

FALL 2019 UNDERGRADUATE COURSES

English major requirements can be found here:

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

and English minor requirements here:

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

KU Core requirements can be found here:

<https://kucore.ku.edu/fulfilling-core->

If you are majoring or minoring in English – or planning to do so – the English Department **STRONGLY**

RECOMMENDS that you consult with **English Academic Advisor, Evan Johnson**, to better understand your options and maximize efficiency as you seek to fulfill KU Core and English Department requirements. Evan Johnson's office is 3001P Wescoe. His e-mail is eljohnson@ku.edu. You are also welcome to contact Department of English Interim Director of Undergraduate Studies, Mary Klayder. Mary Klayder's office is 3059 Wescoe. Her email is mklayder@ku.edu.

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).

ENGL 105 Freshman Honors English. John Brown in the Cultural Imagination. Instr. Fuller. 12:30 MW.

This course will examine one of the most controversial figures in American history, John Brown, who began his career as a freedom fighter against slavery here in Kansas. We will read Brown's letters and courtroom testimony as well as poetry by Herman Melville, Emily Dickinson, Walt Whitman, and Langston Hughes; essays by Lydia Maria Childs, Ralph Waldo Emerson, Henry David Thoreau, and Victor Hugo; films including *Santa Fe Trail* and *Confederate States of America*; art by John Steuart Curry and Kara Walker; music ranging from the "Battle Hymn of the Republic" to Bob Dylan; and a handful of recent novels, including one that tries to imagine what the United States would have looked like had Brown's raid been successful. In addition, we will take several Brown-related field trips around Lawrence and to the Spencer Museum of Art and the Spencer Research Library. Discussions and essays will center upon the anti-slavery insurrectionist and his continuing appeal to artists of many media.

ENGL 105 Freshman Honors English. Instr. Klayder. 10:00 MWF.

The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between 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. 11:00 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. 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 177 First Year Seminar. Forgotten Histories: The Fair that Changed America. Instr. Lancaster. 2:00 MWF.

The 1893 Chicago World's Fair was attended by more than 27 million people during its six-month run. It represents a pivotal moment, influencing many areas of American life: architecture, sanitation, the Arts, ideas about the West, marketing, race relations, women's issues, and even electricity. In this class we will explore this question: How can a large cultural event be read through images, personal narratives, and controversies to tell us about the world that created it? Together we will learn about the fair and the ways that this past event has affected our present, and students will choose controversies that reflect their interests to research. Some possible controversies:

- Civil Rights leaders protested the Fair's refusal to have an African American Exhibit.
- Edison and Tesla fought over whether the fair would be lit by AC or DC
- National Woman Suffrage association protested no woman being invited to speak
- Buffalo Bill Cody was refused an exhibit, and he set up his Wild West Fair outside
- The creation of the Midway Plaisance and the marginalized exhibits there

You will develop skills for college level coursework through class projects which involve working in teams on a topic interesting to all, identifying and synthesizing images and text about your controversy, looking at documents about reactions to the fair, and creating a website as a class. This World's Fair changed the nation by celebrating consumption and technology, and we will consider the impact of these changes on the U. S. today. We will examine the tensions between those who wanted to represent the ideal city and those who were ostracized from that city but created their own spaces as critiques of the fair. Our discussions will be framed by Eric Larson's fictional account of the fair: *The Devil in the White City*.

ENGL 177 First Year Seminar. Historical Fiction, Historical Film. Instr. Mielke. 1:00 TR.

How do writers and filmmakers capture what happened in the past? Must they portray events exactly as they happened? Or is that even possible? How might fiction and film provide better access to the past than traditional works of history? In this seminar, we will study novels, films, and a play that portray events in the history of the United States. Taking up works

in particular by KU faculty Kevin Willmott, Laura Moriarty, and Darren Canady, we will learn about the past but also about how and why people keep making art out of the past. Most important, each student will conduct independent historical research and write their own creative works. In the process, they will acquire academic and practical skills aimed to help them during the rest of their college studies.

ENGL 177 First Year Seminar. Science, Storytelling and the Human. Instr. Neill. 2:30 TR. How have science and literature shaped our understanding of what it means to be human? How have they drawn distinctions between humans and animals? What implications have these distinctions had for society, particularly for our understanding of evolution, race, and culture? In this seminar we will explore these questions through works of fiction, art and nonfiction that assert and challenge definitions of what it means to be human. We will read stories about humans' relationships with other animals, comparing scientific texts with literary ones (e.g. Charles Darwin's *Descent of Man* and Karen Joy Fowler's *We Are All Completely Beside Ourselves*). We will also study works that dehumanize others to justify slavery and colonialism. Finally, we will also look at how modern writers like Toni Morrison portray the violent legacy of theories of the human. REQUIREMENTS: 4 short papers and a final project. TEXT TO PURCHASE: Toni Morrison, *Beloved*.

ENGL 203 Topics in Reading and Writing: From Boys Over Flower to BTS: Korean Pop Culture and Literature. Instr. Choi. 12:00 MWF. In this course, we will explore contemporary Korean culture through Korean literature and other media such as film, K-drama, K-pop, and Webtoon (Web-cartoon). Students will engage in in-depth investigation of different aspects of Korean pop culture and analyze how literature and other media portray/comment on various current social issues in South Korea. This course consists of four major units. The first part of the course involves the discussion of conflict between individualism and collectivism represented in K-pop (Gangnam Style, Produce 101, and BTS Syndrome) as well as in novels like Hwang Sumi's *The Hen Who Dreamed She Could Fly* and Bae Suah's *Recitation*. The second unit explores how *Boys Over Flower*, Han Kang's *Vegetarian* and *My ID is Gangnam Beauty* portray the cultural construction of gender and sexuality. This unit is followed by discussions of democracy, authoritarianism, and nationalism in contemporary Korea, and how literary texts and films such as Han Kang's *Human Acts*, Kim Youngha's *Your Republic is Calling You, A Taxi Driver*, and *Secretly Greatly* comment on the respective topics. The final unit surveys the encounter of Korean culture with the U.S. manifested by Korean-American immigrant literature. Students will be asked to engage in classroom discussions, complete response papers, write a comparative analysis of different genres and a researched paper. All readings will be in English translation. No prior knowledge of Korea, Korean literature, or Korean language is required. If you have any further questions regarding the course please contact the instructor at jiminchoi@ku.edu.

ENGL 203 Topics in Reading and Writing: From Boys Over Flower to BTS: Korean Pop Culture and Literature. Instr. Choi. 1:00 MWF. In this course, we will explore contemporary Korean culture through Korean literature and other media such as film, K-drama, K-pop, and Webtoon (Web-cartoon). Students will engage in in-depth investigation of different aspects of Korean pop culture and analyze how literature and other media portray/comment on

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ENGL 203 Topics in Reading and Writing: Writing for Engineers. Instr. Comi. 11:00 TR. Engineers calculate and design, but they also write. They write in both their upper-level courses and their workplaces. This course will help students adapt their general knowledge of writing to the particular situations, purposes, and audiences of Engineering. Students will receive instruction and practice in communication skills common to Engineering and other technical fields, including writing technical documents, incorporating data, designing and using visual elements, and revising for a direct, concise, and precise style. The course will also help students develop professionally--practicing project management and collaboration, making team presentations, and writing memos and emails. Assignments include technical description, short and long reports, memos and letters, and presentations. Textbook: *A Guide to Writing as an Engineer*, 4th ed, Beer and McMurrey

ENGL 203 Topics in Reading and Writing: Not So Elementary: Crime and Detective Fiction in the Popular Imagination. Instr. Dennis. 9:30 TR. In American popular culture, true and fictional crime has long fascinated consumers, as evidenced by everything from an upsurge in podcasts devoted to the subject to widespread film, television, and media coverage. Within the book world, crime and detective fiction has retained a foothold in the Western imagination since the days of Edgar Allen Poe's Dupin and Arthur Conan Doyle's Sherlock Holmes. Sherlock Holmes, especially, has been reimagined and circulated through multiple television series and adaptations in both film and fictional texts, most recently BBC's series *Sherlock* and the American series *Elementary*. These stories hold us in suspense, and their role as entertainment seems clear. Upon further examination, however, these stories also reveal as anxieties among society's members, particularly regarding containment of behavior and identities society deems improper or dangerous. Representations of crime, victim, and suspect have broader implications for the ways we understand embodiment, social mores, and justice. Thus, crime fiction offers a valuable lens through which to examine issues related to race, gender, and sexuality. Through critical engagement with literature and adaptations of popular works into film and media, this course will delve into the realm of crime and detective literature as a means to

interrogate the dominant frameworks in which we live, as well as to question conventions of the genre itself. Students can expect to engage with such works as Conan Doyle's *The Adventures of Sherlock Holmes*, Agatha Christie's *Murder on the Orient Express*, Louise Erdrich's *The Round House*, popular podcast *My Favorite Murder*, and others. Through inclusion of a feminist framework applied to this area of study, as well as varied writing assignments that require close textual analysis, creative production, and application of learned material, students will complete course goals including: 1) "reading consciously and contextually to develop interpretations of texts"; 2) thinking "critically about language, texts, and experience," making evidence-based arguments; and 3) addressing multiple perspectives while incorporating several types of writing.

ENGL 203 Topics in Reading and Writing: Not So Elementary: Crime and Detective Fiction in the Popular Imagination. Instr. Dennis. 11:00 TR.

In American popular culture, true and fictional crime has long fascinated consumers, as evidenced by everything from an upsurge in podcasts devoted to the subject to widespread film, television, and media coverage. Within the book world, crime and detective fiction has retained a foothold in the Western imagination since the days of Edgar Allan Poe's Dupin and Arthur Conan Doyle's Sherlock Holmes. Sherlock Holmes, especially, has been reimagined and circulated through multiple television series and adaptations in both film and fictional texts, most recently BBC's series *Sherlock* and the American series *Elementary*. These stories hold us in suspense, and their role as entertainment seems clear.

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ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Duba. Online 8/26-10/18/19.

Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students

to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Duba. Online 10/28-12/20/19.

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

ENGL 203 Topics in Reading and Writing: Rock and Rap Writing. Instr. Ellis. 10:00 MWF.

Once dismissed as the inarticulate utterances of adolescents, rock music has emerged into a modern art form, complete with its own industry of written works. 1950s and 60s songwriting soon inspired distinct critical analyses and later other sub-genres such as rock fiction and musician memoirs. Today, these are all staples of our popular literature. The addition of rap and hip-hop to rock culture in the 1970s expanded the range of rock writings, introducing previously marginalized voices with new rhetorical methods and appeals. The quizzes, analytical and creative essays assigned in this class will revolve around the books, essays, films, videos, and songs we study, and issues of race, class, and gender will all be central to our analyses. In addition, students will be expected to research, write, and present a fully developed research paper that focuses on a rock and/or rap writing of their own choice. Required Texts/Resources: Dylan, Bob. *Chronicles, Volume One*, Kureishi, Hanif. *The Buddah of Suburbia*, Handbook materials, located in "Course Documents" of Blackboard, CAL. (KU English Department). Selected critical essays, lyrics, and videos will be available on Blackboard. Local resources, including the fanzine and poster collections at the Spencer Research Library, will also be incorporated into the course.

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ENGL 203 Topics in Reading and Writing: Weird Fiction and Otherness. Instr. Jaskowski. 1:00 TR. What can betentacled elder gods teach us about social change? Can Antarctic adventure stories shed light on the construction of race? Might encounters with incomprehensible aliens help us understand economics? This course will explore adventure stories and weird tales, two kinds of fiction with their origins in the turn of the 20th century, to understand how these stories express the cultural anxieties and imaginations of their time and ours. The stories we will study are about strange locations and inhuman creatures, exploration and the struggle for knowledge in the face of the alien. We will discuss who and what qualifies as alien, who makes these distinctions and for what purposes, and how weird fiction has changed to fit the modern world. You will write a creative response to the fiction we study, write a paper comparing two texts, and compose a researched argument, in addition to keeping a reading journal and leading class discussions of weird stories in other mediums, such as films and podcasts.

ENGL 203 Topics in Reading and Writing: Weird Fiction and Otherness. Instr. Jaskowski. 2:30 TR. What can betentacled elder gods teach us about social change? Can Antarctic adventure stories shed light on the construction of race? Might encounters with incomprehensible aliens help us understand economics? This course will explore adventure stories and weird tales, two kinds of fiction with their origins in the turn of the 20th century, to understand how these stories express the cultural anxieties and imaginations of their time and ours. The stories we will study are about strange locations and inhuman creatures, exploration and the struggle for knowledge in the face of the alien. We will discuss who and what qualifies as alien, who makes these distinctions and for what purposes, and how weird fiction has changed to fit the modern world. You will write a creative response to the fiction we study, write a paper comparing two texts, and compose a researched argument, in addition to keeping a reading journal and leading class discussions of weird stories in other mediums, such as films and podcasts.

ENGL 203 Topics in Reading and Writing: Science Fiction and the Popular Media. Instr. McKitterick. 4:00 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, podcasts, 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. Students express their unique understanding and interpretation of the

genre by writing short responses, participating in discussions, and creating and sharing personal visions through longer written or multimedia projects. Prepare to rent, stream, or otherwise access movies and shows outside of class, plus study short pieces. Science-fiction author and scholar Chris McKitterick leads the course. For schedule, details, and syllabus, see the Gunn Center for the Study of Science Fiction website: sfcenter.ku.edu/courses.htm

ENGL 203 Topics in Reading and Writing: How to Find True Love: Romantic Comedies in Literature and Popular Culture. Instr. Scupham. 9:30 TR. How and why do we fall in love? How and why do we stay in love? Love is usually portrayed as overwhelming, terrifying, and even tragic, but this course will focus on one particular genre in the annals of love: the romantic comedy. Romantic comedies in text, television, and film are often dismissed by critics and audiences for their conventional plots, reliance on tropes, and lack of cultural subversion. However, in this course, students will be challenged to think of how romantic comedies in literature and film function as cultural commentary on our views of sex, love, and marriage. In the beginning of this course, students will explore the main tropes and conventions that create the genre of romantic comedies with Shakespeare's *Much Ado About Nothing* and Jane Austen's *Emma*. Then we will explore the "chick-lit" and romcom boom of the 90s and early 00s by considering Helen Fielding's *Bridget Jones' Diary*, Candace Bushnell's *Sex and the City*, and *When Harry Met Sally*. Finally, students will explore the modern marriage market through current representations of love in texts like *The Rosie Project*, *The Big Sick*, *To All the Boys I've Loved Before*, *Crazy Rich Asians*, and *Love, Simon*. Students will be asked to engage in class discussions, complete low-stakes reading response papers, develop three longer projects, and craft and present a collaborate review of a romantic comedy film in this course.

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ENGL 205 Ways of Seeing. Instr. Klayder. 11:00 MWF. The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We

will consider different perceptions of art, nature, gender, race, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. In addition to literary texts, we will look at how other disciplines intersect with literature regarding these issues. There will be three critical papers, a final exam, a perception project, and assorted playful response assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*, selected essays and poetry handouts.

ENGL 205 Freshman-Sophomore Honors Proseminar: Castaways! Instr. Mielke. 2:30 TR. How many times has someone asked you, “If you could take one book/film/food/album to a desert island, what would it be?” The experience of being thrown overboard and washed up on a desert island has long inspired the human imagination. The castaway figure shows how we respond to tragedy and summon courage, how we invent, innovate, and endure, and yes, what we most value in life. The castaway also—and much less innocently—often represents colonialism, as the story of shipwreck and survival naturalizes Western land claims and forceful expansion in the “New World.” In this section of English 205, we will think about the widespread and various significance of the castaway by reading such works as William Shakespeare’s *The Tempest*, Aimé Césaire’s *A Tempest*, Daniel Defoe’s *Robinson Crusoe*, Unca Eliza Winkfield’s *The Female American*, and Herman Melville’s *Typee*, as well as by watching selections from contemporary film. Students will complete three written assignments, including a creative work, one exam, and a number of short assignments and in-class quizzes. More to the point: they will read a lot, write a lot, and talk a lot in pursuit of new understanding.

ENGL 209 Introduction to Fiction. Instr. S Johnson. 11:00 TR. This class 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. You probably expect that in a literature course we will discuss precious works of art long admired as creations of genius. Sure, and I will, on occasion, succumb to a little ooh-ing and aah-ing myself; however, what you may not expect in a literature course is that you do not always have to treat literature as you would a painting in a museum. In fact, this course will ask you to take the fiction we read out of the classroom to, well, wherever it is you go, and to carry it around awhile, in your mind and in your pocket like a bright idea or a dollar bill. You may scuff one of those stories up a bit and let it get worn and dirty as you walk around, wondering if it is worth sharing, spending, or still worth anything at all. 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. S Johnson. 1:00 TR. This class 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. You probably expect that in a literature course we will discuss precious works of art long admired as creations of genius. Sure, and I will, on occasion, succumb to a little ooh-ing and aah-ing myself; however, what you may not expect in a literature course is that you do not always have to treat literature as you would a painting in a museum. In fact, this course will ask you to take the fiction we read out of the classroom to, well, wherever it is you go, and to carry it around awhile, in your mind and in your pocket like a bright idea or a dollar bill. You may scuff one of those stories up a bit and let it get worn and dirty as you walk around, wondering if it is worth sharing, spending, or still worth anything at all. 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. Spicer. 9:00 MWF. In this course we will engage with both short-form and long-form prose fiction in order to build a skill set for enjoying, interpreting, and responding to fictional texts. Emphasis will be placed on the many possible interpretations of any one text, with a focus on genre, cultural and historical context, and an exploration of the affective dimension of reading. We’ll read work by authors from the 1800s to today, including but not limited to Edgar Allan Poe, Mary Shelley, Kurt Vonnegut, Toni Morrison, and Haruki Murakami. Our responses to these texts will not be limited by traditional academic formats, and will move beyond simply analyzing texts to also engage with them emotionally and creatively. The overall goal for this course is to help you build an appreciation for fiction within your own life and within the world at large. Feel free to email the instructor (s.spicer@ku.edu) if you have further questions about the course.

ENGL 209 Introduction to Fiction. Instr. Spicer. 10:00 MWF. In this course we will engage with both short-form and long-form prose fiction in order to build a skill set for enjoying, interpreting, and responding to fictional texts. Emphasis will be placed on the many possible interpretations of any one text, with a focus on genre, cultural and historical context, and an exploration of the affective dimension of reading. We’ll read work by authors from the 1800s to today, including but not limited to Edgar Allan Poe, Mary Shelley, Kurt Vonnegut, Toni Morrison, and Haruki Murakami. Our responses to these texts will not be limited by traditional academic formats, and will move beyond simply analyzing texts to also engage with them emotionally and creatively. The overall goal for this course is to help you build an appreciation for fiction within your own life and within the world at large. Feel free to email the instructor (s.spicer@ku.edu) if you have further questions about the course.

ENGL 209 Introduction to Fiction. Instr. Youngdahl. Online. 8/26-10/18/2019. In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam. Required Text: Bausch, Richard. *The Norton Anthology of Fiction*.

ENGL 209 Introduction to Fiction. Instr. Youngdahl. Online. 10/28-12/20/19. In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam. Required Text: Bausch, Richard. *The Norton Anthology of Fiction*.

ENGL 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 8/26-10/18/19. 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 10/28-12/20/19. 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 220 Introduction to Creative Writing. Instr. Bhalla. 2:30 TR. In this course, we will examine a range of genres including fiction, poetry, and creative non-fiction by critically analyzing both the conventions of the genres as well as creative works within the genres. We will also interrogate the line between criticism and creativity itself: are they separate realms in opposition to one another or do they shape, invigorate, and reinforce each other? We will forge our ideas through class discussion, creative writing, and critical responses. We will also focus on the revision process through workshops. Students will be required to produce creative pieces, while offering one another both oral and written critiques.

ENGL 220 Introduction to Creative Writing. Instr. Graf. 1:00 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. 11:00 TR. In this course, students will read and analyze creative writing across multiple genres (poetry, fiction, creative nonfiction, playwrighting, 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 306 Global Environmental Literature. Instr. Drake. 11:00 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*; Schwebelin, *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 8/26-10/18/19. Lawrence & Edwards Campus. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 306 Global Environmental Literature. Instr. Echterling. Online 10/28-12/20/19. Lawrence & Edwards Campus. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 308 Introduction to Literary Theory and Criticism. Instr. Neill. 1:00 TR. How do you read literature as a critic rather than a fan? How can the interpretation of stories, poems, and plays help us to better understand past and present societies? Can literary critics be advocates for social and ecological justice? These are questions central to the discipline of literary studies and to this course. At the beginning of the semester, we will spend some time

practicing close rhetorical study of poetry to develop foundational skills in the discipline. In the remainder of the semester, we will study six approaches to the interpretation of literary texts: gender studies; postcolonial/decolonial criticism; critical race theory; animal studies and posthumanism; disability studies; ecocriticism. These approaches will give you an overview of key methodologies in critical theory today and prepare you for higher-level classes in English. The course will also be helpful for advanced writing courses). **REQUIREMENTS:** Poetry portfolio, two short papers (5 pages), one longer research paper (7 pages), plus regular short individual and group assignments. **TEXTS TO PURCHASE:** William Shakespeare, *The Tempest* (any edition); Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* (any edition).

ENGL 308 Introduction to Literary Theory and Criticism. Instr. D. Elliott. 12:30 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 Blackboard posts and exercises, one 4-6 page close reading paper, and a slightly 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 312 Major British Writers to 1800. Instr. Sousa. 9:30 TR. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested," wrote Francis Bacon. He added that "reading" makes us fully human, conversation makes us "ready," and "writing" makes us "exact." This course will focus on some of the greatest literary pieces written in the English language from the medieval period to the 18th century. 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: sousa@ku.edu.

ENGL 314 Major British Writers after 1800. Instr. Conrad. 12:30 MW. In this course, we will survey some key texts in British literature from the Romantic, Victorian, Modernist, and contemporary periods. As we do so, we will pay attention not only to literary form but also to some of the political, economic, and social issues that serve as context for the literature – from technological and social revolution to war and imperial expansion to tourism in former British colonies. Our readings will include essays, poetry, drama, short fiction, and novels. We will also take at least one field trip to the Spencer Museum (during scheduled class

time). Students will be expected to participate in classroom and online discussion, take a midterm and a final examination, and write two papers.

ENGL 318 Topics in American Literature Since 1865: Short Story Masterpieces. Instr. Fowler. 2:30 TR. This class will focus on a particular genre, the short story, and will trace the development of the short story through the 19th, 20th, and 21st centuries. We will look at both changes in technique and theme as they are reflected in literary movements like romanticism, realism, naturalism, feminism, modernism, and post-modernism. In particular, we will examine issues of race, gender, ethnicity, and identity as they are constructed in the texts of writers of different genders and ethnicities, and a goal of the course will be to further develop students' close reading skills. Course requirements will include: two papers (each approximately 6-7 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. The text for the course is the *Norton Anthology of Short Fiction* (shorter 8th edition).

ENGL 320 American Literature I. Instr. Fuller. 3:00 MW. American writers have long believed in the power of literature to move, delight, and instruct us. These authors have attempted to change the way we think and feel about the world—to alter our opinions about race, gender, and what it means to be a self. This course will focus on prose and poetry—beginning with transcriptions of Native American oral traditions and ending with writing about the US Civil War—that was specifically created to change people's lives. We will learn about and read some of the most powerful American writers; develop an appreciation for their ideas, literary forms, and use of language; understand literary schools and movements; and learn to interpret and analyze literary writing.

ENGL 322 American Literature II. Instr. Chakraborty. 11:00 TR. This course is an introduction to a rich body of American writing spanning more than a century, from 1865 to the present. American literature has often been characterized, even at its most cynical, by a Utopian, even adventurous strain; but what it means to be American is a category that has never congealed, and has always been revised, revisited, satirized and contested. In that consistent self-interrogation lies its uniqueness. Encompassing everything from the novel, the short story, to poetry and drama, it is best understood as a confluence of distinct voices trying to give meaning to seemingly unfeasible and impractical desires, most extravagantly stemming from a fiercely individualistic striving towards personal freedom. Over the course of the semester, we will not only study foundational texts, but also outliers and anomalies, while focusing on the many intersections afforded by the discourses surrounding race, gender, class and environment.

ENGL 328 Literature and Film: Literature of Sports. Instr. Wedge. 1:00 TR. This course will examine works of sport literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain “Hollywood” endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*That Championship Season*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless*

Joe) and *Million Dollar Baby*. Required coursework consists of 3 major Essays (55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. TEXTS: Kinsella, *Shoeless Joe*; Malamud, *The Natural*; MacLean, *A River Runs Through It*; Odets, *Golden Boy*; August Wilson, *Fences*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*.

ENGL 330 Literary History II. Instr. Steinbach. Online 8/26-10/18/19. Lawrence & Edwards Campus. Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

ENGL 330 Literary History II. Instr. Steinbach. Online 10/28-12/20/19. Lawrence & Edwards Campus. Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

ENGL 332 Shakespeare. Instr. R. Elliott. 11:00 MW. This course is an introductory survey of the comedies, tragedies, histories, and romances of William Shakespeare. We will read and discuss approximately twelve of Shakespeare's plays spanning his entire career. We will also use *The Bedford Companion to Shakespeare* to help us explore a number of topics related to Shakespeare study, such as his theatrical, literary, and social environment. Attendance at local productions of Shakespeare plays may be required. Required coursework includes two papers of moderate length, a production-oriented creative project, midterm and final examinations, and, of course, attendance and participation.

ENGL 339 Introduction to Caribbean Literature. Instr. Anatol. 7:00 T. This course is envisioned as a broad survey of Caribbean literature and will introduce the central themes in this body of work, including: slavery and its legacies; concepts of “race,” “ethnicity,” and “nation”; religion and spirituality; relationships to colonizing powers as well as to ancestral homelands; the creolization, or mixture, of cultures; the oral tradition; gender roles; movement and migration. Texts will be selected from the English-, French-, Spanish-, and Dutch-speaking Caribbean (all in English translation) in order to expose students to the diversity of the region. Materials will cover a range of genres: slave narratives, novels, short stories, poetry, folklore, film, essays. Assignments: three literary analysis papers, including a longer research assignment, and a midterm exam.

ENGL 340 Topics in US Ethnic Literature: Black Freedom Struggles. Instr. Hardison. 9:30 TR. This course will examine representations of black freedom struggles in twentieth and twenty-first century African American literature and culture. More specifically, the course will trace African Americans' campaign for political, social, and cultural agency by beginning with the protest

literature of the 1940s and continuing to the writings of the contemporary moment. In addition to analyzing portrayals of the Civil Rights and Black Power Movements in African American fiction and memoir, the course will explore works that take up the tenets of these social movements by engaging notions of democracy, disenfranchisement, and resistance. The class will discuss the content as well as the aesthetics of various works in order to reflect on the historical black freedom struggles of the mid- and late twentieth century and to consider their legacy for the present. Required texts may include works by Richard Wright, Alice Walker, Elaine Brown, and Colson Whitehead. Assignments will include quizzes, exams, and papers.

ENGL 351 Fiction Writing I. Instr. Baltazar. 1:00 TR. This is an introductory study of the art of writing short fiction. We will examine the fundamental elements and techniques of fiction writing and explore various theories as to what makes for a compelling narrative. In addition to workshoping and critiquing student writing, we'll also regularly read contemporary short fiction, speculative and literary alike, in order to examine how published works might serve as examples for students. Each student will be required to complete two short stories and one revision in addition to a number of smaller writing assignments. Student writing from any genre or combination of genres is welcome.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 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 workshoping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Jackson. 2:30 TR. This class introduces students to the fundamental elements and techniques of the craft of fiction writing – point of view, setting, structure, plot, agency, voice, present scene, backstory, and front story. Additionally, this class familiarizes students with the guidelines and format for critically reading and responding to peers' written stories during workshop. In this class, students will read short fiction and novel chapters, identify elements and techniques of craft at work, and attempt to incorporate those same elements and techniques into their own stories. There will be short weekly writing exercises; and each student will submit at least two complete drafts of their own fiction, either short stories or novel chapters, to a workshop of their peers.

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

ENGL 351 Fiction Writing I. Instr. Teller. 9:30 TR. This class introduces techniques of fiction writing through the careful study of form, genre, and craft. This course expands on the fundamentals of writing: detail, character, setting, point of view, plot, dialogue, and structure. Students will read a wide range of writers from many genres, including realistic fiction, science fiction, and fantasy, among others. Students will read assigned texts, 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. The course culminates with a revision of one of the student's workshop pieces.

ENGL 352 Poetry Writing I. Instr. Daldorph. 4:10 M. Edwards Campus. 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. Kaminski. 12:30 MW. This workshop will be focused on student writing and will consider assigned readings as guides to possibility. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. We will have class visits from visiting poets. We will make chapbooks as a way of collecting our work.

ENGL 352 Poetry Writing 1. Instr. Wedge. 2:30 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 354 Playwriting I. Instr. Canady. 12:30 MW. In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills.

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 12:30 MW. When you hear "essay," what do you think of? School? 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 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 the entire class. 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.*; Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present.*; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction.*; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present.*

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 3:00 MW. When you hear "essay," what do you think of? School? 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 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 the entire class. 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.*; Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present.*; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction.*; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present.*

ENGL 360 Topics in Writing: Writing in Children's Literature. Instr. Anatol. 7:10 W. Edwards Campus. In 1973, historian Robert Hine stated: "What society wants its children to know reveals what that society wants itself to be." Children's and young adult literature, therefore, becomes a ripe site for exploration of not only how we view young people and what they can understand, learn, and enjoy, but also of how we envision ourselves as a part of a larger community, nation, and world. The narratives selected for study in this course cover a range of genres (alphabet books, information books, biographies, fairy tales, fantasy, romance) across several time periods to give us a variety of angles to consider the topics of entertainment, escapism, instruction, education, and moralizing in children's and young adult (YA) literature. We will investigate how illustrations and words interact as we reflect on the results of stark punishments versus natural consequences; whether the books inspire social change or curtail the desire for it; how genre and the age of the intended audience affect the effectiveness of an author's message; how notions of childhood and reading audience—including ideas about what children are able to handle (violence,

sex, racism, death, etc.)—have changed over time. We will also spend time talking about craft, modelling the materials that we read in class, and peer workshopping our creative writing. Assignments: several short creative writing assignments, 2 analytical essays, and 1 research paper or creative project with research component.

ENGL 362 Technical Writing. Instr. Thone. Online 8/26-10/18/19. Lawrence & Edwards Campus. 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. Thone. Online 10/28-12/20/19. Lawrence & Edwards Campus. Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 380. Introduction to Rhetoric and Composition. Instr. Keel. TR 1:00. Generally, when we hear the term 'rhetoric,' we're confronted with notions of political dishonesty or propaganda. Rhetoric is often denigrated as a way to deceive others. We use and experience rhetoric hundreds—if not thousands—of times a day through the clothes we wear, the music we listen to, the products we buy, the classes we take, the internships we apply for, the texts we send, petitions we sign, shows we watch, and beyond. Rhetoric is still used in versatile and intentional ways to shape our social, cultural, economic, and political realities and experiences. In this course we will examine how and why cultural and economic rhetoric is created and circulated in American society through research and writing in the field of rhetoric and composition. One of the main ways we will explore rhetoric is by *writing* about it. Our class will investigate texts through composing our own variety of

texts; so, we will be sharing our writing with our peers in class for feedback, support, and progress.

ENGL 380. Introduction to Rhetoric and Composition. Instr. Keel. TR 2:30. Generally, when we hear the term ‘rhetoric,’ we’re confronted with notions of political dishonesty or propaganda. Rhetoric is often denigrated as a way to deceive others. We use and experience rhetoric hundreds—if not thousands—of times a day through the clothes we wear, the music we listen to, the products we buy, the classes we take, the internships we apply for, the texts we send, petitions we sign, shows we watch, and beyond. Rhetoric is still used in versatile and intentional ways to shape our social, cultural, economic, and political realities and experiences. In this course we will examine how and why cultural and economic rhetoric is created and circulated in American society through research and writing in the field of rhetoric and composition. One of the main ways we will explore rhetoric is by *writing* about it. Our class will investigate texts through composing our own variety of texts; so, we will be sharing our writing with our peers in class for feedback, support, and progress.

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 not a simple question of “right” or “wrong,” and that language variation is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be a number of smaller assignments and a major research assignment. Required text: Curzan, Anne, and Michael Adams. 2012. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Pearson.

ENGL 479 Topics Graphic Novels. Instr. Luce. 7:10 R. Edwards Campus. While many have demeaned anything drawn with panels as little more than comics, there has been a boom in the quality and quantity of graphic novels in the last three decades. These works continue to grow in sophistication – tracing the horrors of the Bosnian conflict, serving as adaptations of novels, tackling questions of violence and vigilantism, and even serving as a different form of memoir. Such texts certainly require a particular brand of visual literacy and raise questions of how, exactly, to write about such literature. In this course we will survey some of the major writers and works in the genre, while working to develop the mixture of visual acumen and critical writing about such texts. Representative titles include *Understanding Comics*, *The Watchmen*, *Persepolis*, and *Fun Home*.

ENGL 496 Internship: Communication Strategies for English. Instr. Conrad. 2:00 M. Apply your major and hone job skills with this hands-on internship that will focus on building community, outreach, and engagement with the English department, particularly through online communications – skills that will translate both to

business and non-profit environments. Students will work weekly with the Chair to develop and help to carry out a communication plan for the English Department, including social media engagement. Students will be responsible for making and revising a plan; working collaboratively with other interns; and maintaining and expanding our current outreach. Help share what we do in English and why we do it while building your own portfolio! By permission; limited to juniors or seniors in English. Meetings will be Mondays at 2 pm in 3001E Wescoe (Chair’s office). Repeatable for credit; participating students encouraged to repeat in Spring 2020.

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. Desnoyers. 2:30 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 552 Poetry Writing II. Instr. Daldorph. 4:10 M. Edwards Campus. 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 text book. Meets with ENGL 352.

ENGL 552 Poetry Writing II. Instr. Kaminski. 3:00 W. In this advanced poetry workshop, our focus will be on generating new writing. Over the course of the semester we will re-connect with our writerly intuition through a series of experiments and inquiries, all with the goal of deepening our writing practice and remaining sentient and oriented towards our most pressing work. We will

consider assigned reading as a guide to possibilities and will have visits from the poets we read. We will create new work during the semester and collaborate as a class to provide writer-directed feedback.

ENGL 565 The Gothic Tradition. Instr. Sousa. 11:00 TR. This course explores and defines the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century texts in literature and film. The Gothic presents intensely psychological states of fear: portals open to phantasmagorical parallel realms of darkness and shadows. It disturbs and de-stabilizes the natural, empirical, logical boundaries of reality and pursues supernatural possibility, a night world of nightmares and shadows, realms of mystery and magic. This course will focus on the Gothic's recurring topics, themes and concerns, such as the Uncanny, Doubles, live burial, life after/in death, haunted houses, vampires, and monsters, as well as their cultural implications, asking why these concerns come together to form the conventions of Gothic literature and why these conventions have proven to be so compelling. For additional information, contact Dr. Sousa: sousa@ku.edu.

ENGL 579 Poetry Since 1945. Instr. Harrington. 11:00 TR. This course will focus on North American poetry since the mid 20th century. The first half to two-thirds of the course will focus on the late twentieth century. It will provide you with an overview of some of the important tendencies of the period – e.g., the New York School, Black Mountain, the Black Arts Movement, “beat” poetry, the San Francisco Renaissance, confessionalism, “Language” writing. The second part will focus on the twenty-first century by going more in depth with particular poets or groups, representing e.g., Flarf, conceptualism, performance/slam poetry, hybrid/mixed-genre, as well as those working in more traditional forms. Throughout, the emphasis will be on PLAY – on being a creative reader and a readerly writer. Ideal for aspiring poets and aspiring poetry readers alike!

ENGL 580 Rhetoric and Writing: Multimedia/Multimodal Rhetorics. Instr. Reiff. 12:30 MW. Digital culture and new media have transformed reading, writing, and research practices, revealing the multidimensionality of texts, blurring the roles of writer and audience, and creating new spaces for dialogue, collaboration, and participation in rhetorical acts. In this course, we will apply rhetorical principles across a variety of media genres—from blogs, to YouTube videos, to podcasts, to Tweets, to Instagram and Facebook posts—and will address the complex realities and challenges of composing ethical, persuasive, and effective arguments in the 21st century. The course will explore how traditional processes of writing and reading texts are challenged by communication across a range of new media genres the employ multiple modes of communication (linguistic, visual, spatial, gestural, and aural ways of making meaning). We will examine the impact of multimedia/multimodal discourse on ourselves and our culture, and through our analysis and production of multimedia texts, we will explore how the medium shapes the message, works to persuade multiple audiences, and alters the way that we understand, structure, and process knowledge. Assignments will include a digital/multimedia literacy autobiography (in which you will explore your own experiences of communicating within digital and multimedia contexts), an analysis of a multimedia text or comparative analysis of texts in two different media; a multimedia presentation on how new media impacts your professional area of

interest; and a final online portfolio that uses multimedia to create a professional digital profile. Required readings will be posted to Blackboard and will include various articles in Rhetoric and Composition focused on multimedia writing, multimodal composition, digital rhetoric, visual rhetoric, and sonic rhetoric.

ENGL 598 Senior Honors Proseminar. From Rags to Riches: Cultural Capital and Social Mobility in 19th- & 20th-Century English and American Literature. Instr. D. Elliott. 3:00 MW. Terms like “the American Dream,” “Rags to Riches,” and “Self-Help” all refer to the narrative of social mobility through hard work, which is central to our modern idea of ourselves and our nation. This course will explore the cultural work performed by “Rags to Riches” narratives in nineteenth- and twentieth-century English and American literature and culture, including film. Students will be encouraged to think and write about the history of this cultural narrative and about the way it shapes contemporary thinking about important social issues, including the place of the university, contemporary politics, and modern media and advertising. Beginning with key nineteenth-century versions of this narrative, particularly Samuel Smiles’s *Self-Help* and the short stories of Horatio Alger, the course will also consider ways that the rags-to-riches myth is both represented and challenged in several representative canonical literary works, in works by immigrants, minorities, and members of the working classes, and in influential popular films. These literary texts will be examined in the context of recent cultural theory, particularly essays that focus on the notion of cultural capital. Creative and critical thinking, careful reading of texts, active engagement in exploration and discussion of ideas, and original research and writing on the part of all students will be imperative. One 5-6 page paper and one 10-12 page research paper, plus a reading journal. Literary works and primary texts: Samuel Smiles, selections from *Self-Help*; Horatio Alger, *Ragged Dick*, and *Struggling Upward*; Charles Dickens, *Great Expectations*; George Eliot, *The Mill on the Floss*; William Dean Howells, *The Rise of Silas Lapham*; George Bernard Shaw, *Pygmalion*; Clifford Odets, *Golden Boy*; Lorraine Hansberry, *A Raisin in the Sun*; Louise Erdrich, *Bingo Palace*.

FALL 2019 GRADUATE COURSES

ENGL 751 Fiction Writing III. Instr. K. Johnson. 7:00 R. This is an advanced course in fiction writing for students in the graduate creative writing program. While the majority of our time will be spent discussing works in progress, students will also be responsible for writing reader responses to published books and short stories, and discussing elements of craft that they demonstrate. Emphasis will be on short fiction, not nonfiction or the novel.

ENGL 752. Instr. Harrington. 7:00 T. “Poetry is a verdict,” says Leonard Cohen; “de gustibus non est disputandum,” says some old Roman dude. Indeed, “poetry” has meant a lot of different things, historically speaking. And while we all have our own fancies and predilections, the only way to evaluate whether or not a “poem” is successful is to (a.) get an inkling of what it’s trying to do, and (b.) form a judgment as to what it could do to do what it does more effectively. The point of attempting, in a workshop, to form this kind of judgment about a wide variety of poetries (both by the people in the room and by those who are not with us) is, of course, to open up possibilities for and to refine your understanding of your own. We will think about your poetry not simply as individual poems but as a growing (and changing) body of work. We’ll also get into the habit of thinking about it as aural and visual, not “purely” textual, art. And we’ll introduce ourselves and each other to exciting new writing in poetry and poetics.

ENGL 780 Contested Spaces in Composition Studies. Instr. Prasad. TR 1:00. In *A Counter-history of Composition* (2007), Byron Hawk writes, “the desire to map the field of rhetoric and composition comes from its inception as a discipline” (11). Following Hawk, this course will in some ways attempt to continue this legacy. Where we will diverge from this tradition, however, is by thinking critically about the contested spaces of composition (and rhetorical) studies—intellectual, material, and even geographic—that may not always be easily mapped. How, for example, do seminal maps of our field like those composed by Stephen North (1987) or James Berlin (1996) make some spaces visible and others *invisible*? How has the discipline *disciplined* certain bodies, perspectives, and spaces? Although this course will provide you with a historical overview of some of the most formative scholarly and pedagogical discussions in rhetoric and composition, we will read these texts in ways that are not always amenable to the traditional logics of a map or timeline. Instead, we will read conversations horizontally across a number of contested spaces, many of which overlap and converge in messy ways. Specifically, we will focus on debates in rhetoric and composition around genealogies, rhetorics, pedagogies, publics, identities, and methodologies. By the end of the course, you will have gained sufficient experience in facilitating cross-contextual and cross-historical analyses of major scholarly conversations in the field; identifying underrepresented and/or emergent perspectives, histories, and theoretical approaches and their implications for past, current, and future scholarship; generating your own maps of conversations in the field as they relate to your research interests; and designing research, teaching, and professional projects in rhetoric and composition. Like most graduate seminars, this course will require regular reading and writing assignments as well as a final syllabus/course design project.

ENGL 790 Seminar in American Literature: Latino/a and Latin American Literature of Trauma and Testimony. Instr.

Caminero-Santangelo. 2:30 TR. This course will examine literature which addresses situations of political repression and social justice, by both US Latino/a and Latin American authors. Latin American “testimonio” literature of the 1980s and ‘90s addressed death squads and disappearances in El Salvador and Guatemala, totalitarian dictatorships in the Dominican Republic and Cuba. What different and additional issues are raised when authors who have not substantially lived in these countries and cultures attempt to imagine, and narrate, the political situations there? How do US writers adopt and adapt testimonio in order to represent domestic social issues? We will address vexed debates surrounding cultural authority and authenticity, identity politics, the voice of the subaltern, U.S. Latino/a writers’ adoption and revision of testimonio narrative strategies, the narration of the “nation” and U.S. Latino/a transnationalism, the possibilities for solidarity, as well as the construction of a pan-ethnic “latinidad” (“Latino-ness”), etc. Texts might include some of the following: *In the Time of the Butterflies* by Julia Alvarez, *Mother Tongue* by Demetria Martínez, *We Came All the Way from Cuba So You Could Dress Like This?* by Achy Obejas, *In Search of Bernabé* by Graciela Limon, *The Tattooed Soldier* by Hector Tobar, *The Guardians* by Ana Castillo, and *The Devil’s Highway* by Luis Urrea (as well as *The Farming of Bones* by U.S.-Caribbean writer Edwidge Danticat). We will set these texts against Latin American novels and memoirs treating similar histories, such as *One Day of Life* by Manlio Argueta, *The Feast of the Goat* by Mario Vargas Llosa, I, *Rigoberta Menchú* by Menchú, and *Before Night Falls* by Reinaldo Arenas. Assignments will include weekly responses and a research paper.

ENGL 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. Assignments: Students will respond to and apply readings to their own teaching weekly; research and teach the class about a pedagogical issue of their choosing; and write their own synthesis of scholarship and practice to explain and support how they want to teach writing in their own writing courses. Texts: Coxwell-Teague, Deborah, and Ronald F. Lunsford, eds. *First-Year Composition: From Theory to Practice*. Anderson SC: Parlor Press, 2014; Villanueva, Victor, and Kristin L. Arola, eds. *Cross-Talk in Comp Theory: A Reader*. 3rd ed. Urbana IL: NCTE, 2011; Supplemental articles and chapters online.

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ENGL 908 Seminar in Literary Criticism. Instr. Warrior. 12:30

W. This seminar, though still taking shape, will likely investigate the current status of the field of Native American literary studies, especially in its relationship to global Indigenous studies. Readings will probably include: Leanne Betasamosake Simpson, *As We Have Always Done*; Kirby Brown, *Stoking the Fire: Nationhood in Cherokee Writing, 1907-1970*; kuualoha hoomanawanui, *Voices of Fire: The Literary Lei of the Pele and Hi 'iaka Literature*; Tommy Orange, *There, There*; Layli Long Soldier, *Whereas*; Gloria Chacon, *Cosmolectics: Kab'awil and the Making of Maya and Zapotec Literatures*; Daniel Heath Justice, *Why Indigenous Literatures Matter*.

ENGL 980 History of the Book. Instr. Lamb. MW 3:00.

What is, and was, and will be, a book? This course explores the history of the book from the invention of the alphabet to the onset of digital reading, with a particular emphasis on the printed book. We will investigate how changing material, technological, and social forces have shaped the production, circulation, and consumption of written materials. The class will meet at the Kenneth Spencer Research Library, where students will gain hands-on experience with books, ranging from medieval manuscripts to early printed books to nineteenth-century triple-decker novels to twentieth-century science fiction titles to various forms of digital reading. We may even smell the books. At a time when the concept of the book and practices of reading are changing rapidly, we will explore issues that producers and consumers of books have long confronted, such as the interplay of text and image, access and censorship, innovation and form, and aesthetics and economics. Course readings will include articles and essays on the history of authorship, book production, publication, distribution, and readership. Course requirements will include readings, hands-on projects, short, formal papers, and a final project.