

## Fall 2018 UNDERGRADUATE COURSES

Undergraduates who first matriculated at KU prior to Fall 2014 should consult the Catalog from the year of their first semester at KU for courses that fulfill major and minor requirements. The catalogs can be found here:

<http://www.ku.edu/academics/catalogs/>

Undergraduates who entered KU in Fall 2014 should consult English major requirements 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>

Undergraduates pursuing the Creative Writing minor should consult the requirements here:

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

**ENGL 105 Ways of Knowing.** Instr. Conrad. 12:30 MW. This course explores literature that asks, explicitly or implicitly, how do we know what we think we know? What is the "reality" we think we are accessing? What limits our capacity for knowledge? We will examine a variety of texts, including poetry, essays, and novels, in order to begin to probe those questions and more, with a special focus on the relationship between humans and their tools for knowing. Topics we will consider will include metaphor, time perception, language, technology, and the concept of the "noosphere." Authors will include William Blake, Oliver Sacks, Jaron Lanier, Bram Stoker, Sherry Turkle, Alan Lightman, and Daniel Suarez.

**ENGL 105 Freshman Honors English.** Instr. Fowler. 11:00 TR. This course will examine issues of race, gender, ethnicity, and identity as they are constructed in short fiction by male, female, black and white, nineteenth and twentieth-century American writers. Course requirements will include: two papers (each approximately 6 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. What follows is a list of the texts for the course: William Faulkner, *As I Lay Dying*, Toni Morrison, *Beloved* *The Norton Anthology of Short Fiction* (shorter seventh edition) Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories*.

**ENGL 105 Freshman Honors English.** Instr. Fowler. 2:30 TR. This course will examine issues of race, gender, ethnicity, and identity as they are constructed in short fiction by male, female, black and white, nineteenth and twentieth-century American writers. Course requirements will include: two papers (each approximately 6 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. What follows is a list of the texts for the course: William Faulkner, *As I Lay Dying*, Toni Morrison, *Beloved* *The Norton Anthology of Short Fiction* (shorter seventh edition) Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories*.

**ENGL 105 Personal and Cultural Myth.** 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 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. Instr. Wedge. 10:00 MWF.** We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. This course satisfies KU Core Goal 2, learning outcome 1. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Morrison, *Song of Solomon*.

**ENGL 203 "In This Place, We Flesh." Horror, Sexuality, and the Body. Instr. Cipri. 2:00 MWF.** The horror genre is literature's funhouse mirror, offering larger-than-life reflections of a culture's fears and insecurities. This is particularly true around gender, bodies, and sexuality, which are pervasive themes in horror. Students will read and watch contemporary horror in a variety of different genres, while also learning how critical work around feminism, race, queer theory, and disability engages with books like Stephen King's *Carrie* or movies like *Get Out*. Our first unit, "Growing Up Is Hard To Do," will focus on childhood, beginning with dark fairytales and cautionary stories, and then moving on to stories focused on adolescence (truly a terrifying time for everyone). The second unit, "The Call Was Coming From Inside the House" will explore the horrors of domestic life: haunted houses, horrible husbands, and monstrous mothers. Our last unit "Sympathy for the Devil," will examine dystopian horror, how non-normative desires and bodies are turned monstrous, and how horror movies exemplify, echo, or enforce systems of oppression. Students will write both analytical and creative responses, and be required to give a presentation on a film of their choice. Required texts: Stephen King, *Carrie*; Toni Morrison, *Beloved*; Victor LaValle, *The Ballad of Black Tom*. Marjorie Liu and Sana Takeda, *Monstress Vol. 1*. Other texts, including films, will be assigned through Blackboard.

**ENGL 203 "In This Place, We Flesh." Horror, Sexuality, and the Body. Instr. Cipri. 3:00 MWF.** The horror genre is literature's funhouse mirror, offering larger-than-life reflections of a culture's fears and insecurities. This is particularly true around gender, bodies, and sexuality, which are pervasive themes in horror. Students will read and watch contemporary horror in a variety of different genres, while also learning how critical work around feminism, race, queer theory, and disability engages with books like Stephen King's *Carrie* or movies like *Get Out*. Our first unit, "Growing Up Is Hard To Do," will focus on childhood, beginning with dark fairytales and cautionary stories, and then moving on to stories focused on adolescence (truly a terrifying time for everyone). The second unit, "The Call Was Coming From Inside the House"

will explore the horrors of domestic life: haunted houses, horrible husbands, and monstrous mothers. Our last unit “Sympathy for the Devil,” will examine dystopian horror, how non-normative desires and bodies are turned monstrous, and how horror movies exemplify, echo, or enforce systems of oppression. Students will write both analytical and creative responses, and be required to give a presentation on a film of their choice. Required texts: Stephen King, *Carrie*; Toni Morrison, *Beloved*; Victor LaValle, *The Ballad of Black Tom*. Marjorie Liu and Sana Takeda, *Monstress Vol. 1*. Other texts, including films, will be assigned through Blackboard.

**ENGL 203 Writing for Engineers. Instr. Russell.** 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, writing memos and emails, and drafting resumes and job application letters. Assignments include short and long reports, memos and letters, job materials, and presentations. Textbook: *A Guide to Writing as an Engineer*, 4th ed, Beer and McMurrey

**ENGL 203 Writing for Engineers. Instr. Russell.** 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, writing memos and emails, and drafting resumes and job application letters. Assignments include short and long reports, memos and letters, job materials, and presentations. Textbook: *A Guide to Writing as an Engineer*, 4th ed, Beer and McMurrey.

**ENGL 203 Rock and Rap Writing. Instr. Ellis. 1:00 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: Berry, Chuck. *The Autobiography*; Kureishi, Hanif. *The Buddah of Suburbia*; handbook materials, located in “Course Documents” of Blackboard; selected critical essays, lyrics, and videos will be available on Blackboard; CAL (KU English Department); Local

resources, including the fanzine and poster collections at the Spencer Research Library, as well as local songwriters, will also be incorporated into the course.

**ENGL 203 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: Berry, Chuck. *The Autobiography*; Kureishi, Hanif. *The Buddah of Suburbia*; handbook materials, located in “Course Documents” of Blackboard; selected critical essays, lyrics, and videos will be available on Blackboard; CAL (KU English Department); Local resources, including the fanzine and poster collections at the Spencer Research Library, as well as local songwriters, will also be incorporated into the course.

**ENGL 203 Science Fiction and the Popular Media. Instr. McKitterick. 4:00-6:30 R.** New generations of creatives take advantage of innovative tools to respond to changing social conditions. We'll explore science fiction narratives across a range of genres including print literature, film, television, comics, games, and other multimedia expressions, and trace the relationship between SF and today's expressions of what it means to be human living through ever-accelerating change. You'll express your unique understanding and interpretation of the genre by writing short responses, participating in discussions, then creating and sharing your personal vision through longer written or multimedia projects. Prepare to rent, stream, or otherwise access movies and shows outside of class, plus study short pieces. For schedule, full details, and syllabus, see the Gunn Center for the Study of Science Fiction website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm)

**ENGL 203 From Chaucer to Rowling: Magic in Literature and Film. Instr. Warren. 8:00 TR.** What does it mean to cast a spell? To brew a potion? To chant around a fire? In *From Chaucer to Rowling: Magic in Literature and Film*, we will explore the various facets of magic in different genres, answering questions such as the following: What role does magic play in our chosen texts? How has the perception of magic changed over time? How is magic gendered? How does magic cater to class systems? What borders are created by magical and non-magical beings? In this course, we will delve into literary texts and films in order to examine what their magic systems say about society and the human ego. Our goal is to discover how magic seeps across cultural boundaries and impacts characters' interactions, desires, and prospects. During the semester, you'll engage in magical class discussions, brew together secondary research and primary texts to create your own academic works, and whip together a few spells of your own. Along with other texts, we'll read *Sir Gawain and the Green Knight*, Shakespeare's *Macbeth*, Anne Sexton's *Transformations*, and J.K. Rowling's *Harry Potter and the Philosopher's Stone*. Additionally,

we'll study films and shows such as *Monty Python and the Holy Grail*, *The Princess and the Frog*, and *Supernatural*. For more information on this course, contact the instructor directly by email or visit their office hours, which are posted outside the English Department.

**ENGL 203 From Chaucer to Rowling: Magic in Literature and Film. Instr. Warren. 9:30 TR.** What does it mean to cast a spell? To brew a potion? To chant around a fire? In *From Chaucer to Rowling: Magic in Literature and Film*, we will explore the various facets of magic in different genres, answering questions such as the following: What role does magic play in our chosen texts? How has the perception of magic changed over time? How is magic gendered? How does magic cater to class systems? What borders are created by magical and non-magical beings? In this course, we will delve into literary texts and films in order to examine what their magic systems say about society and the human ego. Our goal is to discover how magic seeps across cultural boundaries and impacts characters' interactions, desires, and prospects. During the semester, you'll engage in magical class discussions, brew together secondary research and primary texts to create your own academic works, and whip together a few spells of your own. Along with other texts, we'll read *Sir Gawain and the Green Knight*, Shakespeare's *Macbeth*, Anne Sexton's *Transformations*, and J.K. Rowling's *Harry Potter and the Philosopher's Stone*. Additionally, we'll study films and shows such as *Monty Python and the Holy Grail*, *The Princess and the Frog*, and *Supernatural*. For more information on this course, contact the instructor directly by email or visit their office hours, which are posted outside the English Department.

**ENGL 203 From La Bamba to Despacito: Latinx Pop Culture in the U.S. Instr. Encarnacion. 12:00 MWF.** People of Latin American descent have lived in the United States since the nation was first conceived. Their culture and experience has been a part, integral though often marginalized, of U.S. history and society. Recent breakthroughs of Latinx cultural productions, such as last summer's dance jam "Despacito" and Disney's film *Coco*, into mainstream U.S. pop culture has made Latinx people more visible than ever. This course will explore the representations and cultural contributions of Latinx people in the United States. It will include not only literary texts but texts in other mediums, such as film, television, music, and theater. The five major units will explore different aspects of Latinx pop culture and experience, including past representations of Latinx people, Chicano civil rights activism, Afro-Latinx experience, expressions of hybridity, and representations in popular literature and film. In addition to supplementary readings, we will be studying episodes of *I Love Lucy*; the novels *And the Earth Did Not Devour Him*, *Down These Mean Streets*, and *Caramelo*; Lin Manuel Miranda's Broadway musical *In the Heights*; and Disney's *Coco*. Overall, this class will work to develop critical thinking and writing skills while fostering a deeper understanding of pop culture, Latinx culture, and the nature of representation.

**ENGL 203 Professional Writing. Instr. Youngdahl. Online Lawrence/Edwards Campus 08/20/18-10/12/18.** 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 Professional Writing. Instr. Youngdahl. Online Lawrence/Edwards Campus 10/22/18-12/14/18.** 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 205 The Wonderful(?) World of Disney. Instr. Anatol. 2:30 TR.** In this course we will read 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, what it means to be an adult, 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 "Cinderella" and/or "Little Snow-White" by 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, *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 *James and the Giant Peach* with Roald Dahl's *James and the Giant Peach*; Disney's *The Lion King* and Shakespeare's *Hamlet*; Disney's *Mulan* with excerpts from Maxine Hong Kingston, *The Woman Warrior: Memoir of a Childhood Among Ghosts*. Students can expect 3 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and an oral presentation.

**ENGL 205 Performing the Real. Instr. Fischer. 9:30 TR.** The real. We think we know what this word means: everyday life, the world of sensation, "the real world." Learning in a classroom

prepares students for the real; finding a job after graduation involves the real. But why isn't classroom experience part of the real? Why isn't what we feel and think when we're reading a novel or watching a film considered to be real? Don't people say after watching an exciting action movie, "That was so real!" In fact, the real is a usefully slippery term that incorporates a rich diversity of experiences. This course focuses on how we experience and represent the real in dramatic literature and film. We go to the theatre for pleasure, but also to connect through art with the world, to make our own experience more vivid and varied, our understanding greater, our power to act stronger and better informed. In short, witnessing and absorbing a performance of "the real" can teach us how to perform in our own lives. This course examines plays and films that perform realities particularly important to contemporary audiences. In this course, we will ask: How do we experience the real? How can we as readers and spectators build our imaginations to bring about new realities? Requirements: Daily participation in class discussion; several papers involving different types of writing, in class and out of class; a project and oral presentation. Texts: Henrik Ibsen, *A Doll's House*; Anna Deavere Smith, *Fires in the Mirror*; Bill Johnson, *Dirty Work at the Crossroads*; Bertolt Brecht, Galileo; Samuel Beckett, *Krapp's Last Tape*; Tony Kushner, *Angels in America*; additional readings and films, and a local theatre production. Questions? Contact me at ifischer@ku.edu.

**ENGL 205 Reading like a Writer: The Novel. Instr. Moriarty. 1:00 TR.** In this course, we'll read several literary novels that have enjoyed critical and/or commercial success and analyze what made them successful. There won't be much literary theory in this class; rather, we'll read these novels as novelists, paying attention to their structures, narrative devices, and story arcs with the goal of considering craft. We'll look at what each author accomplishes in the first chapter, and what techniques he or she uses to keep the reader engaged and intrigued for several hundred pages. We'll take novel-writing axioms (e.g. "The protagonist has to want something, and want it badly.") and see if they hold up against real novels. Students should expect to write several analytical papers and attend regularly. Quizzes will be given regularly on reading assignments.

**ENGL 209 Introduction to Fiction Instr. S. Johnson. 11:00 TR** This course is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smart phone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways, challenging you about some long held conception, value or belief. When you are really lucky, a work of fiction will do both. Maybe that story or novel will take on a life of its own and you will be thankful that you've met a new friend or you'll resent the company. In any case, you will have the opportunity to argue with and to praise; to analyze and to interpret; and to read, think, and write in ways academic and creative about the fiction you encounter in this class.

**ENGL 209 Introduction to Fiction. Instr. McComb. 11:00 TR.** In this class, we will begin by exploring what, exactly, fiction is and does in order to apply our understanding of craft to various texts. In addition to American writers and work set in America, we will also

be looking at other global narratives, perspectives, and settings in order to broaden our understanding of authorial intent, plot and character development, and the literary and cultural impact of these texts. In addition to novels like *Song of Solomon* and *Things Fall Apart*, we will also read short stories and poetry from a variety of authors and countries in order to explore how different historical and cultural contexts impact the conception and craft of fiction.

**ENGL 209 Introduction to Fiction. Instr. McComb. 1:00 TR.**

In this class, we will begin by exploring what, exactly, fiction is and does in order to apply our understanding of craft to various texts. In addition to American writers and work set in America, we will also be looking at other global narratives, perspectives, and settings in order to broaden our understanding of authorial intent, plot and character development, and the literary and cultural impact of these texts. In addition to novels like *Song of Solomon* and *Things Fall Apart*, we will also read short stories and poetry from a variety of authors and countries in order to explore how different historical and cultural contexts impact the conception and craft of fiction.

**ENGL 209 Introduction to Fiction. Instr. Meng. 10:00 MWF.**

By sampling novels and short stories written by authors identified by their origin of immigration, this course investigates the relationship between an author's "place" and their fiction and raises questions about the pleasures and meanings of verbal texts in different cultures, times, and forms. The new demographic reality in the US requires that students embrace immigrant literature for its language fusion, cultural exchanges, transnational migrations, and diverse worldviews. As students survey a variety of texts, they will consider such questions while learning to analyze and interpret fiction through close reading as well as participate in daily class discussion designed to foster critical thinking through the open exchange of various narrative interpretations. The class will also offer opportunity for your own fiction writing.

**ENGL 209 Introduction to Fiction. Instr. Meng. 11:00 MWF.**

By sampling novels and short stories written by authors identified by their origin of immigration, this course investigates the relationship between an author's "place" and their fiction and raises questions about the pleasures and meanings of verbal texts in different cultures, times, and forms. The new demographic reality in the US requires that students embrace immigrant literature for its language fusion, cultural exchanges, transnational migrations, and diverse worldviews. As students survey a variety of texts, they will consider such questions while learning to analyze and interpret fiction through close reading as well as participate in daily class discussion designed to foster critical thinking through the open exchange of various narrative interpretations. The class will also offer opportunity for your own fiction writing.

**ENGL 209 Introduction to Fiction. Instr. D. Miller. Online 08/20/18-10/12/18.**

In this 8-week online course students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

**ENGL 209 Introduction to Fiction. Instr. D. Miller. Online 10/22/18-12/14/18.** In this 8-week online course students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

**ENGL 210 Introduction to Poetry. Instr. Daldorph. 10:00 MWF.** The purpose of this course is to introduce you to the basic elements of poetry through the exploration of poetry of different forms and periods. This is not a chronological survey. As we read the poetry assigned for this course, bear in mind two questions: Why do people write poetry? How does this poem relate to me? Good poetry should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things — and more — at once. We will look at the poetry of some of the great poets, including Shakespeare, Dickinson, Hardy. We will also look at contemporary poetry, including a section on war poetry from the Vietnam War and more recent conflicts.

**ENGL 210 Introduction to Poetry. Instr. Daldorph. 11:00 MWF.** The purpose of this course is to introduce you to the basic elements of poetry through the exploration of poetry of different forms and periods. This is not a chronological survey. As we read the poetry assigned for this course, bear in mind two questions: Why do people write poetry? How does this poem relate to me? Good poetry should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things — and more — at once. We will look at the poetry of some of the great poets, including Shakespeare, Dickinson, Hardy. We will also look at contemporary poetry, including a section on war poetry from the Vietnam War and more recent conflicts.

**ENGL 210 Introduction to Poetry. Instr. Wheeler. Online 08/20/18-10/12/18.** English 210 is a college writing course designed to further your development as a reader and writer. This course will focus on the critical thinking, reading, and writing skills you will need to interpret poems and other texts and to write critically, appreciatively, and reflectively about poetry. We will spend the majority of our time reading, discussing, and writing about individual poems. We will also read a number of essays written about poetry, considering various critical approaches to the study of literature and connections to larger cultural issues. Ultimately, this exploration of poetry will help to demystify the specter of "hidden meanings" and "obscure symbolism" in poems. Instead, there is a world of poetry very much alive and thriving.

**ENGL 210 Introduction to Poetry. Instr. Wheeler. Online 10/22/18-12/14/18.** English 210 is a college writing course designed to further your development as a reader and writer. This course will focus on the critical thinking, reading, and writing skills you will need to interpret poems and other texts and to write critically, appreciatively, and reflectively about poetry. We will spend the majority of our time reading, discussing, and writing about individual poems. We will also read a number of essays written about poetry, considering various critical approaches to the study of

literature and connections to larger cultural issues. Ultimately, this exploration of poetry will help to demystify the specter of "hidden meanings" and "obscure symbolism" in poems. Instead, there is a world of poetry very much alive and thriving.

**ENGL 211 Introduction to Drama. Instr. Warner. 11:00 MWF.** We will explore the different facets of drama on the page, onstage, and on screen. In this course, we will develop our analysis of drama as both a literary text and as a creative performance. Tracking across dramatic history, we will get snapshots of how playwrights, actors, and audiences all come together to create the unique experience of theatre. In 211, we will examine classical, renaissance, modern, and contemporary plays to expand our knowledge of the tools writers, directors and performers use to express their ideas. Through discussion and writing, we will create informed interpretations of what these plays reflect about their moments in history and about ourselves. Attendance to one live KU theater performance will be a part of this course.

**ENGL 220 Introduction to Creative Writing. Instr. Graf. 2:30 TR.** This course will require students to craft original creative works of poetry, fiction, and non-fiction. Students will also develop an understanding of the basic elements of form and technique in regard to these three genres of writing. Experimentation is encouraged, although the goal of this course is to learn the basics of creative literary writing. We will read contemporary anthologies of poetry, short stories, and essays. In addition to reading the works of established writers in each of these fields, students will also generate their own poems, stories, and essays while reading the works of their peers. This course will place an emphasis on discussion and constructive criticism of original creative work. Through a balance of workshop and conversation, we will develop an awareness of recent trends in literary writing and how to utilize those techniques in our own writing.

**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. Teller. 1:00 TR.** In this course, new writers will practice poetry, fiction, and creative nonfiction to engage with storytelling and effectively addressing an audience. Storytelling is a universal human quality; as such, we will study stories from a range of literary forms, examine how stories appear cross-culturally, and consider what these genre characteristics mean for us as writers of the twenty-first century.

Throughout the semester, we will engage with all stages of the writing process—drafting, workshopping, revision, and submission—with opportunities to attend community literary events. 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. 1:00 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*; Schweblin, *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 Lawrence/Edwards campus 08/20/18-10/12/18.** This course offers a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to more recent focus on the intersection of ecocriticism with postcolonial cultural studies. We will explore the history of environmentalism through literary representations of *nature*, *pastoral*, *wilderness*, and the *wild*, and the ways these influence our considerations of nature both conceptually and materially. We will start by reading foundational writers William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold as a way to begin recognizing the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental issues and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape traditions of environmentalism and social justice. We will pay particular attention to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalisms.

**ENGL 306 Global Environmental Literature. Instr. Echterling. Online Lawrence/Edwards campus 10/22/18-12/14/18.** This course offers a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to more recent focus on the intersection of ecocriticism with postcolonial cultural studies. We will explore the history of environmentalism through literary representations of *nature*, *pastoral*, *wilderness*, and the *wild*, and the ways these influence our considerations of nature both conceptually and materially. We will start by reading foundational writers William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold as a way to begin recognizing the lineage of our own cultural assumptions about conservation, preservation, and the

redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental issues and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape traditions of environmentalism and social justice. We will pay particular attention to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalisms.

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. D. Elliott. 3:00 MW.** What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You'll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one 4-6 page close reading paper, and a longer research paper, plus exams. Required texts include: Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; Acheson, *Writing Essays about Literature*; Gilman, "The Yellow Wallpaper"; Coleridge, "The Rime of the Ancient Mariner" (Bedford-St. Martin's Case Studies in Contemporary Criticism); James, *The Turn of the Screw* (Bedford-St. Martin's Case Studies); Claudia Rankine, *Citizen* (subject to change).

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. Lancaster. 2:00 MWF.** This course will introduce you to the techniques and tools of literary criticism. You will learn to analyze poetry and prose using the skills of close and contextual reading, study and practice some theoretical/methodological approaches in literary analysis, including new-historical, gender, psychoanalytic, and postcolonial criticism. You will write a series of shorter papers and activities (individually and in groups) employing critical theories, two short literary analyses, and a substantial, researched argument about literary texts. You will also complete a portfolio of poetry interpretations. This course is designed to help students beginning a major in English or desiring practice in the techniques of literary criticism.

**ENGL 312 Major British Writers to 1800. Instr. Herrmann. Edwards Campus 4:10-7:00 T.** This survey examines some of the most influential works written in the English language from the Anglo-Saxon period through the 18<sup>th</sup> century. Works include *Beowulf*, *Sir Gawain and the Green Knight*, Marlowe's *Tragical History of Doctor Faustus*, and Swift's "A Modest Proposal," among others. Through our explorations of these various texts, we will analyze various forms and themes of poetry, prose, and drama, while also working to situate these texts within their own cultural and historical contexts. Students will actively engage in critical reading, writing, and discussion of course materials. Required texts: *The Norton Anthology of English Literature*, 9<sup>th</sup> edition (Vol. A-

C). For additional info, contact Jacob Herrmann at [jacob.herrmann@ku.edu](mailto:jacob.herrmann@ku.edu).

**ENGL 312 Major British Writers to 1800. Instr. Sousa. 11:00 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 some of the greatest literary pieces written in the English language, such as *Beowulf*, *Canterbury Tales*, Spenser’s *Faerie Queene* (Bks 1 & parts of 2), Marlowe’s *Doctor Faustus*, John Donne’s poetry, Webster’s *Duchess of Malfi*, Milton’s *Paradise Lost*, and Swift’s *Gulliver’s Travels*. We will read, analyze, discuss, and write about these and other 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.

**ENGL 314 Major British Writers after 1800. Instr. Eichhorn-Hicks. 12:30 MW.** This survey course will focus on British literature of the Romantic, Victorian, Modernist, and contemporary periods. We will engage in close readings of the assigned literature as well as discussions of the contexts that shape them, including issues of race, class, gender, empire, industry, and the environment. The course draws from major genres, including essays, novels, poetry, and drama from selected major writers including but not limited to William Blake, John Keats, Charles Dickens, Charlotte Bronte, Oscar Wilde, W.B. Yeats, James Joyce, and Virginia Woolf. Required coursework will include essays, exams, and reading responses.

**ENGL 317 Topics in American Literature to 1865: Literature of Slavery and Abolition. Instr. Mielke. 2:30 TR.** The war over slavery in the U.S. was waged with words as well as weapons. In this course, we will study a broad range of works produced between the late-eighteenth century and the start of the Civil War that ask whether slavery should persist in a country founded on human equality. In addition to studying how authors of slave narratives, speeches, novels, and dramas framed their arguments concerning slavery, we will explore how the literature of slavery preserves the experience of enslaved people. Throughout the semester we will consider the legacy of this literature for contemporary civil rights movements, including Black Lives Matter and efforts to end human trafficking.

**ENGL 318 American Modernist Poetry. Instr. Outka. 12:30 MW.** This course will focus on one of the richest periods in American poetry. Emerging from the collapse of Victorian ideals in and around the First World War, Modernism expressed both cynicism, despair, and a shattering loss of cultural and religious authority for many, as well as a new freedom, acceptance, and quest for new forms of literary and personal expression for others. We will examine the different responses of a variety of poets to this charged moment in America’s cultural self-definition, especially with respect to race, gender, sexual orientation, and aesthetic philosophy. We will discuss roughly a poet a week, including the high Anglo-American Modernism of T.S. Eliot and Ezra Pound; the canonical local American versions of Robert Frost, Wallace Stevens, William Williams, and Hart Crane; Langston Hughes’ voice from the Harlem Renaissance; and women modernists Mina Loy, Edna St. Vincent Millay, and Marianne Moore. We will finish

the course with a look at Elizabeth Bishop, a later writer who arguably brings modernism into our own time.

**ENGL 320 American Literature I. Instr. Harrington. 11:00 TR.** 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 through the US Civil War. “Literature” is commonly understood to mean poems, essays, plays, and fiction. By “letters,” I mean sermons, speeches, articles, historical accounts, as well as correspondence. We will approach these writings as personal responses to broader historical events and to struggles between different cultures and philosophies. We will also read a history book as a companion piece. The course is designed to leave you with a broad knowledge of early US literature and culture; but it also will help you hone your reading, writing, and speaking skills. There will be 20 quizzes, two papers (one of them a research paper), a midterm, and a final. We will use *The Norton Anthology of American Literature*.

**ENGL 327 Modern American Drama. Instr. Luce. Edwards Campus 7:10 R.** In Tony Kushner’s groundbreaking play *Angels in America*, the character Mr. Lies says, “Respect the delicate ecology of your delusions.” The imaginary character’s admonition could have well been speaking of the larger issues of Modern American drama. From the highballs of Hellman to the pharmaceuticals of Letts, the closers of Mamet to the other women of Booth-Luce, American drama often rests on an uneasy balance between the dreams we have and the actual dramas we must enact in the real world, especially as they relate to family and self. We will trace such themes through several plays and critical readings, while playing attention to the rhythms of language (we will read the plays in class), thematic concerns, and performance. Students will read from a variety of American dramatic voices.

**ENGL 328 Film and Literature: Bill the Bard in Tinsletown: Shakespeare at the Movies. Instr. Valk. 2:00 MWF.** Bill’s plays and the movies inspired by them—NOT faithful adaptations—are the “things to catch” the consciousness of the young Queens and Kings of Kansas. This class will be of interest especially to, yes, English majors, Film majors, Humanities majors, certainly Philosophy majors, Women and Gender Studies majors -- in short, to all and sundry who enjoy good reads and good “views.” We’ll consider adaptations such as *Warm Bodies*, the inevitable zombie version of *Romeo and Juliet*. But another REALLY interesting correspondence can be found between Bill’s great romance and the episode “The Most Dangerous Time” from the now-cancelled, all-but-forgotten Canadian police procedural *Da Vinci’s Inquest*. In addition, we will look for comparisons between two true comic works of art, Bill’s *As You Like It* and Howard Hawk’s screwball masterpiece *Bringing Up Baby*. In a more contemporary vein, we’ll put *A Midsummer Night’s Dream* next to *Were the World Mine* (2008), a cult favorite described as an indie alternative to Disney’s “High School Musical” franchise. Either a western or a film noir (maybe both) will show us what happens when *King Lear* is transposed to the wide-open spaces of the American West or to the dark mean streets of Big City, U.S.A. *Henry IV, Part 1* openly inspired Gus Van Sant’s *My Private Idaho*. Nevertheless, many of the connections between Shakespeare’s interpretation of English history told via barroom hijinks and blood-soaked battlefields and Van Sant’s portrait of hustlers on the seamy streets of Seattle are subtle and surprising, rewarding a close look beyond the obvious similarities. What? Robbie the Robot standing in for the sprite Ariel,

"monsters from the id" for Caliban -- just two of the many comparisons between *The Tempest* and the sci-fi classic *Forbidden Planet*. Perhaps the most provocative pairing of all is *Hamlet* and 2008's *Hamlet 2*. Required Work: Two essays of moderate length, a final project, occasional in-class and take-home writing assignments, group reports on other movies or Internet phenomena relevant to the course's expressed purpose. Required Texts: Reasonable copies of those plays mentioned in the course description above. **For a more complete course description, see instructor's door, contact the instructor directly, or request details from the instructor by e-mail.**

**ENGL 330 Literary History II. Inst. Long. Online**  
**Lawrence/Edwards Campus 08/20/18-10/12/18.** 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. Long. Online**  
**Lawrence/Edwards Campus 10/12/18-12/14/18.** 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 334 Austen and Hardy. Instr. Wedge. 9:30 TR.** This course offers the opportunity to study two major 19<sup>th</sup> century British authors, Jane Austen and Thomas Hardy, who helped shape the novel as a form. We will read four major novels from each author and study the issues they explore, from the roles of women in society, to social class issues, to the evolution and potential demise of rural life; from modes of genteel courtship to the struggle to rise out of the laboring class. In the process we will also examine the evolution of the novel as a form from 3-volume edition to serialization and beyond. Required coursework consists of 3 major Essays (60%) and a comprehensive Final Exam (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Austen, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, and *Persuasion*; Hardy, *Far From the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, and *Jude the Obscure*.

**ENGL 340/AMS 344. Topics in U.S. Ethnic Literature: North Korea in U.S. Imagination. Instr. Kim. 2:30 TR.** Axis of evil. Nuclear weapons. Rogue state. The characterizations of North Korea in US media and popular culture are often limited to simple, sensational headlines – and yet they have serious impacts on the way people imagine race, gender, and sexuality in global geopolitics. Drawing on scholarship in Asian American studies, cultural studies, and literary studies, this course examines the imagery and imaginaries of North Korea as they circulate in US media and culture. We consider these discourses, not in order to present a real or actual version of the northern part of the Korean peninsula, but instead to study what US portrayals of North Korea suggest about contemporary anxieties, fears, and hopes. Central questions for the

course include: What are the US discourses about North Korea? How are those discourses expressed in the news, satire, literature, and so on? What do the controversies surrounding a film like *The Interview* (2014) suggest about the role of pop culture and geopolitics? How do comedian Margaret Cho's representations of Kim Jong Il and her portrayal of a North Korean journalist/military general tap into ongoing US conversations about racism and satire? Through the analysis of such cultural texts, including defector memoirs, novels, documentaries, graphic novels, and media culture, this course locates and examines the significance of North Korea in the US imagination.

**ENGL 342 Topics in Transcultural Literature, Language, or Rhetoric: Digital Literary Studies. Instr. Thorat. 12:30 MW.** This course traces the shifting landscape of literary studies in a digital age. In investigating this "encounter" between the digital and the literary (as Alan Liu puts it), we will consider the changing nature of the literary 'text,' and digital methods for studying traditional and new media texts. Students will focus on two digital methods (GIS mapping and computational analysis), and three emergent forms and genres (hypertext, archive, and e-literature). Our corpus consists of a set of texts drawn from multi-ethnic U.S. literature and world literature, and we will examine how digital approaches to these texts can animate studies on race, diaspora, migration, and globalization.

**ENGL 351 Fiction Writing I. Instr. M Dones. 9:30 TR.** As writers, students will explore their fictional genre interests—fantasy, sci-fi, romance, alternate history, thriller, horror, literary fiction, etc.—to better understand audience and publication expectations as it pertains to their own writing. They'll use these explorations, along with critical readings of contemporary literary and popular fiction, to engage with the elements of fiction we'll go over in class: structure, character, scene, openings/endings, purposeful detail, and voice. We'll examine these elements through class discussion and small group workshops of writing exercises. Along with reading and critiquing other students' fiction, students will be expected to workshop two completed pieces with the whole class. These completed works can either be two short stories OR one short story and one chapter of a novel with a corresponding outline. At the end of this course, students will revise these works for a final portfolio.

**ENGL 351 Fiction Writing I. Instr. Desnoyers. 2:30 TR.** 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 Instr. Kenney. 9:30 TR.** This class focuses on introducing techniques of fiction writing through careful study of 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 wide range 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 variety of genres and forms, respond to them

critically in class and in writing, and complete short weekly writing assignments. Additionally, students will submit at least two polished pieces of their own writing to a workshop of their peers.

**ENGL 351 Fiction Writing I. Instr. Lorenz. 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, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

**ENGL 352 Poetry Writing I. Instr. Daldorph. Edwards Campus 7:10 M.** This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a textbook. Meets with ENGL 552.

**ENGL 352 Poetry Writing I. Instr. Fey. 10:00 MWF.** In this class students will explore the possibilities of art by writing their own poetry and reading the poetry of both classmates and published poets. Students will hand-in one poem each class, at least three of which will be workshopped, and also write several response papers. The goal is to create an environment where students will feel comfortable sharing their art. Adequate participation will require respect for classmates, an openness to being critiqued, and a desire to engage with artistic pursuits. Possible texts: *Don't Call Us Dead* by Danez Smith; *Milk and Honey* by Rupi Kaur; *Homecoming* by Sonia Sanchez; *Letters to Yesenin* by Jim Harrison.

**ENGL 352 Poetry Writing I. Instr. Wedge. 1:00 TR.** This is the first poetry writing course in the creative writing major sequence. The emphasis in the course will be on studying and writing mainstream contemporary poetry. Students will produce a body of work (15+ poems) which will be revised for a semester portfolio. Readings and written exercises will contribute to our discussion of the craft of poetry. We will conduct several writing workshops on student poems. Required coursework consists of: Portfolio of revised work (60%), Homework (25%), Participation (15%).  
TEXT: Mary Oliver, *A Poetry Handbook*.

**ENGL 355 Nonfiction Writing I: Workshop in the Essay. Instr. Crawford-Parker. 12:30 MW.** When you hear the term “essay,” what do you think of? School assignments? Five paragraphs? Exams? In this class, we will examine 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 themselves. Our emphasis will be on the art and craft of the essay. We will read many essays to get a better handle on this often-slippery form. We will spend some time sharpening our sentence style. And we will write essays and read each other’s work. The class will employ 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. Texts: Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011., Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1997., Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010., Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

**ENGL 355 Nonfiction Writing I: Workshop in the Essay. Instr. Russell. 1:00 TR.** This course will introduce students to the craft of creative nonfiction writing. Through reading, writing, and responding to their peers’ writing in a workshop setting, students will engage with a variety of nonfiction forms, including memoir, lyric essays, travel writing, and essays that defy traditional form (think Theresa Hak Kyung Cha’s *Dictee*). While we will read examples of creative nonfiction from a wide variety of authors (Alison Bechdel, Kiese Laymon, David Foster Wallace, Jenny Zhang, and Eula Biss--just to name a few), this class will be structured as a workshop with a focus on reading and responding to other students’ work. Throughout the semester, students will also be introduced to current issues and debates within the field of creative nonfiction, such as the relationship between fiction and nonfiction and the so-called “memoir boom.” Students should come prepared with a desire to write, to offer and receive feedback, and to engage with a demanding reading load. Required text: *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*, eds. Lex Williford and Michael Martone, Touchstone 2007.

**ENGL 362 Technical Writing. Instr. Comi. 11:00 TR.** As you prepare to enter into workplace settings in your chosen career field, learning how to compose effective and persuasive texts is necessary practice. With particular attention to rhetorical decision-making and situation analysis, this class will prepare you to compose clearly and effectively as you navigate professional and technical writing occasions. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. We will write, edit, and revise a variety of genres, including resumes, cover letters, project proposals, and professional websites.

**ENGL 362 Technical Writing. Instr. Polo. Online Lawrence/Edwards 08/20/18-10/12/18.** 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. Polo. Online** Lawrence/Edwards 10/22/18-12/14/18. 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 387 Introduction to the English Language. Instr. Peter Grund. 11:00 MW.** Is "YOLO" 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 simply about what is "right" or "wrong," and that language variation is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be two tests, a research assignment, and a number of smaller assignments. Required text: Curzan, Anne, and Michael Adams. 2012. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Pearson.

**ENGL 479 The Literature of: Comedy on the British Stage. Instr. R. Elliott. 11:00 MW.** Lighten up! While tragedy and histories founded in the centuries after the Renaissance, sparkling literary comedies kept drama in English from being completely eclipsed during several great periods of fiction, nonfiction, and poetry. Then, in the 1890s, a pair of Anglo-Irish wits paved the way for the emergence of a vibrant modern British drama of many genres, still highlighted, though, by its comedies. After reading a sampling of classic comic plays from earlier periods, this course will concentrate on the comedic works of British playwrights from 1890 to the present. Probable readings include Aphra Behn's *The Rover*, William Congreve's *The Way of the World*, and Oliver Goldsmith's *She Stoops to Conquer*, as well as representative plays by Oscar Wilde, George Bernard Shaw, Cecily Hamilton, Noel Coward, Joe Orton, Harold Pinter, Caryl Churchill,

Tom Stoppard, Charlotte Jones, and Martin McDonagh. These works reveal the many varieties and moods of British comedy. Anticipate two papers of moderate length, a creative project, an exam or two, numerous smiles, chuckles, and laughs -- and a surprising amount of profundity.

**ENGL 508 Contemporary Literary Theory: Introducing Marx and Marxian Critique. Instr. Drake. 11:00 TR.** 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. Assignments will include papers, presentations, exams, and several informal reaction papers. This is a useful course for students who plan to enroll in graduate programs in any disciplinary field, as basic knowledge of Marxian theoretical models and their implications will be a valuable asset for advanced study. Probable texts include: *The Marx-Engels Reader*, second edition, ed. Robert Tucker (W. W. Norton & Company); Marx, *Capital: Volume 1: A Critique of Political Economy* (Penguin Classics); Benjamin, *Illuminations: Essays and Reflections*, and other literary and critical works that will be posted on Blackboard.

**ENGL 525 Shakespeare, the Sea, and the Atmosphere. Instr. Sousa. 9:30 TR.** 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, ironic definition underscores the paradoxical position of the ocean in human life and the importance of the sea to terrestrial inhabitation. This course will focus on the intersection of Shakespearean studies, ecocriticism and environmental studies, and emerging cross- and interdisciplinary oceanic studies in the early modern period. Topics of concern include travel, exploration, and discovery; colonization and national identity; trade routes and global commerce; sailors and pirates; shipwreck and seashores; ports and brothels; home and abroad; terrestrial life and aquatic life; monsters of the deep; climate change, sea level rise, despoliation of the oceans, and atmospheric phenomena. Readings include selected plays; and selections from Dan Brayton's *Shakespeare's Ocean*; Steve Mentz's *At the Bottom of Shakespeare's Oceans*; articles by Mentz and Hester Blum; and other scholarship on Shakespeare and the sea. Students in an English capstone course are expected to demonstrate mastery of skills and knowledge but also to develop confidence to innovate, to move forward from materials and positions they have been taught to staking out their own positions and supporting them with original research. Seafarers report that travel by sea can change one's perspective of the world: nights are darker; the stars are brighter. The rhythm of our bodies intertwines with tides and waves. With that in mind, perhaps, on a sunny Kansas afternoon in late spring, we will be inspired to sit on the steps of Wescoe Beach, and think of how "the waves make towards the pebbled shore" (Shakespeare, Sonnet 60) or contemplate "the ship, that through the ocean wyde / By conduct of some star doth make her way" (Spenser, Sonnet 34). *Required Texts:* *Complete Pelican Shakespeare* (or paperback editions of individual plays). Students from other fields or disciplines may enroll in ENGL 525 and may design research projects tailored to their scholarly interests. With instructor's permission, graduate students can enroll in ENGL 998 and will be

expected to do additional graduate-level work, including more extensive research papers and reports.

**ENGL 551 Fiction Writing II. Instr. Desnoyers. 11:00 TR.** 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. 1:00 TR.** 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. Lorenz. 7:00-9:30 PM W.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. After a review of fiction writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. A revision of one may be allowed, with instructor's permission. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

**ENGL 552 Poetry Writing II. Instr. Daldorph. Edwards Campus 7:10 M.** This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in "fixed" forms and "free verse." Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I'll be using handouts rather than a textbook. Meets with ENGL 352.

**ENGL 555 Nonfiction Writing II: Workshop in the Essay. 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.

**ENGL 570 The 19<sup>th</sup> Century American Novel. Instr. Outka. 3:00 MW.** In this course we will read a wide range of nineteenth-century American novels, with a concern to bring into dialogue well-known and lesser-known works, particularly around issues of racial identity and gender identity. Readings include works by James Fennimore Cooper, Lydia Maria Child, Harriet Beecher Stowe, Mark Twain, Harriet Wilson, Nathaniel Hawthorne, Henry James, Stephen Crane, Herman Melville, and others.

**ENGL 572 Women and Literature: Women in Victorian England. Instr. D. Elliott. 12:30 MW.** Many of our stereotypes about gender and the roles of both women and men, derive from 19th-century England. The Angel in the House, the Lady with the Lamp, the self-sacrificing mother, the hysterical woman, the femme fatale, the strong-minded woman, the typewriter girl -- these are just a few of the common Victorian images of women. This course will examine the construction of the category of woman in Victorian England by looking at a number of key literary works that were part of the Victorian debate on the "woman question." We will consider a variety of 19th-century texts, mostly by women, that helped to create, reinforce, or challenge conventional gender definitions and roles. We will also look at some key pieces of feminist literary criticism of 19th-century writers. A short paper plus a research paper will be required, as well as in-class writing and a final exam. Primary readings will include selections from Sarah Ellis, *The Women of England*; John Ruskin, "Of Queen's Gardens"; John Stuart Mill, *The Subjection of Women*; Eliza Lynn Linton, "The Girl of the Period"; and Florence Nightingale, *Cassandra*. Full-length texts will include Elizabeth Gaskell, *Cranford*; Elizabeth Barrett Browning, *Aurora Leigh*; George Eliot, *Mill on the Floss*; Charlotte Yonge, *The Clever Woman of the Family*; M. E. Braddon, *Lady Audley's Secret*; and Olive Schreiner, *The Story of an African Farm*. Secondary readings on each of the novels will be available on Blackboard.

**ENGL 590 Studies in: Digital Feminist Archives. Instr. Sperrazza. 11:00 MW.** This course will work at the intersection between archival research and feminist digital methods and critique. We will take as our focus just one item from the Spencer Research Library archive, a seventeenth-century manuscript recipe and herbal book written by a woman named Elizabeth Dyke. Over the course of the semester we will digitize and mount a digital exhibit of the book, with additional context from our readings and our work in the Spencer archives. Our work with Dyke's recipe book will be scaffolded by substantive readings in feminist digital practices and critique, speculative archival methods, manuscript studies, and seventeenth-century theories of reading and commonplacing. Meets with ENGL 790.

**ENGL 598 Existentialism and Absurdism. Instr. Fischer. 11:00 TR.** What insights can mid-20th century existentialists and absurdists offer today? This course is designed to investigate and answer this question. Absurdism and existentialism seem to some “increasingly irrelevant . . . of little help in explaining to us the complexities of today's world” (Michael Billington). Yet the published works of Albert Camus, Jean-Paul Sartre, Simone de Beauvoir, Franz Fanon, Ralph Ellison, Thomas Pynchon, and others remain in print, and existentialist and absurdist plays by Samuel Beckett, Eugène Ionesco, Tom Stoppard, Adrienne Kennedy, and Maria Irene Fornes are often produced. Why do these works continue to find new audiences? Jim Rutter argues, “Millions today wander in aimless stupor like the hoboes in Beckett's *Waiting for Godot*. Many more feel--like Stoppard's Rosencrantz and Guildenstern--trapped in the bowels of a ship, flipping a coin in symbolic illustration of the forces that have placed them in their station.” Responding to such circumstances, the existentialists and absurdists themselves chose a more complicated way forward: not the melodrama of victims or the romance of alienated heroes, but the act of writing. Requirements: Daily attendance and participation; an oral presentation; three short response papers; a substantial research paper, including an annotated bibliography and at least one conference with the instructor. Texts: Maria Irene Fornes, *Fefu and Her Friends*; Adrienne Kennedy, *Funnyhouse of a Negro*; Gordon Marino, *Basic Writings of Existentialism*; Thomas Pynchon, *The Crying of Lot 49*; Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*. Additional required readings will be posted on our class Blackboard site. Questions? Contact me at [ifischer@ku.edu](mailto:ifischer@ku.edu).

## Fall 2018 GRADUATE COURSES

**ENGL 690 Black Speculative Fiction. Instr. Anatol. 11:00 TR.** The term “speculative fiction” was coined by science fiction writer Robert Heinlein in the mid-twentieth century to describe works set either in the future or in the past that speculate about society, time, and space. Instead of science fiction's narrower focus on scientific and technological ideas, a looser array of styles and genres are encompassed by speculative fiction: utopian fiction, dystopian fiction, fantasy, the gothic, horror, and conventional sci fi. In this class, we will survey a large range of texts from the early twentieth century to the present, investigating how artists of African descent (novelists, poets, lyricists, musicians, filmmakers) have employed these genres to question the realities established by colonial regimes, neo-colonial powers, and racist legal, social, and political structures. We will consider how these artists explore the variety of ways that the past permeates the present, and how they represent/re-present concepts like the posthuman and Afrofuturism. Texts may include work by Octavia Butler, Charles Chesnutt, George Clinton, Julie Dash, Samuel Delany, W.E.B. DuBois, Tananarive Due, Jewelle Gomez, Nalo Hopkinson, Jamaica Kincaid, Victor Lavalle, Toni Morrison, Walter Mosley, Nnedi Okorafor, and Sun Ra.

**ENGL 709 Critical Theory: Problems and Principles: Reading Theory Journals. Instr. Neill. 12:30 MW.** Our always-pressing obligations to our research and busy teaching lives can leave us with little time to explore some of the most current thinking in our discipline. This course will give you a chance to do some of that reading. We will begin by introducing/reviewing selected classical readings in Marxist, post-structuralist, psychoanalytic, gender,

critical race theory, post-colonial and enviro-critical theories (by e.g. Antonio Gramsci, Walter Benjamin, Raymond Williams, Frantz Fanon, Michel Foucault, Gayatri Spivak, Donna Haraway, Bruno Latour, bell hooks, and Judith Butler). We will then explore some of their most current applications in recently published articles, forums, and special issues in/of journals such as *Critical Inquiry*, *New Literary History*, *New Left Review*, *PMLA*, *Public Culture*, *Social Text*, *Textual Practice* and/or others. Given an inevitable range in exposure to theory, an important goal of the course will be to bring everyone into conversation. Those new to the material should be ready to explore, push themselves, and take intellectual risks; those who have more comfort with it should be prepared to pause, reiterate, and elaborate—practices that also promote intellectual growth and deeper engagement with the theory texts. Everyone will present at least three times in the course and write three papers that build on these presentations. TEXTS: *The Norton Anthology of Theory and Criticism*, 2<sup>nd</sup> Edn.; (This book is expensive. I don't expect everyone to be able to buy it, but it is very helpful if you need to do additional background reading in the second half of the course.) Mary Klages, *Literary Theory: The Complete Guide* (recommended); Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* (recommended).

**ENGL 751 Fiction Writing III. Instr. Moriarty. 11:00 TR.** This is an advanced course in fiction writing for students admitted to the graduate creative writing program. The class will be conducted primarily as a workshop, though students will also give presentations on relevant material of their choosing, and published works will be assigned for reading.

**ENGL 753 Writers Workshop. Instr. Harrington. 7:00-9:30 T.** Many writers nowadays are producing work that does not fit neatly into one or another genre. In the form of lyric essays, expository fiction, poet's theater, verse essays, hybrid memoir/fiction – or texts that are truly *sui generis* – such “trans-genre” work is proliferating. This workshop is designed to provide a space for students to experiment with writing that is not *solely* fiction, poetry, creative nonfiction, or drama. Perhaps it alternates between them in the same work. Or maybe it uses a non-literary genre (index, footnote, *grimoire*, *ephemeris*) in a work of literature. Maybe it starts as memoir and ends up as science fiction. Or maybe it combines visual, musical, digital and literary arts. In any case, if the work you're doing is neither fish nor fowl nor fur – or if you'd like to try such a thing – this is the place. We will also read extensively in trans-genre work. Each student will produce at least three substantial pieces of trans-genre writing over the course of the semester, and each will be expected to participate fully in dialogue and collaboration. The goal is to expand your versatility as a writer and to understand more fully how “the Law of Genre” enables or inhibits what you want to do.

**ENGL 774 Topics in Literatures of Africa and the African Diaspora: Foundations of Black Literary and Cultural Thought. Instr. Graham. 11:00 MW.** This course is intended to provide graduate students from a variety of disciplines with a deeper understanding of the major ideas (and debates) in humanistic scholarship that have informed black U.S. writing since the beginning of the twentieth century. In an effort to maintain a certain balance and cover a great deal of material, our approach will be both historical and integrative, and consider the broad implications of race, class, gender, region and other constructions of difference by examining a group of readings from successive generations of

writers. We will identify the critical shifts and trends in literary and critical practice (i.e. “race writing,” the politics of respectability), ask questions about tradition and innovation; continuity and change; as well as cultural production and critical reception. For each period, we will highlight the rhetorical and aesthetic concerns central to black writing and to a limited extent, black expressive culture. Still to be finalized, the weekly reading assignments will likely include the following: I. Chapters 1,4,7, 9 *Cambridge History of African American Literature*. II. James Weldon Johnson, W. E. B. Du Bois, Sterling Brown, and Marita Bonner; III. Zora Neale Hurston, Langston Hughes and Richard Wright; IV. LeRoi Jones, Stephen Henderson, and Audre Lorde; V. Barbara Christian, Henry Louis Gates, and Houston Baker; VI. Hortense Spillers, William Andrews, and Toni Morrison; VII. Jerry Ward, Trudier Harris, and Elizabeth McHenry; and VIII. Geneva Smitherman, Keith Gilyard, and Adam Banks. For our final section IX, we will give attention to the most recent critical shift to digital humanities, taking some of our readings from the special issue of *CLA Journal* 59: 3 (March 2016). Beyond the required readings, a weekly (1 page) thought paper, and an oral presentation, assignments will feature a variety of forms meant to appeal to students on Creative Writing, Literature, and Rhet-Comp tracks. These may include an annotated bibliography, teaching plan/portfolio, conference paper, creative project, or research proposal. Since readings may be lengthy, materials will be made available by May 2018. For additional context, I recommend reading the “Introduction” to the *Cambridge History of African American Literature* (Graham/Ward).

**ENGL 790/LLA 701 Migrations & Transnational Transactions.** **Instr. Caminero-Santangelo.** **2:30 TR.** This course will explore, from a strongly interdisciplinary perspective, 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. We will examine literature and film—as well as other forms of cultural production—representing issues of migration and immigration (eg migration and labor, undocumented immigration both to the US and within Latin America, violence and migration, ethnic conflict, etc); guest professors from different fields (e.g. Ecology and Evolutionary Biology, Business, Geography, Anthropology, Film and Media Studies) will lead students through an exploration of how their own discipline might approach and do research in some aspect of this broad area. The course is not meant to be a comprehensive “survey” of the topic, but rather a “sampling” of different, specific and focused examples of disciplinary approaches to / within the broad topic of migration and transnational movement across borders. Active class participation will be an essential part of the grade; assignments will include a teaching presentation, a research presentation, and a paper informed by interdisciplinary methodologies.

**ENGL 790/ISP 800 Indigenous Issue/Method N Am.** **Instr. Fitzgerald.** **TBD.** Meets with ISP 800 and AMS 998. This course provides a theoretical and descriptive framework for graduate level research and study of the historical and contemporary issues surrounding Indigenous peoples in the U.S. and Canada, and other Indigenous communities around the world. Topics covered include key concepts, terms, and themes relevant to Indigenous histories, law, language, literary and cultural productions, governance, contemporary practices, land-based pedagogies, and research methodologies and ethics. Required texts may possibly include

Native Studies Key Words, Teves, Smith, and Raheja; Decolonizing Methodologies: Research and Indigenous Peoples 2nd ed., Tuhiwai Smith; and numerous critical articles and book chapters.

**ENGL 790 Studies in: Digital Feminist Archives. Instr. Sperrazza.** **11:00 MW.** This course will work at the intersection between archival research and feminist digital methods and critique. We will take as our focus just one item from the Spencer Research Library archive, a seventeenth-century manuscript recipe and herbal book written by a woman named Elizabeth Dyke. Over the course of the semester we will digitize and mount a digital exhibit of the book, with additional context from our readings and our work in the Spencer archives. Our work with Dyke’s recipe book will be scaffolded by substantive readings in feminist digital practices and critique, speculative archival methods, manuscript studies, and seventeenth-century theories of reading and commonplacing. Meets with ENGL 590.

**English 801 The Study and Teaching of Writing. Instr. Devitt.** **11:00 TR.** English 801 offers teachers of writing at KU the theoretical and pedagogical background needed to teach writing more effectively. The course will introduce some of the scholarship within the large field of rhetoric and composition studies that is most relevant to teaching writing in KU’s first-semester college composition course. While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective pedagogical practices and choosing specific teaching strategies based on the best theory and research on the subject. We will work together to understand the “why” behind “what we do” and “how we do it” when we teach writing. Students will respond to and apply readings to their own teaching, work in groups to investigate and teach the class about a pedagogical issue, and research a relevant topic of their choosing. Text: V. Villanueva, ed., *Cross-Talk in Comp Theory: A Reader*, 3<sup>rd</sup> ed, NCTE. Multiple articles and chapters online.

**English 801 The Study and Teaching of Writing. Instr. Devitt.** **1:00 TR.** English 801 offers teachers of writing at KU the theoretical and pedagogical background needed to teach writing more effectively. The course will introduce some of the scholarship within the large field of rhetoric and composition studies that is most relevant to teaching writing in KU’s first-semester college composition course. While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective pedagogical practices and choosing specific teaching strategies based on the best theory and research on the subject. We will work together to understand the “why” behind “what we do” and “how we do it” when we teach writing. Students will respond to and apply readings to their own teaching, work in groups to investigate and teach the class about a pedagogical issue, and research a relevant topic of their choosing. Text: V. Villanueva, ed., *Cross-Talk in Comp Theory: A Reader*, 3<sup>rd</sup> ed, NCTE. Multiple articles and chapters online.

**ENGL 880. Topics in Composition Studies and Rhetoric: Writing Knowledge Transfer Instr. Reiff.** **3:00 MW.** Those of us in English Studies—despite our varied interests in rhetoric and composition, language studies, technical/professional writing, literature, or creative writing—share an interest in how the knowledge and writing abilities that students gain in our classrooms can transfer to wider university, professional, and public contexts, an interest that is particularly relevant in the context of current

debates over the value of a liberal arts education. Within the field of Composition Studies, researchers have become increasingly interested in the issue of “writing knowledge transfer”—in how writing knowledge and abilities learned in one context are repurposed and applied within new writing contexts. This course will focus on the various cognitive, affective, material, and social perspectives informing our understanding of transfer-ability and the transformation of knowledge. We will also explore the rich body of research conducted on this complex cognitive and social phenomenon, including numerous studies examining the transfer of writing strategies across multiple contexts, including academic, professional, public, global, and digital contexts. Class participants will complete a shorter project/presentation and a longer, article-length project (geared toward publication) on a subject of their choosing. Tentative texts: *College Writing and Beyond: A New Framework for University Writing Instruction* (Beaufort); *Agents of Integration: Understanding Transfer as a Rhetorical Act* (Nowacek); *Writing across Contexts: Transfer, Composition, and Sites of Writing* (Yancey et al); *Critical Transitions: Writing and the Question of Transfer* (Anson and Moore); *Understanding Writing Transfer: Implications for Transformative Student Learning in Higher Education* (Moore and Bass)

**ENGL 908/PSYC 993 Graduate Seminar in Postcolonial Studies: Decolonizing Knowledge. Instrs. Santangelo & Adams.**

**4:00-6:50 W.** The purpose of this interdisciplinary class is to apply decolonial perspectives to knowledge production: to illuminate how hegemonic formations of standard knowledge are rooted in the epistemic violence of colonial power and to “work out new concepts” (Fanon, 1963) that reflect and promote the interests of broader humanity. An important tool for this task is the work of critical scholars from a variety of ethnic or area studies. In contrast to the prevailing academic construction of these fields as sites for the application of general/central knowledge to particular/peripheral cases, the project of decolonization requires something akin to “theory from the South” (see Comaroff, J. & Comaroff, J. L., 2012; see also de Sousa Santos, 2013). Specifically, it requires that researchers privilege the epistemic perspective of geographically marginalized positions as a source of general knowledge for the mainstream academic enterprise. The course encourages synergistic engagement with the theme of decolonizing knowledge by scholars across such diverse knowledge formations as African Studies, anthropology, disability studies, environmental studies, feminist studies, geography, Latin American and Caribbean Studies, literary studies, philosophy, and psychology. In addition to the work of well-known theorists (e.g., Escobar, Fanon, Mbembe, Mills, Mignolo, Mohanty, Said) and broadly accessible, discipline-specific investigations, we will include readings and topics suggested by students. The course will culminate in a writing project that students develop on their own topic of interest in consultation with instructors. By virtue of reading selections and individualized research projects, the seminar can count toward requirements for coursework in African Studies or Latin American and Caribbean Studies.

**ENGL 950 Seminar in 19<sup>th</sup>-Century British Literature: Reading (in) the Nineteenth-Century. Instr. Rowland. 1:00-3:30 T.**

This course will explore how reading and literary culture was theorized, valued and experienced in the nineteenth century; and how the texts and authors of the nineteenth century have been read, received, remediated, and made meaningful by subsequent readers. The premise of the course is that strong acts of reading play as

meaningful a role in shaping literary history as strong acts of writing. The units of the course will be organized around a handful of major nineteenth-century authors (most likely Jane Austen, Walter Scott, Charles Dickens, John Keats and Frederick Douglass) considered in a transatlantic British and American cultural context. Our attention, however, and the bulk of the course’s reading and research, will focus on recent approaches to and theories of reading. These will include cognitive literary theory, history of the book and history of reading, reception theory, reading and remediation, and the cultural study of reading as an embodied and material practice. Some topics we will address include Theory of Mind and gossip literature; author love, fandom and literary clubs; celebrity authors; literary tourism and commemoration; illustration, prints, and the culture of reprinting; the social life of literature; the social value of literacy; and the cultural meanings of reading and the figure of the reader. Students will be encouraged to explore and apply a theory of reading to their own field of specialization in a final research paper of 20 pages.