern US American literature and culture; but it also will help you hone your reading, writing, and speaking skills.

ENGL 326 Introduction to African Literature. Instr.

Santangelo. 11:00 MW. 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.

ENGL 327 Studies in Twentieth-Century Drama: The Comedy of Ideas. Instr. R. Elliott. 11:00 MW. Dazzling language, a commitment to ideas, and an irresistible comic spirit unite George Bernard Shaw and Tom Stoppard, two of the twentieth-and twenty-first-century's most brilliant and prolific playwrights. In this course, we will read several full-length plays by each of these dramatists, as well as an occasional one-act. Readings may include Shaw's *Caesar and Cleopatra*, *Major Barbara*, *Pygmalion*, and *Heartbreak House*; Stoppard's *Rosencrantz and Guildenstern are Dead*, *The Real Thing*, *Arcadia*, and *Rock 'N' Roll*. Shaw is enjoying a resurgence of interest as we approach the centennial of some of his most famous works -- and his Nobel Prize in Literature. In January 2020, Stoppard, now often hailed as "the greatest living playwright in English," will premiere a new play, *Leopoldstadt*, his first in five years, and very possibly his last. The body of work, not to mention the legacy of these two British theatre giants -- the modern comedy of ideas -- continues to grow. It seems a propitious time to explore their vibrant contribution to dramatic literature. Assignments will include two essays of moderate length and a creative project. There will be a midterm and a final examination.

ENGL 328 Literature and Film: Disney Narratives. Instr. Anatol. 7:10 W. Edwards. In this course we will analyze films and literature for children with a rigorous analytical gaze, considering how a selection of texts give their readers messages about beauty, romantic love, gender roles, family, adulthood, social and economic class, and issues of difference and diversity. In order to narrow the field, we will focus our attention on several popular Disney films, the stories on which they are based, and other renditions of the same tale. We will also read some contemporary scholarship to get a sense of current issues in the field of children's literature and determine how other readers and thinkers interpret the works that have been enjoyed by children for decades. Texts may include: Disney's *Cinderella* and/or *Snow White* with versions of the fairy tales by Perrault and the Brothers Grimm; Disney's *The Princess and the Frog* alongside the Grimms' "The Frog King, or Iron Heinrich"; Disney's *Peter Pan* and J.M. Barrie's *Peter Pan*, or, *The Boy Who Wouldn't Grow Up*; Disney's *The Jungle Book* and excerpts from Rudyard Kipling's *The Jungle Books*; Disney's *Alice in Wonderland* alongside *Alice's Adventures in Wonderland* by Lewis Carroll; the two versions of Disney's *The Lion King*; Disney's *Mulan* with excerpts from Maxine Hong Kingston, *The Woman Warrior: Memoir of a Childhood Among Ghosts*; Disney's *Mary Poppins* and *Saving Mr. Banks* alongside P.L. Travers' *Mary Poppins*. Course Requirements: Students can expect several in-class essays and/or short quizzes, 2 analytical papers, a midterm exam, and a final research project on a film not covered in class.

ENGL 330 Literary History II. Inst. Patterson. Online 1/21-3/13. Lawrence. 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. Inst. Patterson. Online 1/21-3/13. Edwards. 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. Inst. Patterson. Online 3/23-5/15. Lawrence. 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. Inst. Patterson. Online 3/23-5/15. Edwards. 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. 11:00 TR. Eighteenth-century Gothic writers thought of Shakespeare not just as their precursor but a talented Gothic writer in his own right. Like them, Shakespeare focuses on intensely psychological, cultural states of fear: portals open into the unknown and to parallel realms of darkness and shadow. He often represents forces that disturb and destabilize the natural, empirical, logical boundaries of reality, supernatural possibility, coincidences of opposites, and the mysteries and the dark corners of the human mind. But he also offers an optimistic view of life: the human potential for good, the pursuit of happiness, the pursuit of justice and social justice, and the search for a fulfilling life. He offers insights into what it means to be true to ourselves and to one another and the different choices we make about how to live our lives. This course will explore these themes through a study of selected sonnets and plays, Shakespeare's life and 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." For additional information contact Dr. Sousa: sousa@ku.edu.

ENGL 332 Shakespeare. Instr. Höhne. 1:00 TR. "If music be the food of love, play on" declares Orsino, Duke of Illyria in the opening line of William Shakespeare's comedy *Twelfth Night*. Throughout his plays and poems, Shakespeare introduces his readers to a multitude of musical allusions and performances, and the theme of love shapes much of his literary oeuvre. This course will focus on a selection of Shakespeare's most celebrated plays -- comedies, tragedies, and romances -- with a particular interest in music (among other themes) and will introduce you to his poetry. This course will further invite you to study Shakespeare as a professional man of the

theatre and we will examine the theatrical and cultural conditions of his time, once again being particularly interested in matters of sounds and music as part of playhouses in Elizabethan and Jacobean London, the cultural and theatrical center of England. For additional information contact Marcus Höhne: marcushoehne@ku.edu.

ENGL 334 Major Authors: Jane Austen. Instr. Elliott. 12:30 MW. “First and foremost,” wrote famous nineteenth-century critic George Henry Lewes, “let Jane Austen be named the greatest artist that has ever written.” Jane Austen’s status as a canonical figure in the history of English literature was well-established long before the late twentieth century when feminist critics revived the reputations of so many once-prominent women writers. Her six published novels have long been admired for their witty social satire and endearing characters and have been widely read by both scholarly and popular audiences. Their enduring popularity is apparent in the numerous film versions of the novels that have been released in recent years. Why is Jane Austen such a popular writer, even for an early twenty-first-century audience? Is there something subversive in her polished and seemingly conservative writing? How did her contemporaries read her and how do readers and viewers interpret her now? We will read the six major novels-- *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*-- as well as some of her juvenilia and unfinished novels. We will also watch some of the films made from or based on the novels. We will consider the novels in their historical context, looking particularly at issues of gender and class, as well as literary style. Students will participate in lively discussion and write three 4-6 page papers and a final exam.

ENGL 351 Fiction Writing I. Instr. Daldorph. 4:10 M. 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. 3:00 MW. 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. Despain. 11:00 TR. This course will introduce students to the basic elements of fiction writing with a focus on short fiction. Classes will cover a wide range of subjects including point of view, story structure, character, dialogue, voice, and setting. Students will read and engage with a selection of stories from the text which exemplify these elements and write several short stories of their own. Class members will participate in workshopping as they examine and respond to each other’s fiction and revise their own stories, reflecting upon their goals and the critical feedback they receive.

ENGL 351 Fiction Writing I. Instr. Jackson. 2:30 TR. Introducing storytellers to some of the fundamental elements and techniques of the craft of fiction writing – point of view, setting, structure, plot, and present scene – this class familiarizes students with the guidelines and format for critically reading and responding to peers’ written work. Students will read short fiction and novel chapters, identify elements and techniques of craft executed on the page, and attempt to incorporate those same elements and techniques onto the pages of their own short fiction, their own novel chapters. Throughout the semester, writers submit two complete drafts of original work, each draft to be workshopped by the class, one draft to be revised at the end of the semester.

ENGL 351 Fiction Writing I. Instr. Rehman. 1:00 MWF. In this class, we will explore what it means to be a writer and reader of fiction. Students will write one piece of flash fiction and two short stories (or one short story and part of a novel/novella), participate in formal fiction workshop, read assigned stories from published authors writing in a variety of genres (realist and speculative) and write weekly responses to them. We will exercise skills to view literature from a craft perspective. Towards the end of the semester, students will revise and submit one workshopped piece of writing. In addition to sharpening creative-writing skills, this class will help students grow as interpreters of literature.

ENGL 351 Fiction Writing I. Instr. Sayler. 11:00 TR. This class focuses on techniques of fiction, such as form, genre, and craft. The course will closely examine the fundamentals of writing: structure, character, point of view, detail, and setting. Students will read a variety of writers and develop an understanding of the state of current fiction from both mainstream and genre perspectives. Students will regularly read assigned texts in a broad array of genres and forms, respond to them critically in class discussions and in writing, and complete short weekly writing assignments. Furthermore, students will submit at least two well executed pieces of their own writing to a workshop of their peers as well as present on an exemplary piece of fiction from a published writer of each student’s choosing. Texts may include *The Nickel Boys* by Colson Whitehead and *The Best American Short Stories*.

ENGL 352 Poetry Writing I. Instr. Graf. 1:00 TR. This course is dedicated to reading and writing poetry. While analyzing collections of contemporary poetry from a wide range of authors, students will also compose their own poems for workshop discussion. In this discussion format, students will provide written and oral feedback on the work of their peers in a supportive, encouraging environment. Students will be assessed on their engagement with the readings, their participation in workshop, and a final portfolio in which they present their poems. In addition to writing and submitting poems for workshop regularly throughout the semester, students will also compose analytical responses to the course readings. By the end of the semester, students will become more familiar with the conventions of contemporary poetry as both writers and readers.

ENGL 352 Poetry Writing I. Instr. Griffin. 11:00 TR. This is a poetry writing workshop. The majority of our time will be spent reading and critiquing students’ poems. However, we will also look at various work by contemporary poets and write short interpretations/analyses of those pieces. Students will work on developing a solid vision of their own unique poetic voice, while at the same time using experimentation as a way to investigate,

expand, and understand that voice. A portfolio of approximately 15 poems—revised using the constructive criticism from both students and the instructor throughout our workshops—will constitute the final project. No textbook is required; handouts will be provided via Blackboard.

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker.

12:30 MW. When you hear the word “essay,” what comes to mind? School assignments? Five paragraphs? Exams? In this class, we will study and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and with themselves. Our emphasis will be on the art and craft of the personal essay. We will read numerous essays to get a better handle on this often-slippery form. We will spend some time sharpening our sentence style, the material essays are made out of. And we will write essays and read each other’s work. The class employs a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from everyone else in the class. The workshop format of the course demands a high level of student participation, both in degree and quality. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course. **Likely Texts:** Tufte, *Artful Sentences: Syntax as Style*; Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*; Moore, *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*; Hirt & Murphy, eds. *Creating Nonfiction: Twenty Essays and Interviews with the Writers*.

ENGL 355 Nonfiction Writing I. Instr. Despain. 1:00 TR. This course will introduce students to various types of nonfiction writing. Students will read and write within several genre subtypes such as the memoir, the lyric essay, stunt writing, and nature writing. While classes will include studying these different types of writing from a variety of authors, much of our focus will be on workshopping pieces produced by classmates. Students will learn how to discuss essays, respond to what they are reading, and revise their own work.

ENGL 355 Nonfiction Writing I. Instr. Luce. 7:10 R. 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 362 Technical Writing. Instr. Lantz. Online 01/21–3/13.

Lawrence. 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. Lantz. Online 01/21–3/13.

Edwards. 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. Lantz. Online 3/23-5/15.

Lawrence. 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. Lantz. Online 3/23-5/15.

Edwards. 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. McKinney. 9:30 TR. This introductory course will establish Rhetoric and Composition as a rich field of study ranging from Aristotle to Instagram. Rhetoric is typically viewed as an outdated concept, but our course will illuminate how frequently we encounter rhetoric and writing every day. We will interrogate perspectives of power and privilege as it shapes the most common ideas about writing. We'll begin with an overview of the histories of rhetoric and composition to aid our study of current rhetorical and composition theories, particularly emphasizing marginalized voices. This course will operate from a critical feminist lens as we discuss the impacts of colonialism, race, sexuality, nationality, fat, class, gender, religion, and disability on historical and current ideologies in this field. Throughout this class, you will discover how your personal and academic interests can be studied (and are most likely already being studied) within this field. To interrogate writing means interrogating the self; your work will inevitably engage your identities, cultures, interests, and lived experiences as the foundation of your academic inquiry.

ENGL 380 Introduction to Rhetoric and Composition. Instr. McKinney. 11:00 TR. This introductory course will establish Rhetoric and Composition as a rich field of study ranging from Aristotle to Instagram. Rhetoric is typically viewed as an outdated concept, but our course will illuminate how frequently we encounter rhetoric and writing every day. We will interrogate perspectives of power and privilege as it shapes the most common ideas about writing. We'll begin with an overview of the histories of rhetoric and composition to aid our study of current rhetorical and composition theories, particularly emphasizing marginalized voices. This course will operate from a critical feminist lens as we discuss the impacts of colonialism, race, sexuality, nationality, fat, class, gender, religion, and disability on historical and current ideologies in this field. Throughout this class, you will discover how your personal and academic interests can be studied (and are most likely already being studied) within this field. To interrogate writing means interrogating the self; your work will inevitably engage your identities, cultures, interests, and lived experiences as the foundation of your academic inquiry.

ENGL 400/LA&S 400 Teaching and Tutoring Writing. Instr. Hyslop. Hybrid. This course is designed to prepare students to become peer tutors at the KU Writing Center. Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. ENGL 400 is a hybrid course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning

offered by KU's Center for Service Learning. For a more complete course description, see instructor's door (Anschutz 424), contact the instructor directly, or request details from the instructor by e-mail.

ENGL 479 The Literature of: Sports in the Movies. Instr. Wedge. 7:10 T. 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 (*That Championship Season*). 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*; August Wilson, *Fences*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*.

ENGL 507/690 & HUM 510 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer & McKitterick. 4-6:30 R. 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 **Philip Baringer**, experimental particle physicist and Physics Professor, and science-fiction author **Chris McKitterick**, English writing and SF faculty and director of the Gunn Center for the Study of Science Fiction. Participants write weekly responses, scholarly or creative works as mid-term and final research projects, and participate in a creative or scholarly group presentation. Everyone helps lead at least two discussions. Available for Honors (as HUM 510); graduate students enroll as 690. 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.

ENGL 508 Contemporary Literary Theory. Instr. Neill. 3:00 MW. Theory, broadly understood, is the practice of distancing ourselves from unexamined beliefs. This course is an advanced undergraduate survey in theory-driven, literary-critical methods. Our aim is to become comfortable reading literary and cultural texts through critical lenses that define our present moment: e.g. gender, race, disability, late capitalism, environment, the posthuman. We will spend the first half of the semester familiarizing ourselves with earlier schools of theory upon which these more contemporary approaches build: structuralist, poststructuralist, Marxist, psychoanalytic, postcolonial and feminist theories. Texts: Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. Requirements: 3 essays and weekly short assignments.

ENGL 534 Major Authors: Toni Morrison. Instr. Anatol. 1:00 TR. Winner of the 1993 Nobel Prize for Literature, Toni Morrison was the eighth woman and the first black woman ever to receive that

award. Her death earlier this academic year left a significant hole in the world of arts and letters. In this course, we will engage in an in-depth exploration of several of the celebrated author's major works of fiction (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Beloved*, *Jazz*, and *Paradise*), a lesser-known short story, some of her children's books, and several of her essays, including a critical article about her own work. We will discuss the themes that resonate for the African-American community, and for the larger U.S. community as well, including definitions of "Americanness" and the ways in which "race," ethnicity, class, and gender intersect. We will consider Morrison's representations of a "dominant" society that often demands assimilation while simultaneously rejecting assimilationists on the basis of racial and cultural difference. The relationship between Individual, Family, and Community and the relationship between written history, oral stories, and memory are major issues that also will be addressed. Course Requirements: weekly response papers (1-2 pp each), one short essay (3-5 pp), one longer research paper (6-8 pp). Graduate students enrolling at the 700-level will be expected to read additional scholarship, research and give an oral presentation, and submit a longer paper at the end of the term (12-15 pp).

ENGL 551 Fiction Writing II. Instr. Daldorph. 4:10 M. 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. 11:00 MW. 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 551 Fiction Writing II. Instr. Desnoyers. 12:30 MW. 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 551 Fiction Writing II. Instr. K. Johnson. 3:00 MW. This course advances an understanding and application of craft to the development and writing of short fiction. While not limited to science fiction and fantasy, attention will be given to topics of special relevance to speculative fiction, including plotting, world building, immersion strategies, and story types. Students will read and engage in discussions about short fiction of note, which will be made available online; workshop student stories through critiquing, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises and as major assignments. Text: *Writing Shapely Fiction*, Jerome Stern.

ENGL 552 Poetry Writing II. Instr. Harrington. 11:00 TR. This workshop is based on the idea that to be a good writer, you have to write a lot, and you have read a lot. So, we'll all be doing both. We will read a lot of the work of student poets in the class (i.e. you), as well as poems by published poets who aren't in the class. You'll be required to compose a poem most weeks and to submit it for critique by other members of the class. My philosophy: all poetry, regardless of subject-matter, is about words, and words are sounds or marks on a page + blank space. We get to make imaginative compositions out of those sounds, marks, and space, and doing so can be a lot of fun. The goals? To improve your skill and confidence writing, talking about writing, giving and accepting useful critique, and expanding your versatility as a wordsmith generally.

ENGL 555 Nonfiction Writing II. Instr. Crawford-Parker. 3:00 MW. English 555 is a creative writing workshop focused on continuing students' development as essayists to expand their ability in the genre's myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read outside to understand better some of the potential, possibilities, and pitfalls of the essay form. Students write three essays and contribute regular critiques of one another's work. One essay is then revisited at semester's end as part of a larger revision project. Students are required to take part in a group reading of their own work and do several shorter presentations. The workshop format of the course demands a high level of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists. **Likely Texts:** Adrian, ed. *The Shell Game*; Washuta and Warburton, eds. *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*; Klaus, *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*; Long, *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life* (2nd ed.).

ENGL 555 Nonfiction Writing II. Instr. Luce. 7:10 R. 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 580 Rhetoric and Writing: Rhetorics of Diversity and Identity in the University. Instr. Prasad. 1:00 TR. Think back to the time when you were applying to college. You might remember encountering websites and brochures featuring pictures of racially and culturally diverse students, perhaps studying or lounging around together on sunny, green college campuses, images meant to show just how *inclusive* and *diverse* the schools are. These representations not only enable institutions to target underrepresented groups in admissions and employment, but they also help brand the university in an economy that increasingly commodifies difference, identity, and political progressivism. In this course, we will discuss the implications of these kinds of representations as they have been analyzed and critiqued by interdisciplinary critical race/ethnic, feminist, and queer studies perspectives in rhetoric, writing, and cultural studies. What rhetorical work do representations of diversity and identity do in challenging and/or maintaining power structures and inequity in the university? Who is served (or underserved) by institutional diversity initiatives? How has English studies—and particularly rhetoric and writing studies—approached diversity and identity historically, and how have those histories shaped English departments, writing programs, and universities today? In this course, we will have regular reading and writing assignments (including a final research paper). We may also attend and discuss on-campus diversity events, programs, and workshops at KU.

ENGL 598 Honors Proseminar: Jim and Jane Crow – Then and Now. Instr. Hardison. 2:30 TR. This class will explore the politics of race, gender, and genre in African American novels from the mid-twentieth century to the contemporary moment. While many twentieth-century African American writers engaged their political era by critiquing racial segregation, or Jim Crow, a cadre of early twenty-first century African American writers continue to reflect upon this historical and cultural period in the context of their present. This course will study African American writers' political objectives in works of social realism, with particular attention to their protagonists' intersecting racial, classed, gendered, and sexual identities, or Jane Crow, as well as the ways later black writers complicate, reject, or move beyond these conventions. This discussion-based course will include analytical papers, quizzes, presentations, and a final research assignment exploring the fiction of Richard Wright, Ann Petry, Alice Walker, Charles Johnson, Colson Whitehead, and Danzy Senna.

SPRING 2020 GRADUATE COURSES

ENGL 620 Renaissance English Literature: Making Knowledge. Instr. Lamb. 3:00 MW. How is a poem persuasive? Can scientific writings have fictional and rhetorical features? Do stories produce knowledge? In the twenty-first century, we often take for granted distinctions between poetry, rhetoric, and science. But these distinctions were not always so clear-cut. This course will explore the English literature of the late sixteenth and seventeenth centuries to study a culture before the modern “division of the kingdoms.” These writings defy rigid categorization into rhetoric, poetics, or science, even when they take forms familiar to those categories. We will read the epoch-making poetic treatise (Philip Sidney’s *Defense of Poesy*), a rhetoric manual for poets (George Puttenham’s *Art of English Poesy*), and a text often cited as both the start of modern science and the end of ancient rhetoric (Francis Bacon’s *Advancement of Learning*). These “theory” texts will inform our study of writings by William Shakespeare, Ben Jonson, Mary Wroth, John Donne, George Herbert, Margaret Cavendish, Andrew Marvell, Hester Pulter, John Milton, and Thomas Browne. Students will write two short papers, develop non-paper projects, read and discuss recent scholarly work on these issues, and write a mid-length final paper (12-15 pages).

ENGL 507/690 & HUM 510 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer & McKitterick. 4-6:30 R. 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 **Philip Baringer**, experimental particle physicist and Physics Professor, and science-fiction author **Chris McKitterick**, English writing and SF faculty and director of the Gunn Center for the Study of Science Fiction. Participants write weekly responses, scholarly or creative works as mid-term and final research projects, and participate in a creative or scholarly group presentation. Everyone helps lead at least two discussions. Available for Honors (as HUM 510); graduate students enroll as 690. 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.

ENGL 753 Writers Workshop: Screenwriting. Instr. Canady. 7-9:30 W. An intensive course in the creation and development of scripts for film. Beginning with Aristotle’s *Poetics* and Robert McKee’s *Story*, we will work through and analyze the roots of basic dramatic structure for visual storytelling media. Over the course of the semester, students will develop a short film script as well as treatment and first act for a feature-length screenplay. As with any workshop, students will also be expected to engage in craft analysis of a variety of works in the genre, including *The Women*, *Moonlight*, *I Don’t Want to Go Back Alone*, *Skin*, *Daughters of the Dust*, and others. Utilizing a workshop model, students will craft scripts, critique the work of peers, and meet regularly with the instructor for further development. May be repeated for credit.

ENGL 756 Forms: Autobiography. Instr. Graham. 4:00 R. Because autobiographical writing—memoir in particular—

dominates the book publishing market, including the ghost-written semi-autobiographies that have become a staple of celebrity culture, this course starts with asking why *is* the form so compelling? We will necessarily be examining the varieties of autobiographical writing (life writing) that have earned critical and commercial success. Our approach generally will be to read and discuss some scholarly/theoretical criticism—consistent with graduate level instruction – along with primary texts and your own writing. This combined approach invites engagement with the genre as a **reader**, a **writer**, and a **critic**. If we approach the genre as a form of translation from private experience to public narrative, it is not a straightforward task, but always mediated. If we accept the view that there is no unmediated life, we must consider those forms of mediation (i.e. subjective experience, social context, etc.) central to the writing process. Are there any identifiable strategies for bypassing or minimizing this fact or should there be? What impact does the advent and proliferation of digital media have, as life has come to be written—recorded and remade—online, in personal blogs, on Twitter, on Facebook, etc. by countless millions of people every day? Our readings will likely include S Smith, J Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives*, 2nded and many of the following: Diana Athill, *Somewhere Towards the End*; Edwidge Danticat, *Brother, I’m Dying*; Hugo Hamilton, *The Speckled People: a Memoir of a Half-Irish Childhood*; Maria Rosa Hensen, *Comfort Woman*; Audre Lorde, *Zami: A New Spelling of My Name*; Rigoberta Menchu: *An Indian Woman in Guatemala*; and William Styron, *Darkness Visible: A Memoir of Madness*. Note that the above list represents not only authors, but also publishers and editors. We will enhance our experience in this course with visiting guest authors (online and in person). Class assignments will include options that allow for a continuum of creative and academic writing, which I hope will make for meaningful dialogue.

ENGL 756 Forms: Speculative Fiction. Instr. K. Johnson. 7:00 M. This course explores speculative fiction forms: science fiction, fantasy, slipstream, fabulism, surrealism and weird fiction. We will consider history and development of the form(s), critical theory, and themes, narratives and toolboxes for these genres through a combination of reading, presentations, critical and creative writing, and workshop.

ENGL 800 Methods, Theory, and Professionalism. Instr. Graham. 7:00 T. The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments will facilitate the acquisition of skills essential to these activities. Open to students in all tracks, the course will give practice in analyzing and producing a wide range of professional genres, including conference proposals and reviews; students will learn more about their selected areas of study and the best venues for sharing work in those areas; and they will develop a comprehensive plan for their graduate studies. Throughout the semester, we will also take time to reflect on the state and status of English and the academic profession through readings on such topics as the history of the discipline and its subfields. Several outside guests will be invited to the class as a way of introducing students to a wide range of career options in the humanities.

ENGL 802 Practicum in the Teaching of College English. Instr. Caminero-Santangelo. 2:30 TR. This practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience, emphasizing designing sequences of assignments, transparency in teaching, integrating collaborative and active learning into the classroom, and issues of diversity, equity, and inclusion. 802 will be a collaborative “workshop”-style classroom where you all can share your ideas and challenges with the hope that you will develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a week, for one hour, so much of the coursework will take place on Blackboard. In class we will discuss pedagogical topics related to your teaching of 102.

ENGL 904 Seminar in Composition Theory: Institutional Rhetorics of Diversity, Identity, and Neoliberalism. Instr. Prasad. 11:00 TR. Our current neoliberal era is characterized by an economy and culture that increasingly commodifies difference, identity, and political progressivism while at the same time—paradoxically—claiming to be “postracial.” Although such conversations have existed for a long time, the past five years in particular have seen the rise of campus protest movements and institutional rhetorics of social justice, intersectionality, and equity. What implications do these contexts have for how we as teachers and scholars approach diversity and identity in our pedagogical, administrative, and research initiatives? How does the institution profit upon diverse bodies, literacies, and social movements, simultaneously politicizing and depoliticizing identity and difference in our post-Trump political climate? How do these contexts affect rhetoric, writing, and English studies, particularly as English departments have often served as an institutional site, as Jodi Melamed has argued (2011), in which “to get to know difference” (xvi)? In this course, we will consider these questions using interdisciplinary frameworks of critical race/ethnic, feminist, and queer studies in rhetoric, writing, and cultural studies. We will read the works of scholars such as Sara Ahmed, Carmen Kynard, Jodi Melamed, Victor Villanueva, Geneva Smitherman, and Roderick A. Ferguson to consider not only critiques of the institution’s branding of diversity and difference, but also the political possibilities for resistance and transformation that these contexts present in the classroom and in our research. This course, like all 900-level seminar courses, will include regular reading and writing assignments (including a final research paper). We may also attend and discuss on-campus diversity events, programs, and workshops at KU.

ENGL 950 Seminar in 19th Century British Literature: 19th Century Literature and Mental Science. Instr. Elliott. 3:00 MW. This course will look specifically at how new nineteenth-century ideas about how the mind works were represented in literary and scientific works of the period and, conversely, how literary representations influenced the developing field of “mental science.” The goal of the course, however, is not simply to study the history of psychology or trace the theme of psychology in literature, but also to interrogate the ways in which we, as a post-Freudian generation, think about ourselves and our minds—to explore the literary, historical, and cultural roots of contemporary psychological assumptions. Readings will include recent historical and theoretical articles that will provide a context for the reading and discussion of nineteenth-century literary, scientific, and

popular or pseudo-scientific texts. The role of literary texts and non-scientific works in nineteenth-century psychology points to two large concerns that will underlie this course: the struggle between scientific and non-scientific discourses and the role of gender in the definition of the new field of psychology. Specific issues to be discussed will include: “abnormal” states of mind (hysteria, problems of memory, spectral vision, motiveless malignity, torments of guilt, terrors of conscience, suicide, addiction, etc.), “normal” states of mind (reasoning, emotions, dreams, sexuality), diagnosis and treatment (alienists, mesmerism, phrenology, asylums), legal implications of insanity (incarceration, criminal defense, marriage and divorce), and specifically literary concerns (new genres such as dramatic monologue and detective and sensation novels, psychology and realism, representation of consciousness, psychological criticism, etc.). The course will focus on **British** texts from the **mid to late nineteenth century**. In addition to readings, students will write one short paper based on close reading of a text and one longer research paper. Texts: Taylor & Shuttlesworth, *Embodied Selves* (out of print— you’ll need to find a used copy); C. Brontë, *Villette*; Tennyson, *Maud*; R. Browning, several dramatic monologues; M.E. Braddon, *Lady Audley’s Secret*; Wilkie Collins, *Armadale*; selected poems of Swinburne, Morris, C. Rossetti; George Du Maurier, *Trilby*; Sheridan Le Fanu, *In a Glass Darkly*; Henry James, *Turn of the Screw*; R.L. Stevenson, *Dr. Jekyll and Mr. Hyde*; Conan Doyle, stories about *Sherlock Holmes*; Oscar Wilde, *Picture of Dorian Gray* (**note: several of these texts are short and very inexpensive, so don’t be alarmed**).