

# English Course Descriptions, Fall 2022

Last updated 3/3/2022

## Undergraduate Courses:

### ENGL 101: COMPOSITION

See *Schedule of Classes*

### ENGL 102: CRITICAL READING AND WRITING

See *Schedule of Classes*

### ENGL 105: HONORS INTRODUCTION TO ENGLISH

- With Douglas Crawford-Parker (2 sections)  
24116 | MWF 10:00-10:50 AM | Wescoe 1017 — Lawrence  
20101 | MWF 11:00-11:50 AM | Wescoe 1017 — Lawrence
- With Doreen Fowler  
24135 | TuTh 2:30-3:45 PM | Wescoe 4051 — Lawrence  
This course will examine issues of race, gender, ethnicity, and identity as they are constructed in fiction by male, female, black and white, nineteenth and twentieth-century American writers. This course also will heavily emphasize writing. In-class and out-of-class writing exercises will provide opportunities to improve your ability to use language effectively for analysis and communication. 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*; and *The Norton Anthology of Short Fiction* (shorter eighth edition). This course fulfills the KU Core Goal 1.1 (Critical Thinking); this course also fulfills one of the two required courses for KU Core Goal 2.1 (Written Communication).
- With Anna Neill: ***Science, Storytelling, and the Human***  
19252 | MW 3:00-4:15 PM | Wescoe 4076 — Lawrence  
How have science and literature shaped our understanding of what it means to be human? How have they drawn distinctions between humans and other 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, nonfiction, art and film 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 H.G. Wells's *The Island of Doctor Moreau*). We will also study works that dehumanize others to justify slavery and colonialism. Finally, we will also look at how modern writers and artists like Toni Morrison portray the violent

legacy of theories of the human. Texts to purchase: Toni Morrison, *Beloved*; William Shakespeare, *The Tempest*; H.G. Wells, *The Island of Doctor Moreau*.

- With Paul Outka  
23365 | MW 12:30-1:45 PM | Wescoe 4021 — Lawrence
- With Ann Wierda Rowland: ***What We Do When We Read*** (2 sections)  
23333 | TuTh 11:00 AM -12:15 PM | Wescoe 4020 — Lawrence  
24575 | TuTh 1:00-2:15 PM | Wescoe 4020 — Lawrence

This course will investigate reading and readers in literary and media culture. We will define reading broadly — reading literature, reading film, reading images, reading smart phones — and we will look at a variety of ways that reading has been described — reading as passive absorption, reading as poaching, reading as a fan, reading as a critic, reading as writing. We will also look at different accounts of what is happening to our reading lives and brains — socially, neurologically, psychologically — in a rapidly changing media world. Texts will include novels, films, nonfiction and scholarly studies of reading.

### ENGL 203: TOPICS IN READING AND WRITING

- With Iain Ellis: ***Rock and Rap Writing***  
26977 | MWF 2:00-2:50 PM | Wescoe 4050 — Lawrence  
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, gender, and generation 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*. (Simon & Schuster, 2005). ISBN-13: 978-0743244583.  
Kureishi, Hanif. *The Buddha of Suburbia*. (Penguin, 1991). ISBN-13: 978-0140131680.  
Selected critical essays, lyrics, and videos will be available on Canvas.  
Handbook materials, located on Canvas.  
CAL. (KU English Department).  
Local resources, including the fanzine collection at the Spencer Research Library, will also be incorporated into the course.
- With Sarah Kugler: ***Writing for Engineers***  
Engineers calculate and design, but they also write - in both their upper level courses and their workplaces. This course will help you adapt your general knowledge of writing to the particular situations, purposes, and audiences of engineering. You will analyze, interpret, and develop

content for varied audiences, in both academic and professional genres, in order to learn how to craft your writing to fit the unique situations you encounter in the world of engineering.

- With Cassidy Locke: **Art and Culture in the Roaring '20s** (2 sections)

This course invites students to step into American life in the 1920s. As we entered a new era at the start of 2020 while also being mid-pandemic, many people questioned the possibility of a post-pandemic, money-crazed Roaring 20s reimagined: the Roaring 2020s. The works of this period remain influential and continually evoke a powerful nostalgia throughout generations. Additionally, the literary canon prioritizes books like *The Great Gatsby*, which display the lavish lives of the white upper-class. Not only will students read *Gatsby* as the quintessential depiction of Jazz Age New York City, but we will also take a more in-depth approach, in which we examine what the lifestyle was for the marginalized voices, such as the working class, women, and the Black artists of the Harlem Renaissance. By examining the art, literature, and culture from the iconic epoch, we can rethink our current day and age: what has changed? What has stayed the same? What from a century ago, if anything, can we carry into our new era? Toward the end of the course, we will reflect and review the juxtaposition of the 1920s with the 2020s. With a more well-rounded depiction of the Jazz Age in America, we can both reminisce on the past and look forward to the new 20s, dreaming of a more equitable world with the same amount of sparkle and charm. This class intertwines fictional stories with film, art, and critical essays to ultimately tackle themes of nostalgia, glamour, social justice, artistic invention, and radical love.

- With Zachary Smith: **Professional Communication** (2 sections)

- With Phillip Wedge: **Literature of Sports** (2 sections)

Students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on.

Required coursework consists of 3 major essays and a revision assignment (50%), and a comprehensive final (20%). Homework (30%) includes group work and short writing assignments. Class participation is also of considerable importance.

TEXTS: Eric Greenberg, *The Celebrant*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; August Wilson, *Fences*; F.X. Toole, *Million Dollar Baby*; and H.G. Bissinger, *Friday Night Lights*.

## ENGL 205: FRESHMAN-SOPHOMORE HONORS PROSEMINAR

- With Randall Fuller: **Really Big Books**

15084 | TuTh 1:00-1:15 | Wescoe 4076 — Lawrence

In this course we will read three long novels—titanic works whose modern-day equivalents are the streaming television series we binge-watch and then discuss with friends. Each novel is ambitious, encyclopedic, colossal. Each novel represents a different period of literary history. And each is fun to read, with plots that engross us and memorable characters we end up caring deeply about. George Eliot's *Middlemarch* is often considered the greatest

nineteenth-century English novel ever written. Gunter Grass's *The Tin Drum* is an early example of magic realism, set in Poland during the Second World War. And Zadie Smith's *White Teeth* is a sprawling, multigenerational tale of immigrants from the British Commonwealth living in London from 1975-2000. Short papers will be regularly assigned as we explore the benefits and challenges of reading long works of fiction—works that ultimately invite us to know a wide range of characters and to inhabit their epic, detailed, and incredibly rich fictional universe.

- With Mary Klayder: ***Ways of Seeing*** (2 sections)

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*; another contemporary novel and selected essays and poetry handouts.

#### ENGL 209: INTRODUCTION TO FICTION

- With Stephen Johnson  
25632 | MW 11:00 AM - 12:15 PM | Wescoe 1003 — Lawrence

#### ENGL 210: INTRODUCTION TO POETRY

- With Brian Daldorph (2 sections)  
18148 | MWF 10:00-10:50 AM | Wescoe 4076 — Lawrence  
25630 | MWF 11:00-11:50 AM | Wescoe 4076 — Lawrence

#### ENGL 220: INTRODUCTION TO CREATIVE WRITING

- With Whitney Yi Knapp: ***Poetry, Screenwriting, and Short Fiction*** (2 sections)  
18410 | MW 11:00 AM - 12:15 PM | Frasier 225 — Lawrence  
18411 | MW 12:30-1:45 PM | Frasier 225 — Lawrence  
In-depth reading and writing in the genres of poetry, screenwriting, and short fiction. Creative assignments will combine with critical analysis to help students identify, analyze, and employ forms and techniques across various genres, audiences, and contexts. Written assignments will include creative works in multiple genres and critical responses to reading. Prerequisite: Completion of ENGL 101 and ENGL 102, or their equivalent.
- With Megan Youngdahl  
18714 | TuTh 4:00-5:15 PM | Frasier 222 — Lawrence

In this course we will closely read examples of creative writing in a variety of genres, including poetry, fiction, nonfiction, and even hybrid texts that utilize elements from multiple genres. We will analyze these texts through a combination of group discussion and critical writing, paying particular attention to the writers' craft. After developing a strong understanding of a genre's conventions and contexts, students will be asked to put that knowledge into practice and produce original writing. Students will also have the opportunity to have writing workshopped by their peers. Graded work will include writing exercises, weekly discussion posts, and original writing in three genres. In lieu of a final exam, students will submit a portfolio of their revised work, along with a reflection paper.

### **ENGL 300: INTRODUCTION TO ENGLISH STUDIES**

- With Pritha Prasad (2 sections)

24257 | MW 11:00 AM - 12:15 PM | Wescoe 4023 — Lawrence

25958 | MW 12:30-1:45 PM | Wescoe 4023 — Lawrence

What does it mean to be an English major or minor? How did English departments—spaces that are home to a diverse range of disciplines, methods, and genres of writing—come to look the way they do? What does an English scholar who researches Shakespeare have in common with an English scholar who researches TikTok? This course introduces students to the main areas of study within “English studies”: literary studies, rhetoric and composition, and creative writing. However, we will not only learn about the boundaries of these various disciplines, but we will also consider their overlaps and intersections. What, for example, are the differences between rhetorical analysis, literary analysis, and craft-based/stylistic analysis? How do each of these approaches allow us to analyze, interpret, and write about texts in different—but also sometimes similar—ways? We will consider these questions in analyzing many different types of “texts”: literary texts, artistic texts, scientific texts, popular culture texts, journalistic texts, and social media texts, to name a few. Throughout the semester, students will complete three essays and one final project along with weekly readings and occasional shorter writing assignments.

### **ENGL 301: TOPICS IN BRITISH LITERATURE TO 1800: ARTHURIAN LITERATURE**

- With Misty Schieberle

26704 | TuTh 1:00-2:15 PM | Wescoe 4051 — Lawrence

Arthurian literature may be the medieval equivalent of popular entertainment, but medieval and post-medieval treatments of King Arthur also reveal the values, ideals, and anxieties of the cultures that produced them. We will trace the development of the English Arthurian legend from its mythic and quasi-historical beginnings through medieval romance and more recent treatments that may include Monty Python, Guy Ritchie's "Legend of the Sword," Netflix's "Cursed," or A24's "The Green Knight." Questions driving the course will include how Arthur and his knights are represented differently in different genres, what cultural issues and problems authors use Arthurian literature to address, and how authors reinvent Arthurian

narratives to reflect changing social ideals. Requirements: regular class attendance and participation; quizzes and informal written assignments; a midterm exam; and a final researched essay or creative project.

### ENGL 306: GLOBAL ENVIRONMENTAL LITERATURE

- With Phillip Drake

26707 | TuTh 9:30-10:45 AM | Wescoe 4023 — Lawrence

This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literature. Coursework will draw on literature by authors in various geographical and cultural contexts, covering a broad time period to explore major historical movements and events that animate environmental literature, from the Enlightenment to the anthropocene. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, postcolonialism, animal studies, and posthumanism. 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. A broader goal of the course is to foster critical tools and perspectives to improve our conduct as social and ecological actors. Likely texts will include: Jamaica Kincaid, *A Small Place*; Robert Barclay, *Melal*; Kang, *The Vegetarian*; Amitav Ghosh, *The Hungry Tide*; Samanta Schweblin, *Fever Dream*; and selected works that will be posted on the class Blackboard page.

### ENGL 309: THE BRITISH NOVEL

- With Phil Wedge

26712 | W 7:10-10:00 PM | Regents 354 — Edwards

The British Novel will study significant novels representative of the British Novel of the 18th, 19th, 20th and 21st centuries, with primary focus on the literary texts. We will also examine the evolution of the novel as a form. Required coursework consists of 3 major essays (50%) and a comprehensive Final Exam (25%). Homework (25%) includes short writing assignments on Blackboard. Class participation is also of considerable importance. TEXTS: Henry Fielding, *Joseph Andrews*; Jane Austen, *Emma*; Charles Dickens, *Great Expectations*; Thomas Hardy, *Tess of the d'Urbervilles*; Virginia Woolf, *Mrs. Dalloway*; Ian McEwan, *Atonement*; Zadie Smith, *N-W*.

### ENGL 314: MAJOR BRITISH WRITERS AFTER 1800

- With Dorice Williams Elliott

27037 | MW 3:00-4:15 PM | Wescoe 4023 — Lawrence

Modern America in many ways resembles 19th-century Britain, the first nation to become industrialized, as well as being the center of a worldwide empire. In the 20th and 21st centuries, the UK has struggled with many of the same issues we face in America but with a

different history and culture behind it. In this course we will carefully examine works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in Great Britain and its empire, written as they faced these issues, as well as more personal ones like those we all deal with. Though our primary focus will be on the literary texts themselves, we will be reading them in the context of the literary, social, economic, and political history of the nineteenth, twentieth, and twenty-first centuries, considering questions of class, race, gender, nationalism, and high versus popular culture. There will be two 4-6 page papers, a midterm and a final exam, as well as in-class writing and quizzes. Most of the texts will be online or in PDFs, but you will need to obtain copies of Jane Austen's *Emma*, Charles Dickens's *Hard Times*, Virginia Woolf's *Mrs. Dalloway*, and Tom Stoppard's play *Arcadia*.

### **ENGL 317: TOPICS IN AMERICAN LITERATURE TO 1865:**

#### **REMIXING AMERICAN LITERATURE—FROM EDGAR ALLAN POE TO *HAMILTON***

- With Randall Fuller

24597 | TuTh 2:30-3:45 PM | Wescoe 4076 — Lawrence

As hip-hop culture has taught us, a remix is when some element of a song, movie, photograph, or other work of art has been altered, transformed, recombined, or recontextualized to create something completely new. Lin-Manuel Miranda's *Hamilton* is a stunning remix of history and performance—a critical and popular success that samples a wide range of hip-hop history to reimagine an important figure in American history. Throughout the semester we will return to Miranda's soundtrack as well as the film version of the performance, and the aesthetics of the remix will serve as our critical rubric. We will examine literary works by authors in the United States between 1790 and 1865, exploring how these writers sampled and remixed their source materials in an effort to create a new (national) literature. Our works will include Hannah Webster Foster's *The Coquette*, Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket*, William Wells Brown's *Clotel*, and the poetry of Walt Whitman, among others. Three papers—one of these a longer final paper—will be required.

### **ENGL 318: TOPICS IN AMERICAN LITERATURE SINCE 1865: SHORT STORY MASTERPIECES**

- With Doreen Fowler

26848 | TuTh 11:00 AM - 12:15 PM | Wescoe 4051 — Lawrence

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 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). This class fulfills the English Department Major requirement: Individual Authors or Movements. This class also fulfills the English Department Major requirement: Forms and Genres.

### ENGL 320: AMERICAN LITERATURE I

- With Laura Mielke

26713 | TuTh 11:00 AM - 12:15 PM | Wescoe 4023 — Lawrence

This course surveys works of American literature from many points of origin through the mid-nineteenth century, placing emphasis on indigenous and African American experience. Over the course of the semester, we will read a wide range of texts, including prophecies, sacred tales, conquest narratives, sermons, poetry, short fiction, life writing, political tracts, and more. Through intensive reading, discussion, and writing, we will consider the variety of ways in which the many different residents of North America used texts: to create community, to promote settlement, to worship and proselytize, to control those in the minority (especially through the category of “race”), to establish or challenge political authority, to contemplate the beautiful, to make money, to pursue social reform, and to shape identity. Students will complete multiple papers and exams.

### ENGL 327: STUDIES IN 20TH CENTURY DRAMA

- With Mark Luce

26714 | Th 7:10-10:00 PM | Regents 354 — Edwards

In *A Streetcar Named Desire*, poor Blanche opines that she has always depended on the kindness of strangers. The character’s delusion might have been speaking of the larger issues of Modern American drama. 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 paying 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 and explore gender, race, sexuality and class through these groundbreaking plays.

### ENGL 329: TOPICS IN FORMS AND GENRES: VAMPIRE LITERATURE

- With Giselle Anatol

23335 | TuTh 1:00-2:15 PM | Wescoe 4023 — Lawrence

This course will begin by examining a few pieces of 19th-century vampire fiction before moving on to explore a wide range of vampire narratives—from Peruvian stories of creatures who suck the fat out of their victims, to Trinidadian legends of the skin-shedding old woman who transforms into a bloodsucking demon, to the 1972 Blaxploitation film *Blacula*, to the first installment of Stephenie Meyer’s young adult series. We will consider how each author adheres to and/or departs from commonly conceived notions of what a vampire is, and in doing so, adapts the legends to suit their artistic, social, and political goals. Texts May Include:



Bram Stoker's *Dracula*; J. Sheridan Fanu's *Carmilla*; Rudolfo Anaya's *The Curse of the Chupacabra*; M.T. Anderson's *Thirst*; Octavia Butler's *Fledgling*; Edwidge Danticat's "Nineteen Thirty-Seven"; Jewelle Gomez's *The Gilda Stories*; Nalo Hopkinson's *Skin Folk*; Stephenie Meyer's *Twilight*; Silvia Moreno-Garcia's *Certain Dark Things*; *Blacula* [film]; *Blade* [film]; *Buffy the Vampire Slayer* [film]; *The Lost Boys* [film]. Course Requirements: analytical paper, midterm, oral presentation, final project.

## ENGL 332: SHAKESPEARE

- With Geraldo Sousa  
22441 | TuTh 9:30-10:45 AM | Wescoe 4035 — Lawrence  
"To thine own self be true," wrote Shakespeare in *Hamlet*. Throughout his plays and poems, Shakespeare gives us insights into the depths of human nature, what it means to be true to ourselves and to one another, the different choices we make, and how to live our lives in a more meaningful way. In this course, we will interrogate the different ways Shakespeare represents human nature and still speaks to us across the ages. This course will survey Shakespeare's works, focusing on close readings of selected plays and movie adaptations. We will also explore Shakespeare's career as a professional man of the theater, and the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of *As You Like It* memorably states: "All the world's a stage, / And all the men and women merely players." In the course of the semester, we will address many other topics, such as race and racism, gender issues, representation of family and home, genre and form, Shakespeare's language, and so forth. For additional information contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

## ENGL 337: INTRODUCTION TO U.S. LATINO/A/X LITERATURE

- With Marta Caminero-Santangelo  
26715 | TuTh 2:30-3:45 PM | Wescoe 4023 — Lawrence  
This class will focus on key readings in U.S. Latina/o/x literature, including literature by people of Mexican, Puerto Rican, Cuban, Dominican, and Central American descent. We will begin with some examples of writing by people of Spanish-speaking descent in the United States from the Civil War to the 1930s. However, the majority of the class will focus on literature from the 1960s to the present--the period during which self-consciously bicultural writing by Americans with roots in Latin American / Caribbean countries has proliferated and acquired the label "Latino/a/x." Reading poetry, drama, essays, memoirs, and novels, we will consider the separate histories of each of these groups and of their relationship to the U.S., while also discussing what (if anything) defines a common "Latino/a/x" identity. We will consider issues such as the significance of various labels used to describe this group (e.g. "Latino/a/x," "Hispanic," "Chicano/a/x"); writers' responses to their particular social and historical conditions; colonialism and U.S. intervention in Latin America; the construction of ethnicity; issues of racial identity, racial construction, and racism; the concept of cultural hybridity and how it is experienced / narrated; indigenous and African heritage in the Americas; language and

linguistic difference; the tension between cultural preservation and assimilation; transnational relationships and behaviors; the development of political consciousness (with particular attention to the Chicano/a farmworkers' movement); and stances of resistance to cultural and/or political oppressions.

### ENGL 351: FICTION WRITING I

- With Adam Desnoyers (3 sections)  
25536 | TuTh 11:00 AM - 12:15 PM | Frasier 111 — Lawrence  
19509 | TuTh 1:00-2:15 PM | Frasier 111 — Lawrence  
27368 | TuTh 2:30-3:45 PM | Frasier 111 — Lawrence

If you have had a life-long interest in writing fiction then this is the course for you. By studying short stories from established writers, students will learn to "read like a writer" and recognize how narrative is constructed. We will study how characters are created and are made sympathetic (or less than sympathetic) by their actions, their words, and their histories. Students will learn how to write scenes, craft dialogue, build conflict, and otherwise learn how to tell a story, which is a skill that has benefit in every field. Students will produce two short stories over the course of the semester. A half-class period will be allotted to each story you produce, in which you will receive feedback from all of your peers. You will have an opportunity to rewrite these stories based on that feedback before finally presenting them in your final portfolio for the semester.

- With Logan Jorgenson  
26973 | MWF 9:00-9:50 AM | Wescoe 4051 — Lawrence  
This course is an introduction to the art of writing fiction. Through the semester, students will engage with many craft elements, including character, dialogue, point of view, details, etc. Students will be expected to produce two pieces of fiction through the semester, including one short story and one other work of their choice. In addition, they will participate in writing exercises, read and respond to exemplar work, present on a literary journal of their choice, and provide feedback to their peers through workshop. The culmination of this class will be a final portfolio that includes a reflection on the student's work, a revision plan for one work, and a cover letter for a prospective journal submission.

### ENGL 352: POETRY WRITING I

- With Brian Daldorph  
16638 | M 4:10-7:00 PM | Best 215 — Edwards
- With Joseph Harrington  
24600 | TuTh 11:00 AM - 12:15 PM | Wescoe 4076 — Lawrence  
In this class, we will read and discuss the work of student poets (i.e., you) and published poets. I believe that poetry, regardless of subject-matter, is about words. Language = words = sounds or marks + space. We get to make imaginative compositions out of those things (= fun). The goals: To enable you to write and read poetry without fear; to introduce you to some of the

basic elements and aspects of poems; to improve your skill and confidence writing and talking about writing; to learn to give, accept, and use critique; and to expand your versatility as a communicator. You'll write 12 poems over the course of the semester, plus two portfolios of different versions of those same poems.

- With Megan Kaminski

19510 | MW 12:30-1:45 PM | Wescoe 4020 — Lawrence

This course introduces students to poetry as a genre of literature and as a sustainable and socially meaningful creative practice. We will draw from our senses through embodied practices of observation, recollection, and reflection for source material and as a starting point for our imaginations. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, as well as broaden their range and experiment with new forms and notions of the poem. We will consider assigned reading as a guide to possibilities and will have visits from the poets we read. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. We will make chapbooks as a way of collecting our work and learning about the publication process.

### **ENGL 355: NONFICTION WRITING I**

- With Douglas Crawford-Parker

17507 | MW 3:00-4:15 PM | Wescoe 1017 — Lawrence

### **ENGL 362: FOUNDATIONS OF TECHNICAL WRITING**

- With Bryan Fitzimmons (2 sections)

18156 | By Appointment | Online — Lawrence | Aug. 22 - Oct. 14

18158 | By Appointment | Online — Lawrence | Oct. 24 - Dec. 16 (Dept. consent required)

### **ENGL 494: RESEARCH INTERNSHIP**

- With Mary Klayder and Darren Canady

17961 | By Appointment | Lawrence (Instructor consent required)

### **ENGL 495: DIRECTED STUDY**

*See Schedule of Classes*

### **ENGL 496: INTERNSHIP**

*See Schedule of Classes*

### **ENGL 497: SERVICE LEARNING INTERNSHIP**

*See Schedule of Classes*

## Graduate/Undergraduate Courses:

### ENGL 551: FICTION WRITING II: REALISTIC FICTION

- With Laura Moriarty (2 sections)  
27366 | TuTh 11:00 AM - 12:15 PM | Wescoe 4021 — Lawrence  
27367 | TuTh 2:30-3:45 PM | Wescoe 4033 — Lawrence

This is an advanced creative writing class designed to explore and practice the genre of realistic fiction, meaning fiction set in the present day or in the past that does not include magical, fantastic, or supernatural elements. (The focus on realistic fiction is no judgment of other genres, but please be advised on the subject matter of this particular course.) We'll read published realistic fiction and consider the strategies its writers use regarding characterization, conflict, dialogue, flashbacks, narrative distance, and tone. Creative work will have parameters: writing assignments will ask students to mimic strategies and structures in published texts. We'll devote much of our time to the workshop format in which each student reads and comments on the creative work of everyone else in the class and, in turn, receives feedback from everyone else in the class, and so we will also focus on what it means to be a helpful and supportive critic, as well as how a writer uses feedback to revise. Students can expect regular reading quizzes and analytical assignments in addition to creative assignments. Prerequisite: Engl 351. Satisfies: Goal 1 Outcome 1 (GE1.1); Goal 2 Outcome 1 (GE2.1); Goal 3 Arts and Humanities (GE3H); H Humanities (H); Honors. This course fulfills the English 551 or equivalent requirement for the English major.

### ENGL 552: POETRY WRITING II

- With Brian Daldorph  
26768 | M 4:10-7:00 PM | Best 215 — Edwards
- With Megan Kaminski  
24601 | MW 3:00-4:15 PM | Wescoe 4020 — Lawrence

In this advanced poetry workshop, our focus will be on generating new writing. Over the course of the semester, we will reconnect 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. We will make chapbooks as a way of collecting our work and learning about the publication process.

### ENGL 552 | TOPICS IN AMERICAN LITERATURE: THE AMERICAN FASCIST TAKEOVER NOVEL

- With Joseph Harrinton  
26770 | TuTh 1:00-2:15 PM | Wescoe 4021 — Lawrence  
Ever since the birth of the Republic, Americans have worried that a tyrant or oligarchy would

bring our democratic experiment to an end. US writers in the twentieth and twenty-first centuries have explored this anxiety in the form of speculative novels that imagine a takeover of the United States by an authoritarian, especially fascist, regime. We will read and examine a number of these dystopian tales, by Sinclair Lewis, Philip Roth, Octavia Butler and others, as well as twentieth-century writings about actual fascism, by Umberto Eco, William Shirer, and others. The course will provide students with a better understanding of the relation of literature to political culture in the modern U.S. and help us put our current uncertainties and anxieties into historical perspective. There will be two papers, one involving a modest amount of research, plus weekly reading responses.

### ENGL 580: RHETORIC AND WRITING

- With Mary Jo Reiff  
26771 | TuTh 2:30-3:45 PM | Wescoe 4020 — Lawrence

### ENGL 598: HONORS PROSEMINAR

- With Darren Canady  
26849 | MW 11:00 AM - 12:15 PM | Wescoe 4035 — Lawrence

### ENGL 599: HONORS ESSAY

- With Mary Klayder  
15356 | By Appointment | Lawrence (Instructor consent required)

### ENGL 655: VICTORIAN LITERATURE: VICTORIAN FANTASY

- With Anna Neill  
24603 | MW 12:30-1:45 PM | Wescoe 4076 — Lawrence

The Victorians invented fantasy. They recovered and rewrote folk tales and medieval stories. They reenchant weary modern lives with tales of fairies, goblins and vampires. They imagined marvelous new lands whose indigenous peoples could be brutally conquered. They mixed magical thinking with evolutionary science to create improbable beings or to predict outlandish planetary futures. And they updated the Gothic with modern or futuristic technologies to generate new forms of horror and thrilling discovery. Over the semester we will read a wide range of fantastic Victorian stories, considering how they reflect and comment on contemporary science, industrial capitalism, imperialism, and the many cultural upheavals caused by revolutions in technology and commerce. Everyone will write two shorter papers and a final research project. Texts will include Charles Kingsley's *The Water Babies*, Alfred, Lord Tennyson's *Idylls of the King*, Marie Corelli's *A Romance of Two Worlds*, Edwin Abbott's *Flatland*, Christina Rossetti's *Goblin Market*, H.G. Wells's *The Island of Doctor Moreau*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Bram Stoker's *Dracula*, H. Rider Haggard's *King Solomon's Mines*, and William Morris's *News from Nowhere*.

### ENGL 752: POETRY WRITING III

- With Megan Kaminski

In this graduate 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. This class will both provide guidance for writers working towards book-length collections of poetry and those looking to expand their writing toolbox to support work in other genres.

### ENGL 790: IMAGINATION AND FANTASY IN MEDIEVAL LITERATURE

- With Misty Schieberle

Some of the most popular and enduring fantasy works have their roots in medieval literature - *Lord of the Rings*, *Game of Thrones*, the graphic novel and Netflix series *Cursed* - and there are always new movie adaptations of King Arthur. This course introduces students to the styles and techniques that medieval writers used to infuse their works with fantastic qualities, such as mystical visions, prophecies, magic, faeries, and other supernatural elements. Texts may include *Beowulf*, *Sir Gawain and the Green Knight*, *Sir Orfeo*, *Le Morte D'Arthur*, selections from bestiaries, adaptations of classical mythology, and imaginative manuscript illustrations. At the same time, the course will introduce students more generally to the study of medieval literature and languages (most works will be taught in Modern English facing-page editions, which provide both the original and an accessible translation). No prior expertise with medieval materials is assumed. Each of the course texts imagines a world of possibilities and limitations, and we will explore how those possibilities or limitations are shaped by the constraints of reality or the freedom of fantasy. Put another way, we will be concerned with how various imaginative turns allow authors to work through real-world problems, imagined solutions, and ideals they could not explore in other genres. Topics to be investigated include the nature of history and its relationship to literature; the multicultural and progressive perspectives embraced by some medieval English writers; the roles of monsters, magic, and the divine; and the influence of Fortune and destiny versus human responsibility. We will also explore how current theoretical perspectives can enrich medieval studies – and latter portions of the course will be largely determined by students' interests and fields of study. Students will have the option to focus their final research projects on medieval topics or explore how medieval texts and genres inform more modern conceptions of myth, fantasy, gothic medievalism (e.g., A24's *The Green Knight*), or even dystopian futuristic novels (it's true: Lidia Yuknavitch's 2017 *Book of Joan*, set in a post-Earth, post-gender space station is loosely based on the life and works of Christine de Pizan and Joan of Arc). Assignments will include one presentation, 3-4 response papers, and a major researched essay or creative project.

## **ENGL 790: STUDIES IN: LATIN/LATIN AMERICAN LITERATURE OF TRAUMA AND TESTIMONY**

- With Marta Caminero-Santangelo

This course considers the last half-century of Latin American and US Latino/a literature that has attempted to address and represent human rights crises in the second half of the 20th-century, by constructing something like a "testimonial" voice in fictional narrative. By moving back and forth between Latin American examples of testimonio and the testimonial novel and US Latino/a versions of the latter, we will consider such issues as theories of trauma and cultural trauma, the authority of a representative to speak for a group, representation of / by the "subaltern," the imagining and construction of ethnicity and nation, issues of transnationalism (the relationship of US Latinos to their countries of origin) and pan-ethnicity (the relation of different US Latino groups to each other), the potential power of narrative to affect human rights discourses, and obstacles to the affective / effective power of storytelling.

## **ENGL 800: METHODS, THEORY, AND PROFESSIONALISM**

- With Laura Mielke

English 800 prepares students for graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments facilitate the acquisition of skills and tools essential to these activities. Across the fall and spring semesters, students will acquire strategies for reading scholarly writing; produce a range of professional genres, including conference proposals; learn more about their selected areas of study and the best venues for sharing work in those areas; and develop a comprehensive plan for their graduate studies.

## **ENGL 801: THE STUDY AND TEACHING OF WRITING**

- With Mary Jo Reiff

English 801 aims to support new GTAs' teaching of first-year writing by providing structured opportunities to reflect on their teaching practices in dialogue with other writing teachers. Over the course of the fall and spring semesters, GTAs will examine perspectives on writing pedagogy that will inform their practices in the classroom (from responding to student writing, to facilitating writing groups and peer review, to creating inclusive classrooms, etc.) and will produce their own pedagogical materials (such as course designs, teaching statements, and teaching portfolios). As such, this course will give GTAs an opportunity to examine and reflect on their teaching practices as they work to develop pedagogical approaches and materials that they can build on throughout their teaching careers.

## **ENGL 908: SCIENCE AND TECHNOLOGY STUDIES AND CULTURE**

- With Phillip Drake

This course explores the emergence of science and technology studies (STS) as an analytical field, along with its applications to the study of literary and cultural expression. Embodying a

diverse array of interdisciplinary tools and perspectives, scholarship in the field of STS examines a broad range of cultural beliefs and practices. Of particular interest are concerns over knowledge production, interactions with the nonhuman world, and the ways structures of power shape (and are shaped by) developments in science and technology. Beyond identifying some of the major branches of STS that interact with literary and cultural studies (native scientific practices, actor-network theory, feminist science, etc.), along with questions about methods/practices of STS, the course will examine the ways STS intervenes in discussions about art, aesthetics, literature, identity, power, race, gender, animality, pedagogy, disease, justice, modernity, economics, sacrifice, parasites, “things”, machines, life, conspiracies, reality, and more. Likely readings will include selections from Haraway, Latour, Walker, Bhatia, Ghosh, Trask, Callon, Kuwada, Fanon, Marx, Rickert, Kuhn, Serres, Bataille, LeGuin, Capek, and more.