

English Course Descriptions, Fall 2023

Last updated 03/28/23

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 Misty Schieberle: **Modern Medievalism**
18596 | TuTh 11:00 – 12:15 PM | Wescoe 1009 – Lawrence
Why does medieval literature remain such popular fodder for modern adaptations? What medieval texts and topics led to works by Tolkien, G. R. R. Martin, and Margaret Atwood? This course uses medieval texts (in modern translations) and selected short modern adaptations to examine what it means to adapt foundational stories into works for new audiences. Coursework will consist of two short essays, one longer essay, and several short writing assignments, some involving creative and playful approaches; there will be occasional quizzes and, I hope, frequent lively discussions. Texts: *Heaney*, *Beowulf*; various King Arthur and Merlin narratives; two medieval werewolf stories; Margaret Atwood's "Impatient Griselda"; and selected excerpts from modern film and TV adaptations. We will use these works to practice writing in a variety of genres, including a traditional essay, analysis of an adaptation, and a researched project. Course requirements will also include class participation and short, informal assignments that lead up to the major essays.
- With Randall Fuller: **Nature Writing**
22350 | TuTh 1:00 – 2:15 PM | Wescoe 4023 - Lawrence
In this course we will read—and create our own—nature writing. Among the works we will explore, whether in excerpts or in their entirety, are Thoreau's *Walden*, Robin Wall Kimmerer's *Braiding Sweetgrass*, Olivia Laing's *To the River*, and Helen MacDonald's *H is for Hawk*. We will also keep a writing journal and make frequent forays into natural spaces, with the goal of producing several pieces of polished nature writing of our own.
- With Ann Rowland: **What We Do When We Read**
22979 | TuTh 2:30 – 3:45 PM | Wescoe 1009 – Lawrence
This course will investigate the question of what we do when we read. As an introduction to English studies, we will discuss and practice how to read, analyze, interpret, and write about poetry and fiction. But we will also investigate and discuss the psychological, social, and cognitive processes of reading, paying attention to the experience that literary reading offers and thinking about why we read in a media culture that offers so many alternatives.
- With Doug Crawford-Parker: **Telling & Retelling** (2 sections)

19361 | MW 11:00 – 12:15 PM | Wescoe 4021 – Lawrence

22997 | MW 12:30 – 1:45 PM | Wescoe 4021 – Lawrence

What might move a writer to answer, retell, or even rewrite a previous work? How do new literary works relate to older ones? This class will examine such questions by examining a select group of instances where authors rewrite, extend, or answer the work of an earlier writer. How do writers relate to writers who have come before them? Why might a writer “rewrite” the work of an earlier writer? In this class we will explore multiple instances of writers responding to the works of earlier writers, beginning by reading two essay pairs written decades apart but which share the exact same title. We will then focus on Mary Shelley’s *Frankenstein* from 1818 and a number of the countless responses to that novel since then. As we work our way through these texts, reading them closely and discussing them analytically, we will also engage how to write the kind of argumentative, analytical assignments that are often central in college classes. Coursework includes three papers, a final project where students will have their own opportunity to do a rewrite, weekly posts in Microsoft Teams, and other regular short writing exercises in and out of class. This course satisfies KU Core Goal 2, learning outcome 1 (Written Communication). LIKELY TEXTS: Shelley, Mary. *Frankenstein*. Norton Critical Edition, Third Edition. Ed. J. Paul Hunter. New York: Norton, 2021. ISBN: 0393644022; Gray, Alasdair. *Poor Things*. Urbana-Champaign, IL: Dalkey Archive, 2002. ISBN: 1564783073; Ackroyd, Peter. *The Casebook of Victor Frankenstein: A Novel*. Anchor, 2010. ISBN: 0307473775; Jones, Stephen, ed. *In the Shadow of Frankenstein: Tales of the Modern Prometheus*. Pegasus, 2017. ISBN: 1681775336; Winterson, Jeanette. *Frankissstein: A Novel*. Grove, 2020. ISBN: 0802149391.

- With Paul Outka

23340 | MW 3:00 – 4:15 PM | Wescoe 4023 – Lawrence

ENGL 203: TOPICS IN READING AND WRITING

- With Iain Ellis: ***Rock and Rap Writing***

24969 | MWF 2:00 – 2:50 PM | Wescoe 1003 – 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 subgenres 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.

- With Sarah Ngoh: ***American Protest Literature***

27393 | TuTh 1:00 – 2:15 PM | Wescoe 1003 – Lawrence

In this interdisciplinary course we will examine the rich tradition of protest literature (which we will define broadly as everything from early treatises from the American

Revolution to contemporary hip hop lyrics and YouTube/TikTok videos of spoken word poetry), focusing on the production and consumption of dissent as a site from which to critique prevailing power structures and ideologies, and as a place from which to call for social change. We will operate under the assumption that, like Baldwin, most protest writers write from a place of love for their country/nation and are driven by their dreams of a better world. Though we will read a few of the defining/well-known authors of protest literature (cool, old, white guys), we will also focus a good deal of our time on writers whose personal identities have worked to marginalize them socially and politically. By examining the ways in which each work assaults the status quo of an often inhumane and brutal society, we will trace a tradition of protest literature that runs parallel to and challenges hegemonic discourse in an effort to identify how authors have channeled their anger at injustice into rhetorical and discursive love.

- With Madeleine Bonnallie: **Defining Horror** (2 sections)

27394 | TuTh 11:00 – 12:15 PM | Fraser 207 – Lawrence

27395 | TuTh 1:00 – 2:15 PM | Fraser 207 – Lawrence

Horror as a genre has been hard to define, especially as authors and historians attempt to distinguish and separate it from similar genres like science fiction and thrillers. One overarching theme that all have been able to agree on is fear: fear of the unknown, fear of the unexplainable, fear that something is not as it appears. Throughout this course, we will think about how we define horror, what makes something scary, and how language incites fear. This course strives to foster a better understanding of the genre, from its first "official" appearance in 1764, the evolution of the genre, all the way to the literature we currently consume, attempting to define what "horror" is (or isn't). In seeking this we'll identify what is said and unsaid in the horror genre and explore some of the psychological and cultural interpretations of the genre as a way to understand how societal fears, anxieties, and pressures influence the evolution of the genre. We'll be reading texts that look at classic monsters like Dracula, tales of haunted houses and haunted minds, and stories about what scares us today, like the apocalypse and modern "monsters".

- With Christian Holt: **Science Fiction as Social Commentary** (2 Sections)

27398 | TuTh 11:00 – 12:15 PM | Joseph R. Pearson 147 – Lawrence

27399 | TuTh 1:00 – 2:15 PM | Joseph R. Pearson 147 – Lawrence

Science fiction serves as a warning but can also serve as a guide to explore social issues. This genre is a portal in which we look at possible futures the world is heading toward, especially in the sense of how technology evolves. Thus, this course will take into consideration the way scholars discuss why studying science fiction is important to understanding the way society has been, the way society is, and the way society will be. Throughout this course, students will analyze, explore, and find solutions for current and future social problems using science fiction as a guide. By engaging in short stories, excerpts, and two full novels by prolific science fiction authors such as Kurt Vonnegut, Octavia Butler, Douglas Adams, Ray Bradbury, Mary Shelley, and others, students will analyze overarching themes in science fiction that are applicable to current society. As science fiction exists across multiple genres, this class will also include a watch list of popular movies, select episodes of streaming shows, and a graphic novel. Scholarly

articles and popular sources will also supplement the students' experiences with the varying themes of the genre. Students will also display their knowledge and ask questions over the texts through weekly discussions, peer workshops, informal writing exercises, and four major compositional writing/media projects.

- With Yee-Lum Mak: **Writing for Engineers**
27400 | TuTh 11:00 – 12:15 PM | Fraser 220 – Lawrence
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 Lydia Benda: **Professional Communication** (2 sections)
27396 | By Appt (8-week) Aug 21-Oct 13 | Online – Lawrence
27397 | By Appt (8-week) Oct 23-Dec 15 | Online – Lawrence
See Schedule of Classes.
- With Philip Wedge: **Literature of Sports**
16225 | By Appt (8-week) Aug 21-Oct 13 | Online – Lawrence
In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (50%), and a comprehensive Final (20%). Homework (30%) includes group work and short writing assignments. Class participation is also of considerable importance. TEXTS: Eric Greenberg, 'The Celebrant;' Clifford Odets, 'Golden Boy;' Angie Abdou, 'The Bone Cage;' Anne Lamott, 'Crooked Little Heart;' August Wilson, 'Fences;' F.X. Toole, 'Million Dollar Baby;' H.G. Bissinger, 'Friday Night Lights.'

ENGL 205: FRESHMAN-SOPHOMORE HONORS PROSEMINAR

- With Mary Klayder: **Ways of Seeing** (2 sections)
23860 | MWF 10:00 – 10:50 AM | Wescoe 4020 – Lawrence
18561 | MWF 11:00 – 11:50 AM | Wescoe 4020 – Lawrence
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*; Haig, *The Midnight Library*; and selected essays and poetry handouts
- With Giselle Anatol: **Marginalized Bodies**

26698 | M 4:00 – 6:30 PM | Wescoe 1009 – Lawrence

During Spring 2020, African Americans accounted for half of all coronavirus cases and almost 60% of the COVID-19 deaths. While 4% of the nurses in the U.S. at this time were Filipinx, this group represented almost 32% of the nurse deaths from the virus. LGBTQ teens die at a much higher rate from suicide than their heterosexual counterparts. And a recent scientific study revealed that people without Bachelor's degrees in the U.S. are experiencing an inter-generational increase in pain, with each age group reporting more discomfort than the generations before them, while the same trend isn't found among subjects who have graduated from college. In other words, data suggests startling discrepancies in wellness and medical care across racial, ethnic, gender, sexuality, and class lines. In this course, we will use literature and art from several different time periods and socio-cultural groups to interrogate how and why diseases might disproportionately impact the lives of those who live on the "margins" of society: people of color, immigrants, the poor, and non-heterosexual folks. Writing by authors from a range of genres—science fiction, the history of medicine, memoir, poetry, the personal essay—and a variety of visual artworks will be analyzed from interdisciplinary perspectives to see how each piece speaks to themes and concerns of health and healthcare, such as varying definitions of "medicine" and "illness," best (and worst) practices for physicians and other healthcare workers, how disparities like employment opportunities, educational access, housing standards, geographical region, cultural and linguistic bias, and sexism (among others) can affect access to adequate care—both physical and mental.

ENGL 210: INTRODUCTION TO POETRY

- With Brian Daldorph (2 Sections)

17577 | MWF 10:00 – 10:50 AM | Wescoe 4035 – Lawrence

24006 | MWF 11:00 – 11:50 AM | Wescoe 4035 – Lawrence

What is poetry? In this online Introduction to Poetry class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *about* poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *makes* the world. In this class, we'll learn about how this happens.

ENGL 220: INTRODUCTION TO CREATIVE WRITING

- With Meagen Youngdahl (2 sections)

17819 | MW 11:00 – 12:15 PM | Fraser 222 – Lawrence

17820 | MW 12:30 – 1:45 PM | Fraser 222 – 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 Darren Canady

18101 | TuTh 2:30 – 3:45 PM | Wescoe 4020 – 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 workshoped 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 Jonathan Lamb

23102 | MW 3:00 – 4:15 PM | Strong 330 – Lawrence

What happens when a story knows it's a story, a book knows it's a book, a song knows it's a song, or a memo knows it's a memo? Elephant and Piggie, the main characters in Mo Willems' *We Are in a Book!*, realize that they are, in fact, in a book. In the song "Radio," Beyoncé sings about songs: "I think I'm in love with my radio / 'Cause it never lets me down." And the characters who put on a play in Shakespeare's *A Midsummer Night's Dream* seem to know they are all actors on stage. This course will introduce students to the main methods and areas of English by studying all kinds of texts that call attention to themselves as texts. These special, so-called "meta" texts invite us to consider the conditions of reading and writing across genres and rhetorical situations. They help us think about what it means for a text to be fictional, poetic, persuasive, coercive, creative, popular, engrossing, boring, or even true. In this class, as in all sections of ENGL 300, we will practice the main methods of interpretation and analysis across English sub-fields, including close reading, rhetorical analysis, and reading for craft, and we will practice the different kinds of writing in English studies. We will also learn about research in English, and discover what courses, opportunities, and career pathways are available for English majors and minors. Students will complete three papers and one portfolio project along with many shorter assignments, and will leave with a sense of what it means to be an English major or minor.

ENGL 301: TOPICS IN BRITISH LITERATURE TO 1800

- With Misty Schieberle: *King Arthur*

24776 | 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 early modern royal propaganda. 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 over hundreds of years. Requirements: regular class attendance and participation, quizzes, informal written assignments, one short essay, one researched or creative project, and two exams. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 306: GLOBAL ENVIRONMENTAL LITERATURE

- With Phillip Drake
24779 | 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 308: INTRODUCTION TO LITERARY CRITICISM & THEORY

- With Sonya Lancaster
26699 | MW 12:30 – 1:45 PM | Wescoe 4020 – Lawrence
This course will introduce you to techniques and tools of literary criticism and will build on your previous experience with reading literature to help you improve your analysis and introduce you to theory. When we work with poetry, each of you will choose the poems you want to work with from a large selection of poetry. When we work with theories, including ideology, gender and queer theory, psychoanalysis, race, postcolonial and post-human, you will work in teams, supported by readings, discussion, and lecture, to create study guides on the theories that will be useful for everyone. The theories will be studied along with two novels. You will write a short literary analysis of each of these novels, then choose one of those analyses to extend into a literary argument supported by secondary sources. This course is designed to help students beginning a major in English or desiring practice in the techniques of literary criticism.

ENGL 312: MAJOR BRITISH WRITERS TO 1800

- With Geraldo Sousa
26700 | TuTh 11:00 – 12:15 PM | Wescoe 4035 – Lawrence
ENGL 312 Major British Writers to 1800. Instr. Sousa. “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 focuses on some of the greatest English literary masterpieces, such as *Beowulf*, *Canterbury Tales*, Spenser’s *Faerie Queene* (Bks 1 & parts of 2), Marlowe’s *Doctor Faustus*, Webster’s *Duchess of Malfi*, essential Milton’s *Paradise Lost*, and Mary Shelley’s *Frankenstein*. 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. This course fulfills the English 312 or equivalent requirement for the English major. For additional information, contact Dr. Sousa: sousa@ku.edu.

ENGL 320: AMERICAN LITERATURE

- With Laura Mielke
24784 | TuTh 11:00 – 12:15 PM | Wescoe 4076 – 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 325: RECENT POPULAR LITERATURE

- With Randall Fuller
26701 | TuTh 2:30 – 3:45 PM | Wescoe 4076 – Lawrence
This course will examine recent award-winning novels from around the world. Among the works we will read and discuss are Kashuo Ishiguro's *Klara and the Sun*, Claire Keegan's *Small Things Like These*, Jesmyn Ward's *Salvage the Bones*, Moshin Hamid's *The Last White Man*, and Olga Tocarzuk's *Flights*. A special feature of the course will be a visit by Jennifer Croft, translator of the works of Tocarzuk, who won the Nobel Prize for Literature in 2019.

ENGL 329: TOPICS IN FORMS AND GENRES

- With Kathryn Conrad: **Fanfiction** (2 sections)
26703 | By Appt | Online – Lawrence
27975 | By Appt | Online – Edwards

In the *Fanfiction Reader* (2017), Francesca Coppa writes that “fanfiction is made for free, but not ‘for nothing.’” If fanfiction is not “for nothing,” what is it for? What does it do? And why, as critic Anne Jamison puts it in the subtitle of her book *Fic* (2013), is it “taking over the world”? We will examine some of the definitions and characteristics of the genre, the history and controversies that have surrounded it, and the critical work that it does and that it has in turn inspired, particularly (but by no means exclusively) around gender, sexuality, and storytelling. Students will be encouraged to think and write critically about fanfic in general and about published fanfic in the fandoms in which they are most interested, although there will be a few selected examples of fanfiction provided. Students will participate regularly in a course discussion blog as well as produce some written responses to readings, craft two critical essays, and write a (short) piece of fanfiction based on a selection of prompts.

ENGL 334: MAJOR AUTHORS

- With Mark Luce: **August Wilson**
26704 | Th 7:10 – 10:00 PM | REGN 352 – Edwards
See Schedule of Classes

ENGL 351: FICTION WRITING I

- With Adam Desnoyers (2 sections)
18825 | TuTh 1:00 – 2:15 PM | Wescoe 4021 – Lawrence
25286 | TuTh 2:30 – 3:45 PM | Wescoe 4021 – 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 Whitney Yi Knapp (2 sections)
28036 | MW 11:00 – 12:15 PM | Joseph R. Pearson 147 - Lawrence
28037 | MW 12:30 – 1:45 PM | Joseph R. Pearson 146 – Lawrence
A study of narrative techniques and practice in the writing of fiction. Prerequisite: Prior completion of the KU Core Written Communication requirement. Recommended: Prior completion of one 200-level English course.
- With Instructor TBA
27490 | TuTh 11:00 – 12:15 PM | Fraser 224 – Lawrence
See Schedule of Classes

ENGL 352: POETRY WRITING I

- With Ryan Skrabalak (2 sections)

23359 | TuTh 1:00 – 2:15 PM | Fraser 222 – Lawrence

26900 | TuTh 11:00 – 12: 15 PM | Fraser 222 – Lawrence

This course explores and calls upon verse—poetry writing—as a both a genre of literature and a socially generative and meaningful creative practice. Students will develop their strengths and, through reading, writing, and critique, cultivate a distinctive poetry-focused tenor, eye, and voice. As a class, we will broaden our respective and individual ranges through significant reading across the genre. We'll experiment with new forms and notions of the genre. We'll read nearly as much as we write, and we'll write a lot—at least every class. Concepts, prompts, and the like will be framed by reading contemporary poets of diverse backgrounds (non-white, dis/abled, LGBTQIA+, etc.). Throughout the course of the semester, we'll together and individually create a body of work—poems—and hone a singular vision with the critical input of both facilitator and classmates, via workshop. At the end of the semester, you'll have a chapbook of your work to call your own.

- With Brian Daldorph
16226 | M 4:10 – 7:00 PM | BEST 215 – Edwards

ENGL 354: PLAYWRITING I

- With Darren Canady
26705 | TuTh 11:00 – 12:15 PM | Wescoe 4020 – Lawrence
See Schedule of Classes

ENGL 355: NONFICTION WRITING I

- With Doug Crawford-Parker
16986 | MW 3:00 – 4:15 PM | Wescoe 4021 – Lawrence
When you hear the word “essay,” what comes to mind? School assignments? Five paragraphs? Exams? In this class, we will study and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and with themselves. Our emphasis will be on the art and craft of the personal essay. We will read numerous essays to get a better handle on this often-slippery form. We will spend some time sharpening our sentence style, the material essays are made out of. And we will write essays and read each other’s work. The class employs a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from everyone else in the class. The workshop format of the course demands a high level of student participation, both in degree and quality. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course. Texts: Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1995. ISBN-10: 038542339X; Dinty Moore. *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010. ISBN-10: 1582977968; Jen Hirt & Erin Murphy, eds. *Creating Nonfiction*:

Twenty Essays and Interviews with the Writers. Excelsior Editions, 2016. ISBN-10: 143846116X.

ENGL 360: TOPICS IN WRITING

- With Megan Kaminski: ***Queer Ecologies***
27884 | MW 2:00 – 3:15 PM | Learned 1136 – Lawrence
Queer Ecologies is a writing and arts course that uses literature, the arts, and an eco-cultural lens to think about our eco-futures. We'll consider "queering" as a means to refuse binary thinking and consider expansive interdisciplinary eco-arts practices that have evolved from LGBTQ+ movements, feminist science studies, environmental justice, decolonial thinking, disability studies, and science fiction. In so doing, we will explore how gender, sexuality, race, and species shape understandings of the environment. Through readings, discussion, field work, and creative projects, our work together will orient towards new thinking about the challenges of planetary and climate change. This project-based course welcomes students to explore the themes of the class within and across their own fields of interest, experience, practice, and study.
This course is cross-listed with EVRN 420.

ENGL 362: FOUNDATIONS OF TECHNICAL WRITING

- With Zachary Smith (4 sections)
17585 | By Appt (8-week) Aug 21-Oct 13 | Online – Lawrence
25559 | By Appt (8-week) Aug 21-Oct 13 | Online – Edwards
17587 | By Appt (8-week) Oct 23-Dec 15 | Online – Lawrence
25560 | By Appt (8-week) Oct 23-Dec 15 | Online – Edwards
A number of seats in this course are reserved for students admitted to The College Online programs. Students in on-ground programs may try enrolling as some seats may be open to those not in The College Online. If you are not able to enroll, that means the remaining seats are reserved and you should look for an alternate course. When the class is full, you may add yourself to the waitlist in Enroll & Pay. This does not guarantee you a spot in the course. Additional questions can be answered by reading the "Frequently Asked Questions" section on this website:
<http://collegeonline.ku.edu/onlinecourserequest>.
This course is designed to build on your skills and strategies for effective scientific and technical communication. We will focus on usability, accessibility, and user-centered design as guiding principles as we learn and practice technical genres including technical description, instruction sets, project pitches, and technical reports. You will write and design individually and in groups throughout the course, preparing for collaborative, project-based environments in academic and professional contexts.

ENGL 380: INTRODUCTION TO RHETORIC & COMPOSITION

- With Sarah Kugler
26776 | TuTh 9:30 – 10:45 AM | Wescoe 1017 – Lawrence
This course explores the discipline of rhetoric and composition, a sub-discipline within English Studies which focus on the teaching and study of writing. Shaped by numerous

theories of composing including formalism, expressivism, and critical pedagogy, as well as other disciplines including linguistics, literature, media studies, and sociology, rhetoric and composition has grown into an expansive and diverse field. From community-engaged research to fan studies, rhetoric and composition often reaches beyond the classroom to ask what purposes language and writing serve for users and how new media and technology influence writing practices. In addition to the canonical history of the discipline, this course also focuses on social justice, highlighting a revisionist history of the twentieth century development of rhetoric and composition as well as connections to current conversations about antiracism and writing pedagogy. In this course, you will not only learn about historical and contemporary work within the discipline of rhetoric and composition, but consider connections between course material and your own identities as a writer and communicator.

ENGL 387: INTRODUCTION TO THE ENGLISH LANGUAGE

- With Wen Xin
26706 | MW 12:30 – 1:45 PM | Wescoe 4051 – Lawrence
“Ain’t you have no interest in learnin’ more about the English language?” Did you react to any words or the formulation in this preceding sentence? If so, why do you think that is? Contested uses, including ones in the previous sentence, are among the many language issues that we will discuss in this class. In this course, we will first learn the “language” that we can use to appropriately describe contested uses and also the English language in general. Then, we will explore 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 also talk about how a principled collection of language use can assist us in understanding how the English language works. Last, we will look at English in the U.S. and around the world, dipping into the history of English as well as predicting its future. By the end of this course, I hope you 1) are able to use appropriate language to talk about the English language, 2) are aware that language variations occur across regions, nations, communicative contexts, and time periods depending on various factors, and 3) are able to employ corpora to explore language-related questions.

ENGL 390: STUDIES IN

- With Laura Moriarty: ***Reading Novels as a Writer***
26707 | TuTh 2:30 – 3:45 PM | Wescoe 4023 – Lawrence
In this course, we’ll read several literary novels, mostly contemporary, that have enjoyed critical and/or commercial success, and we’ll try to analyze what made them successful. We’ll read these novels as novelists, paying attention to their structures, narrative devices, and story arcs—considering models that might be useful in our own work. We’ll look at what a first chapter accomplishes, and what techniques are used to keep the reader engaged through a novel’s middle and end. We’ll take novel-writing axioms (e.g. “The protagonist has to want something, and want it badly.”) and see if they hold up against real novels. Each student will write several short papers and give presentations over the course of the semester.

Graduate/Undergraduate Courses:

ENGL 525: SHAKESPEARE

- With Geraldo Sousa: ***Shakespeare and the Sea***
26708 | TuTh 9:30 – 10:45 AM | Wescoe 4035 – Lawrence
In his *Devil's Dictionary* (1906), Ambrose Bierce defines “ocean” as “A body of water occupying about two-thirds of a world made for man—who has no gills.” This humorous, ironic definition underscores the paradoxical position of the ocean in human life and the importance of the sea to terrestrial inhabitation. This course will focus on the intersection of Shakespearean studies, ecocriticism, and emerging cross- and interdisciplinary oceanic studies in the early modern period. Topics of concern include travel, exploration, and discovery; colonization and national identity; trade routes and global commerce; sailors and pirates; shipwreck and seashores; ports and brothels; home and abroad; terrestrial life and aquatic life; monsters of the deep; climate change, sea level rise, and despoliation of the oceans. Readings include selected plays; and selections from Dan Brayton’s *Shakespeare’s Ocean*; Steve Mentz’s *At the Bottom of Shakespeare’s Oceans*; articles by Mentz and Hester Blum; and other scholarship on Shakespeare and the sea. Students in an English capstone course are expected to demonstrate mastery of skills and knowledge but also to develop confidence to innovate, to move forward from materials and positions they have been taught to staking out their own positions and supporting them with original research. Seafarers report that travel by sea can change one’s perspective of the world: nights are darker; the stars are brighter. The rhythm of our bodies intertwines with tides and waves. ENGLISH 525 is designed as a capstone course in the English major, and also fulfills KU Core Goal 6. For additional information, contact Dr. Sousa: sousa@ku.edu.

ENGL 551: FICTION WRITING II

- With Adam Desnoyers
25284 | TuTh 11:00 – 12:15 PM | Wescoe 4021 – Lawrence
This course is an intensive exploration of the ideas and techniques of fiction writing within the form of the short story, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read a variety of published stories each week 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 three short stories of their own during the semester, which they will submit to the class to be workshopped. They will also provide critiques for their peers’ stories as these are workshopped. Lastly, students will revise their own stories for inclusion in their final portfolio.
- With Instructor TBA
25285 | Tu 1:00 – 3:30 PM | Fraser 223 – 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). This course fulfills the English 551 or equivalent requirement for the English major.

ENGL 552: POETRY WRITING II

- With Joseph Harrington
23360 | TuTh 11:00 – 12:15 PM | Wescoe 4023 – Lawrence
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. We will make chapbooks as a way of collecting our work and learning about the publication process.
- With Brian Daldorph
24826 | M 4:10 – 7:00 PM | BEST 215 – Edwards

ENGL 579: POETRY SINCE 1945

- With Joseph Harrington
26710 | TuTh 1:00 – 12:15 PM | Wescoe 4020 – Lawrence
This course will deal with U.S. poetry since the mid 20th century. Successful completion will provide you with an overview of some important poets and poetic tendencies of the late 20th century – e.g., the New York School, Black Mountain, the Black Arts Movement, “beat” poetry, confessionalism, “Language” writing, performance poetry, and more. It will also introduce you to some 21st-century trends, by going more in depth with a few poets’ books. Successful completion should improve your reading, research, and writing skills, by making you a more creative reader and a more readerly writer. This course satisfies Core Goal 6, Outcome 1.

ENGL 598: HONORS PROSEMINAR

- With Paul Outka: *Biotechnology & the Posthuman*
24888 | MW 12:30 – 1:45 PM | Wescoe 1003 – Lawrence

See Schedule of Classes.

ENGL 599: HONORS ESSAY

- With Mary Klayder
15064 | By Appt | Online/Appointment – Lawrence
See Schedule of Classes.

ENGL 655: VICTORIAN LITERATURE

- With Anna Neill
23361 | By Appt (8-week) Aug 21-Oct 13 | Online – Lawrence
The Victorians invented fantasy. They recovered and rewrote folk tales and medieval stories. They reenchanted weary modern lives with tales of fairies and goblins. 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 imagined utopian possibilities that drew on the conventions of romance. In this 8-week course (please be mindful of the accelerated pace), 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. These writers are the precursors of C.S. Lewis, J.R.R. Tolkien, and J.K. Rowling. If you love these 20th-century fantasy classics, you will enjoy learning about the stories, the histories, and the conflicted visions of past present and future worlds that the Victorians tried to navigate with the help of romance, myth, and magic. Texts include Alfred, Lord Tennyson, *Idylls of the King*; H. Rider Haggard, *King Solomon's Mines*; Charles Kingsley, *The Water Babies*; George MacDonald, *The Princess and the Goblin*, William Morris, *News from Nowhere*; Marie Corelli, *A Romance of Two Worlds*.

Graduate Courses:

ENGL 752: POETRY WRITING III

- With Megan Kaminski
27491 | M 4:00 – 6:30 PM | Wescoe 3001A – Lawrence
Our focus in the class will be on building writing and reading practices, as well as developing a community of writers engaged in collaborations on and off the page. 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 oriented towards our most pressing work. We will consider assigned reading as a guide to possibilities with through five contemporary poetry collections with intersectional and interdisciplinary approaches--including works of ecopoetry, speculative poetry, new media writing, and lyric essay. 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. Course texts: *Advantages of Being Evergreen*, Oliver Baez Bendorf; *Dark Traffic*, Joan

Naviyuk Kane; *Dub: Finding Ceremony*, Alexis Pauline Gumbs; *Power On*, Ginger Ko; *Rituals for Climate Change: A Crip Struggle for Ecojustice*, Naomi Ortiz.

ENGL 774: TOPIC LITERATURE OF AFRICA & AFRICAN DIASPORA

- With Ayesha Hardison: ***African American Literature & Freedom Struggles***
26711 | Tu 1:30 – 4:00 PM | Wescoe 3001A – Lawrence
See Schedule of Classes

ENGL 790: STUDIES IN

- With Laura Moriarty: ***Reading Novels for Craft***
24829 | TuTh 11:00 – 12:15 PM | Wescoe 3001A – Lawrence
In this course, designed for students in the graduate creative writing program, we'll read several novels that have enjoyed critical and/or commercial success, and we'll try to analyze what made them successful. We'll read these novels as novelists, paying attention to their structures, narrative devices, and story arcs—considering models that might be useful in our own work. We'll look at what a first chapter accomplishes, and what techniques are used to keep the reader engaged through a novel's middle and end. We'll take novel-writing axioms (e.g. "The protagonist has to want something, and want it badly.") and see if they hold up against real novels. Each student will write several short papers and give presentations over the course of the semester.

ENGL 800: METHODS, THEORY, & PROFESSIONALISM

- With Laura Mielke
24831 | Tu 9:30 – 10:45 AM **Aug 22-Nov 7** | Wescoe 4037 – Lawrence
English 800 prepares students for graduate coursework and exams, the writing of a 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: STUDY AND TEACHING OF WRITING

- With Mary Jo Reiff
22826 | TuTh 1:00 – 1:50 PM | Wescoe 4037 – Lawrence
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 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 and professional materials, including a research-based pedagogical application, a teaching statement, and a digital teaching portfolio. As such, this course will give GTAs an opportunity to critically

examine and reflect on their teaching practices as they work to develop pedagogical approaches that they can build on throughout their teaching careers.

ENGL 904: SEMINAR IN COMPOSITION THEORY

- With Mary Jo Reiff: ***Mediated Audience***
26712 | TuTh 2:30 – 3:45 PM | Wescoe 4037 – Lawrence
All of us in English Studies—whether in Rhetoric and Composition, Literary Studies, Professional and Technical Writing, or Creative Writing—are concerned with how our communicative actions are shaped for and by our multiple audiences (scholarly, professional, public audiences). In this seminar, we will begin by tracing the history of non-Western rhetorical conceptions of audience (from African orature, Eastern and Middle Eastern rhetorics, Indigenous rhetorics) and various theoretical locations of audience—in the writer (the author’s “imagined” or constructed audience), in the text (the “fictionalized” audience invoked by textual cues), and in the “real” world (the actual or “addressed” audience). Drawing on scholarship in rhetoric, cultural studies, and communication and media studies, we will explore recent research on the effects of new media/new technologies on traditional notions of authorship, audience, and circulation. Within contexts of online forums, fandoms, and social media platforms, we will examine the co-creative and participatory roles of digital audiences, with a focus on audience as emergent and ephemeral, and with attention to algorithmic audiences (Gallagher). As we consider how our scholarly work may engage both peer and public audiences, we will also examine constructions of audience as “community” or “public” (Livingstone); “unruly” audiences (folk and popular audiences) (Kelley); and “citizen audiences” (Butsch). We will further reflect on how we navigate and mediate multiple audiences in our own writing and how these (often powerful) audiences enable/constrain our rhetorical and creative choices and shape composing strategies of assemblage, remixing, and remediation. We will further consider the agentive role of audience, the fluid relationship between production and reception, and the interactivity among creators, audiences, texts, and contexts. Given this interdisciplinary focus on audiences across genres (literary and nonliterary), mediums, and contexts, this seminar welcomes all graduate students interested in issues of audience, readership, or reception theory and invites a range of research interests/projects in which audience may be explored.

ENGL 980: SEMINAR IN

- With Jonathan Lamb: ***History of the Book Into the 21st Century***
26713 | MW 12:30 – 1:45 PM | Spencer Research Library 326 – Lawrence
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 printed books. We will investigate how changing material, technological, and cultural 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.