

## SPRING 2017 UNDERGRADUATE COURSES

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

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

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

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

and English minor requirements here:

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

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

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

**ENGL 105 Ways of Knowing. Instr. Conrad. 1:00 TR.** This course explores literature that asks, explicitly or implicitly, how do we know what we think we know? What is the "reality" we think we are accessing? What limits our capacity for knowledge? We will examine a variety of texts, including poetry, essays, and novels, in order to begin to probe those questions and more, with a special focus on the relationship between humans and their tools for knowing. Topics we will consider will include metaphor, time perception, language, technology, and the concept of the "noosphere." Authors will include William Blake, Oliver Sacks, Jaron Lanier, Bram Stoker, Sherry Turkle, Alan Lightman, and Daniel Suarez.

**ENGL 199 Introduction to the English Major. Instr. Lamb. Online.** This is a one credit hour, online course intended for students majoring in English or considering an English major or minor. The course's main goals are to give you a basic idea of studying English and to prepare you for classroom-based English courses. In the course, you will discover the value of majoring in English; understand the structure of the major and plan your coursework; identify opportunities in the department, college, university, and community; consider the variety of post-graduation activities; and prepare for success as an English major.

**ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 10:00 MWF.** This course will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of "youth rebellion."

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class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of "youth rebellion."

**ENGL 203 Monsters in Literature and Film. Instr. Herrmann. 9:30 TR.** From antiquity to present, monsters have dominated the imagination of writers and readers. Vampires, werewolves, and various other monstrous creatures appear in literature, art, and film. These stories have been used throughout time to explore cultural and social anxieties, reinforce behavioral and gender norms, and stigmatize and rationalize violence against sexual, religious, and ethnic minorities. Through a critical analysis of the course texts and selected film adaptations, students will investigate issues of monstrosity through different historical, cultural, and societal lenses. Students will be asked to consider such questions as: Why do we create monsters? What purpose do they serve in literature and film? How do the images of these monsters change throughout various time periods, historical contexts, and mediums? What can monsters teach us about the human body, sexuality, and identity? We will begin our inquiry by examining early monsters through our close-reading of *Sir Gawain and the Green Knight* and Shakespeare's *The Tempest*. From there we will explore the revival of monsters in the Gothic tradition of Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula*, which will be accompanied by a viewing of James Whale's *Frankenstein* (1931) and various selected clips of film adaptations. In the final part of the class, we will read Max Brooks's *World War Z*, and discuss our modern fascination with monsters and horror in our Post-9/11 world. Course texts will also serve as an introduction to various literary genres, including alliterative poetry, Renaissance drama, and the epistolary novel. These texts will be accompanied by Jeffery Jerome Cohen's article "Monster Culture (7 Theses)" and selected readings on film theory.

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**ENGL 203 Professional Writing. Instr. Keel. Online 1/17-3/10.**

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

**ENGL 203 Professional Writing. Instr. Keel. Online 3/20-5/12.**

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

**ENGL 203 Disney, Identity, and Feminism. Instr. McKinney.**

**1:00 MWF.** Is *Frozen* a feminist film? What constructs happily-ever-after as a healthy or damaging concept? How does Disney positively or negatively affect children's self-esteem? Examining the popularity, power, and influence of Disney's most popular heroines, this course will survey various films including, but not limited to, *The Little Mermaid*, *Aladdin*, *Princess and the Frog*, *Mulan*, and *Frozen*. To aid our analysis, we'll engage with feminist theories and philosophies, analytical essays, and/or short stories. Although we'll focus primarily on female characters, this course interrogates more than sex and gender. Privileging intersectional thinking, we'll also discuss the relationship between social identities such as race, sexual orientation, religion, disability, age, fat, class, and nationality that will prompt us to consider: which identities are most commonly featured? Which identities are at the margins? And, more importantly, why? Active in-class discussion is a critical part of this course, and throughout the semester, I will encourage students to live-tweet their viewing experiences. Some assignments include weekly reading responses, three essays, and a final exam.

**ENGL 203 Disney, Identity, and Feminism. Instr. McKinney.**

**2:00 MWF.** Is *Frozen* a feminist film? What constructs happily-ever-after as a healthy or damaging concept? How does Disney positively or negatively affect children's self-esteem? Examining the popularity, power, and influence of Disney's most popular heroines, this course will survey various films including, but not limited to, *The Little Mermaid*, *Aladdin*, *Princess and the Frog*, *Mulan*, and *Frozen*. To aid our analysis, we'll engage with feminist theories and philosophies, analytical essays, and/or short stories. Although we'll focus primarily on female characters, this course interrogates more than sex and gender. Privileging intersectional thinking, we'll also discuss the relationship between social identities such as race, sexual orientation, religion, disability, age, fat, class, and nationality that will prompt us to consider: which identities are most commonly featured? Which identities are at the margins? And, more importantly, why? Active in-class discussion is a critical part of this course, and throughout the semester, I will encourage students to live-tweet their viewing experiences. Some assignments include weekly reading responses, three essays, and a final exam.

**ENGL 203 Man-ufactured, Misrepresented?: Masculinities in Literature from the Margins. Instr. Ngoh. 11:00 TR.**

This course seeks to introduce students to the relatively new discipline of masculinity studies – an interdisciplinary field concerned with revealing and interrogating the constructions and dynamics of gender in an effort to visibilize and problematize masculinities and the position(s) of men in various social, cultural, and historical contexts – as it relates to literary studies. While studies of masculinity have been taken up by a number of contemporary scholars from a number of disciplines, scholarship focused on masculinities in literary texts are almost exclusively centered on texts written by white men in the west, and focused on the experiences of white men in the west (think *The Sun Also Rises* by Hemingway). This course seeks to address this gap in scholarship by inviting students to explore and critically analyze literary depictions of masculinities on the margin. This course challenges students to understand masculinity as a socially constructed concept; to think critically about how literature often works to reinforce those social constructions, to reproduce inequalities, and/or, to challenge these constructions and inequalities; to begin to consider men (not just women) as gendered beings inhabiting gendered bodies; and to explore how authors present and create the problems and conflicts associated with performing, negotiating, and subverting marginalized male identities. Finally, this course asks students to consider how authors' literary depictions of masculinities, and/or the study of masculinities in literature, might offer the prospect for social change.

**ENGL 203 Man-ufactured, Misrepresented?: Masculinities in Literature from the Margins. Instr. Ngoh. 1:00 TR.**

This course seeks to introduce students to the relatively new discipline of masculinity studies – an interdisciplinary field concerned with revealing and interrogating the constructions and dynamics of gender in an effort to visibilize and problematize masculinities and the position(s) of men in various social, cultural, and historical contexts – as it relates to literary studies. While studies of masculinity have been taken up by a number of contemporary scholars from a number of disciplines, scholarship focused on masculinities in literary texts are almost exclusively centered on texts written by white men in the west, and focused on the experiences of white men in the west (think *The Sun Also Rises* by

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**ENGL 203 How to Find True Love: Romantic Comedies from Shakespeare to Nora Ephron. Instr. Scupham. 9:00 MWF.** How and why do we fall in love? How and why do we stay in love? Love is usually portrayed as overwhelming, terrifying, and even tragic, but this course will focus on one particular genre in the annals of love: the romantic comedy. Romantic comedies in text, television, and film are often dismissed by critics and audiences for their conventional plots, reliance on tropes, and lack of cultural subversion. However, in this course, students will be challenged to think of how romantic comedies in literature and film function as cultural commentary on our views of sex, love, and marriage. In the beginning of this course, students will explore the main tropes and conventions that create the genre of romantic comedies. Starting with Shakespeare's *Much Ado About Nothing*, we will consider how love and relationships form an intrinsic aspect of the human experience. From there, we will delve into the humorous social faux pas of courtship in the works of Jane Austen's *Emma* and Oscar Wilde's *The Importance of Being Earnest*. With this foundation, the course will then make a move toward modernity, guiding students towards an understanding of the complexities of love, class, and humor. Finally, we will transition into the much-maligned chick-lit genre of romantic fiction and Rom-Com films, exploring how these works use humor to reveal larger critiques of modern sexuality and the contemporary marriage market. The end of the semester will culminate in a viewing and discussion of Nora Ephron's film *When Harry Met Sally*. Students will be asked to engage in classroom discussion, complete low-stakes reading responses, write three longer papers, and complete a midterm exam.

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**ENGL 203 New Orleans: Mardi Gras Culture. Instr. Simmons. 1:00 TR.** Known for its deliciously unhealthy food, its unique music, and its annual festival of debauchery, New Orleans is one of the most beloved and strangest cities in the United States. "The Crescent City" is a metropolis that was dug out of the swamp in the mid-17<sup>th</sup> century. It was owned by three different countries, was inhabited by citizens from three continents, and became one of America's largest ports and trade centers all before the first train railways were laid in the states. *New Orleans: Mardi Gras Culture* is a course that will explore the rich history of this strange city and the multitude of cultures that came together to make "The Big Easy" what it is today. Our class will attempt to better understand New Orleans, its history, its culture, its language, and its practices through reading texts about New Orleans and by authors from New Orleans. Beginning with *Les Cenelles*, a collection of Afro-Creole poems of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, and finishing with the *Neighborhood Story Projects* that catalog the life stories of current day New Orleans residents, we will do in-depth exploratory reading and writing, searching for what we might call the "Mardi Gras Culture."

**ENGL 203 New Orleans: Mardi Gras Culture. Instr. Simmons. 2:30 TR.** Known for its deliciously unhealthy food, its unique music, and its annual festival of debauchery, New Orleans is one of the most beloved and strangest cities in the United States. "The Crescent City" is a metropolis that was dug out of the swamp in the mid-17<sup>th</sup> century. It was owned by three different countries, was inhabited by citizens from three continents, and became one of America's largest ports and trade centers all before the first train railways were laid in the states. *New Orleans: Mardi Gras Culture* is a course that will explore the rich history of this strange city and the multitude of cultures that came together to make "The Big Easy" what it is today. Our class will attempt to better understand New Orleans, its history, its culture, its language, and its practices through reading texts about New Orleans and by authors from New Orleans. Beginning with *Les Cenelles*, a collection of Afro-Creole poems of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, and finishing with the *Neighborhood Story Projects* that catalog the life stories of current day New Orleans residents, we will do in-depth exploratory reading and writing, searching for what we might call the "Mardi Gras Culture."

**ENGL 203 Sports Fanatics and Hooligans: Exploring Sports Fandom in Contemporary Literature. Instr. Torres-Maksimowicz. 9:30 TR.** Sports have the ability to shape people individually and collectively—these people, those who watch, talk about, listen to, read about, and generally consume sports all fall under the category of "fan," but what pushes these people into the role of the fanatic? How do race, gender, and sexuality factor into the sports fandom world? This course will examine the role of the sports fan within the culture of sporting events and tourism in

contemporary literature. We will read, discuss, and write about what the expectations of the “fan” are, what the various levels of sports fandom look like, and how sports tourism has evolved for the fan. We will read Bissinger’s *Friday Night Lights* to examine the way a small town in Texas rallied around a high school football team and how identity was shaped for individuals and the role race played in the community at large. The class will also look at the problems that arise in fan culture (race, gender, sexuality, socioeconomic status, etc.) within the text and through current events. We will then examine sports tourism through selected essays in *Best American Sports Writing* and *Fever Pitch*, looking at how sports tourism has evolved (stadium tours, following teams around the country/world, buying sports memorabilia, etc.).

**ENGL 203 Sports Fanatics and Hooligans: Exploring Sports Fandom in Contemporary Literature. Instr. Torres-Maksimowicz. 11:00 TR.** Sports have the ability to shape people individually and collectively—these people, those who watch, talk about, listen to, read about, and generally consume sports all fall under the category of “fan,” but what pushes these people into the role of the fanatic? How do race, gender, and sexuality factor into the sports fandom world? This course will examine the role of the sports fan within the culture of sporting events and tourism in contemporary literature. We will read, discuss, and write about what the expectations of the “fan” are, what the various levels of sports fandom look like, and how sports tourism has evolved for the fan. We will read Bissinger’s *Friday Night Lights* to examine the way a small town in Texas rallied around a high school football team and how identity was shaped for individuals and the role race played in the community at large. The class will also look at the problems that arise in fan culture (race, gender, sexuality, socioeconomic status, etc.) within the text and through current events. We will then examine sports tourism through selected essays in *Best American Sports Writing* and *Fever Pitch*, looking at how sports tourism has evolved (stadium tours, following teams around the country/world, buying sports memorabilia, etc.).

**ENGL 203 Topics in Reading and Writing: The Literature of Sports. Instr. Wedge. 10:00 MWF.** 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 (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Eric Greenberg, *The Celebrant*; John McPhee, *Levels of the Game*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; Don DeLillo, *End Zone*; F.X. Toole, *Million Dollar Baby*; James Dickey, *Deliverance*.

**ENGL 203 Topics in Reading and Writing: The Literature of Sports. Instr. Wedge. 12:00 MWF.** 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 (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance.

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**ENGL 205 Ways of Seeing. Instr. Klayder. 10:00 MWF.** The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. Whether your interests are art, neuroscience, anthropology, engineering, or any other discipline, you approach those interests with perspectives influenced by your mental and cultural understandings. We will use literature as well as your own explorations to make discoveries. There will be three papers, a final exam, a project, and assorted short assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller or Red*, Native-American graphic novel, as well as selected essays and poetry handouts.

**ENGL 205 Ways of Seeing. Instr. Klayder. 11:00 MWF.** The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. Whether your interests are art, neuroscience, anthropology, engineering, or any other discipline, you approach those interests with perspectives influenced by your mental and cultural understandings. We will use literature as well as your own explorations to make discoveries. There will be three papers, a final exam, a project, and assorted short assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller or Red*, Native-American graphic novel, as well as selected essays and poetry handouts.

**ENGL 209 Introduction to Fiction. Instr. Broussard. 1:00 TR.** This course will examine themes of identity in fiction, beginning with Mark Twain’s 1894 novel *Pudd’nhead Wilson*, moving to Nella Larsen’s 1929 novel *Passing*, and ending with Paul Beatty’s contemporary novel, *White Boy Shuffle*. Students will be introduced to how identity is shaped by surrounding cultural and political forces and how these representations are treated in literature, as well as the reception and effects of these texts on the surrounding social landscape. Facets of identity this course will explore include, but are not limited to, gender, race, and sexuality. This survey has the goal of introducing students to pivotal texts in American literature.

**ENGL 209 Introduction to Fiction. Instr. Broussard. 2:30 TR.** This course will examine themes of identity in fiction, beginning with Mark Twain’s 1894 novel *Pudd’nhead Wilson*, moving to Nella Larsen’s 1929 novel *Passing*, and ending with Paul Beatty’s contemporary novel, *White Boy Shuffle*. Students will be introduced

to how identity is shaped by surrounding cultural and political forces and how these representations are treated in literature, as well as the reception and effects of these texts on the surrounding social landscape. Facets of identity this course will explore include, but are not limited to, gender, race, and sexuality. This survey has the goal of introducing students to pivotal texts in American literature.

**ENGL 209 Introduction to Fiction. Instr. Daldorph. 10:00 MWF.** In this Introduction to Fiction class we will be looking at both short stories and novels and exploring the techniques and conventions of fiction. We will be looking at the works of some established writers such as F. Scott Fitzgerald and James Baldwin, and also looking at the works of some contemporary writers. The class will also offer opportunity for your own fiction writing.

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**ENGL 209 Introduction to Fiction. Instr. S Johnson. 11:00 MW.** This class is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smart phone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways, challenging you about some long held conception, value or belief. When you are really lucky, a work of fiction will do both. You probably expect that in a literature course we will discuss precious works of art long admired as creations of genius. Sure, and I will, on occasion, succumb to a little ooh-ing and aah-ing myself; however, what you may not expect in a literature course is that you do not always have to treat literature as you would a painting in a museum. In fact, this course will ask you to take the fiction we read out of the classroom to, well, wherever it is you go, and to carry it around awhile, in your mind and in your pocket like a bright idea or a dollar bill. You may scuff one of those stories up a bit and let it get worn and dirty as you walk around, wondering if it is worth sharing, spending, or still worth anything at all. Maybe that story or novel will take on a life of its own and you will be thankful that you've met a new friend or you'll resent the company. In any case, you will have the opportunity to argue with and to praise; to analyze and to interpret; and to read, think, and write in ways academic and creative about the fiction you encounter in this class.

**ENGL 209 Introduction to Fiction. Instr. S Johnson. 12:30 MW.** This class is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smart phone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways,

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**ENGL 209 Introduction to Fiction. Instr. Lantz-Cashman. 1:00 MWF.** By sampling short stories and novels written by authors identified by their region (“Southern,” “Appalachian,” “Mid-western,” etc.), this introduction to fiction course will explore the relationship between an author’s “place” and their fiction. What does it mean to be a writer of place? How does an author’s relationship to a specific region, country, or landscape shape their fictional narratives? What distinguishes a “Southern” writer from a “Southern Appalachian” writer? Can readers make such distinctions? As students survey a variety of texts, they will consider such questions while learning to analyze and interpret fiction through close reading as well as participate in daily class discussion designed to foster critical thinking through the open exchange of various narrative interpretations. Students will be required to write a series of short papers exploring the class’s guiding inquiries as well as complete a final research project exploring several pieces of writing by an author of their choosing.

**ENGL 209 Introduction to Fiction. Instr. Lantz-Cashman. 2:00 MWF.** By sampling short stories and novels written by authors identified by their region (“Southern,” “Appalachian,” “Mid-western,” etc.), this introduction to fiction course will explore the relationship between an author’s “place” and their fiction. What does it mean to be a writer of place? How does an author’s relationship to a specific region, country, or landscape shape their fictional narratives? What distinguishes a “Southern” writer from a “Southern Appalachian” writer? Can readers make such distinctions? As students survey a variety of texts, they will consider such questions while learning to analyze and interpret fiction through close reading as well as participate in daily class discussion designed to foster critical thinking through the open exchange of various narrative interpretations. Students will be required to write a series of short papers exploring the class’s guiding inquiries as well as complete a final research project exploring several pieces of writing by an author of their choosing.

**ENGL 209 Introduction to Fiction. Instr. Russell. Online 1/17-3/10.** In this 8-week online course, students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board

conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

**ENGL 209 Introduction to Fiction. Instr. Russell. Online 3/20-5/12.** In this 8-week online course, students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

**ENGL 210 Introduction to Poetry. Instr. Crawford-Parker. 9:00 MWF.** Many people have had some exposure to poetry, but despite that, many are uncertain about it. Some people wonder how to read and make sense of poetry, feeling at times mystified by it, even while there are those who feel more comfortable reading poems. English 210 will demystify poetry by giving students a number of tools for reading poems. By the end of the course, students will better understand the techniques of poetry and the role that various contexts play in understanding and appreciating poems. They will gain a sense of the variety of poetry and the deep engagement with language that reading poetry requires. Throughout the course, students will be reading and writing about a number of poems to hone their critical thinking and writing abilities. Assignments will include three critical papers, an end-of-semester self-assessment of their reading abilities, three recitations of poems of their own choosing, various homework and in-class writing assignments, a journal, and frequent discussion of readings.

**ENGL 210 Introduction to Poetry. Instr. Crawford-Parker. 10:00 MWF.** Many people have had some exposure to poetry, but despite that, many are uncertain about it. Some people wonder how to read and make sense of poetry, feeling at times mystified by it, even while there are those who feel more comfortable reading poems. English 210 will demystify poetry by giving students a number of tools for reading poems. By the end of the course, students will better understand the techniques of poetry and the role that various contexts play in understanding and appreciating poems. They will gain a sense of the variety of poetry and the deep engagement with language that reading poetry requires. Throughout the course, students will be reading and writing about a number of poems to hone their critical thinking and writing abilities. Assignments will include three critical papers, an end-of-semester self-assessment of their reading abilities, three recitations of poems of their own choosing, various homework and in-class writing assignments, a journal, and frequent discussion of readings.

**ENGL 210 Introduction to Poetry. Instr. D Miller. Online 1/17-3/10.** *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—from Sappho to Phillis Wheatley—and we'll read more recent examples—from Sylvia Plath to Jay Z. 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. And for our final project, we'll even review a book! Poetry transforms and, indeed, actively \*makes\* the world. In this class, we'll learn about how this happens.

**ENGL 210 Introduction to Poetry. Instr. D Miller. Online 3/20-5/12.** *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—from Sappho to Phillis Wheatley—and we'll read more recent examples—from Sylvia Plath to Jay Z. 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. And for our final project, we'll even review a book! Poetry transforms and, indeed, actively \*makes\* the world. In this class, we'll learn about how this happens.

**ENGL 210 Introduction to Poetry. Instr. Dennis. 9:30 TR.** This serves as an introductory course, providing framework for discussing and analyzing poetry, as well as further developing students' writing, reading, critical thinking, and interpreting abilities. This course will largely survey American poetry, with some foundational study of Shakespeare's sonnets and discussion of the English poetry tradition. Students will engage with selected poems and learn methodologies for critical approach, as well as practice locating and applying scholarly research to chosen texts and themes. Major poets of focus in this course will include Walt Whitman, Emily Dickinson, Langston Hughes, Gwendolyn Brooks, Anne Sexton, Adrienne Rich, Claudia Rankine, and others. Students will also analyze modern adaptations of poems and poetry, including Beyoncé's visual album, *Lemonade*. Through engagement with a range of types of poetry and themes and critical approaches and theories, students will analyze content and context, connecting poems to their wider cultural relevance. Intro to Poetry assignments will include three unit papers and a final exam, as well as small-stakes writing assignments (reading responses and/or quizzes.) By writing evidence-based arguments for different purposes and media while weighing the merits of multiple perspectives, students will also practice skills that extend to include other college courses. Ultimately, this course should prepare students with an understanding of poetry analysis and literary criticism, as well as improving critical thinking and writing skills while making poetry accessible and stimulating for new and established readers of poetry.

**ENGL 210 Introduction to Poetry. Instr. Dennis. 11:00 TR.** This serves as an introductory course, providing framework for discussing and analyzing poetry, as well as further developing students' writing, reading, critical thinking, and interpreting abilities. This course will largely survey American poetry, with some foundational study of Shakespeare's sonnets and discussion of the English poetry tradition. Students will engage with selected poems and learn methodologies for critical approach, as well as practice locating and applying scholarly research to chosen texts and themes. Major poets of focus in this course will include Walt Whitman, Emily Dickinson, Langston Hughes, Gwendolyn Brooks, Anne Sexton, Adrienne Rich, Claudia Rankine, and others. Students



will also analyze modern adaptations of poems and poetry, including Beyoncé's visual album, *Lemonade*. Through engagement with a range of types of poetry and themes and critical approaches and theories, students will analyze content and context, connecting poems to their wider cultural relevance. Intro to Poetry assignments will include three unit papers and a final exam, as well as small-stakes writing assignments (reading responses and/or quizzes.) By writing evidence-based arguments for different purposes and media while weighing the merits of multiple perspectives, students will also practice skills that extend to include other college courses. Ultimately, this course should prepare students with an understanding of poetry analysis and literary criticism, as well as improving critical thinking and writing skills while making poetry accessible and stimulating for new and established readers of poetry.

**ENGL 210 Introduction to Poetry. Instr. Evans. 8:00 MWF.** In this introductory survey students will gain a broad understanding of poetry as a literary genre, including knowledge of its forms, themes, traditions, conventions, and techniques. Our wide-ranging exploration of the genre will be inclusionary of as many voices as possible. Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is, they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all successful learning endeavors. In other words, this course involves students in what is called *engaged learning*. And as many students have found, it will be a *pleasurable* kind of learning as well. *Written work:* Daily Grade (15%: participation and attendance, incidental writing assignments); two short papers (25% each); longer essay (35%).

**ENGL 210 Introduction to Poetry. Instr. Evans. 9:00 MWF.** In this introductory survey students will gain a broad understanding of poetry as a literary genre, including knowledge of its forms, themes, traditions, conventions, and techniques. Our wide-ranging exploration of the genre will be inclusionary of as many voices as possible. Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is, they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all successful learning endeavors. In other words, this course involves students in what is called *engaged learning*. And as many students have found, it will be a *pleasurable* kind of learning as well. *Written work:* Daily Grade (15%: participation and attendance, incidental writing assignments); two short papers (25% each); longer essay (35%).

**ENGL 211 Introduction to Drama. Instr. R Elliott. 10:00 MWF.** Drama is perhaps the most underappreciated genre in literary studies. Most people think of 1) poetry and 2) fiction or nonfiction prose when they hear the term "literature." Shakespeare's plays are the great exception to this rule, but he is only one of many writers in the Western tradition who have produced masterful works of drama and comedy (or both) in dramatic form. In this course, we will study works from the great periods of dramatic literature. We'll sample the Greeks, the medieval pageants, Shakespeare, and the

Renaissance, but most of the plays we'll read will be drawn from the rich tradition of modern drama that began in the late nineteenth century and continues today. Because dramatic literature has such close ties to performance, I will ask you to attend one live theatre production during the semester. I will also ask you to complete one creative project that you will select from a range of possibilities such as acting, design, or playwriting. Additionally, expect three short critical papers, a midterm, a final exam, and, I hope, considerable stimulation, learning, enrichment, and fun.

**ENGL 220 Topics in Reading and Writing: Introduction to Creative Writing. Instr. Bense. 9:30 TR.** New writers will delve into poetry, fiction, creative nonfiction, playwriting, and more in this multi-genre introductory course. By exploring the contemporary literary landscape, students will participate in the critical and creative conversations taking place through close reading, analysis, and discussion of texts and by creating and workshopping their own pieces. Furthermore, students will have the opportunity to attend on-campus and community literary events, as well as perform their work. The course will culminate in a class reading series and a written/visual/audio portfolio of revised student work.

**ENGL 220 Topics in Reading and Writing: Introduction to Creative Writing. Instr. Mills. 11:00 TR.** In this course, students will study the practices of creative writing in a variety of genres (poetry, fiction, creative nonfiction, playwriting, etc.). The overall goal of this course is to introduce students to these genres so that students can gain an analytical and craft-influenced understanding of how creative writing works: its forms and techniques, its audiences and contexts, and the respective advantages and disadvantages inherent in any one genre. Writing assignments in the course will be split between critical work, which analyzes the technique and function of various creative pieces and allows students to read creative works as potential models or sites of learning opportunities, and creative work, which allows students to develop their own creative philosophy as it applies to each genre they work within. By the end of the course, students will have written enough material in each genre covered in class to produce a strong portfolio of work for end-of-semester evaluation.

**ENGL 220 Topics in Reading and Writing: Introduction to Creative Writing. Instr. Knapp. 1:00 TR.** This course is designed with aspiring writers and artists in mind. Our goal will be to explore, practice, and cultivate creative writing in a variety of genres – poetry, fiction, and the lyric essay. Over the course of the semester we will consider the necessary trappings and practices of professional writing (drafting, workshopping, revision, review, and the submissions process) and will develop a portfolio of creative written work. Our writing-practice will be augmented with ample reading, drawn chiefly from the works of popular contemporary writers. We will discuss the pitfalls and possibilities opened up by engaging in creative writing as a discipline, visit with established writers in the KU and Lawrence community, and develop practical and professional skills that will transfer across genres and beyond academic contexts. Required Texts: *The Best American Poetry 2016* (David Lehman & Edward Hirsch, eds.); *The Best American Short Stories 2016* (Junot Diaz, ed.); *The Best American Essays 2016* (Jonathon Franzen, ed.).

**ENGL 305 World Indigenous Literatures. Instr. Warrior. 11:00 MW.** Over the past several decades literary and cinematic expression has emerged in the Indigenous world in ways that have

transformed the possibilities of the ways people from Indigenous communities imagine themselves and the ways non-Indigenous people think about Indigenous peoples. This course provides a comparative introduction to four areas in the Indigenous world and some of the best creative expression that has come from those places. Along with the US, Aotearoa/New Zealand, Canada, Australia, and Guatemala will provide the geographic focus for the course, while fiction (Louise Erdrich, Patricia Grace), fictional film (Sterlin Harjo, Shelley Niro, Taika Waititi), documentary film (Alanis Obamasawin, Victor Masayesva), poetry (Maya Cu Choc), and nonfiction writing (Victor Montejo, Leanne Simpson, Lee Maracle) by a range of writers will provide a way of understanding the breadth and depth of creative written expression in the Indigenous world. Assignments will combine in-class writing, out of class essays with open topics, and a straightforward midterm and final exam to test the extent to which students have read the material and worked to understand the similarities and differences between Indigenous writers in different places.

**ENGL 306 Global Environmental Literature. Instr. Drake. 9:30 TR.** This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literary texts. Coursework will draw on works 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 other critical perspectives. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. Assignments will include three major papers, a final examination, a formal presentation, and several informal reaction papers. Probable texts include: Saint Pierre, *Paul and Virginia*; Lubis, *Tiger!*; Barclay, *Melal*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Atwood, *Oryx and Crake*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

**ENGL 306 Global Environmental Literature. Instr. Long. Online 1/17-3/10.** This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalism. The majority of course content will be devoted to non-Western materials

in order to raise student awareness of cultural traditions outside the United States.

**ENGL 306 Global Environmental Literature. Instr. Long. Online 3/20-5/12.** This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalism. The majority of course content will be devoted to non-Western materials in order to raise student awareness of cultural traditions outside the United States.

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. Fischer. 11:00 TR.** This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as new criticism, structuralism, feminism, new historicism and cultural criticism, critical race theory, and postcolonial criticism; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. This course is designed to help students beginning a major in literature or wanting practice in the techniques of literary criticism. Assignments: daily attendance and participation; reading quizzes and brief writing assignments; a close reading paper; two tests; a substantial research paper. Required texts: F. Scott Fitzgerald, *The Great Gatsby* (Scribner, 2004); Ross C. Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Bedford-St. Martin's, 2008); Play title TBA (includes attendance at a local production of the play); Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 3<sup>rd</sup> ed. (Routledge, 2015); Selected texts on Blackboard.

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



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

**TR.** “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested,” wrote Francis Bacon. He added that “reading” makes us fully human, conversation makes us “ready,” and “writing” makes us “exact.” This course will focus on some of the greatest literary pieces written in the English language, such as *Beowulf*, *Canterbury Tales*, Spenser’s *Faerie Queene* (Bks 1 & parts of 2), Marlowe’s *Doctor Faustus*, John Donne’s poetry, Webster’s *Duchess of Malfi*, Milton’s *Paradise Lost*, and Swift’s *Gulliver’s Travels*. We will read, analyze, discuss, and write about these and other early texts from different genres and authors. In the process, we will have an introduction to literary history, scholarship and exciting new critical approaches. For additional information, contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

**ENGL 314 Major British Writers after 1800. Instr. D Elliott. 12:30 MW.**

In this course we will carefully examine works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England. 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 5-7 page papers, and midterm and final exams, as well as in-class writing and quizzes. Texts: Abrams, et. al., *The Norton Anthology of English Literature*, vols. D, E, F (9th ed.); Jane Austen, *Emma*; Charles Dickens, *Hard Times*.

**ENGL 314: Major British Writers After 1800. Instr. Eichhorn-Hicks. 11:00 TR.**

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

**ENGL 318 Short Story Masterpieces. Instr. Fowler. 11:00 MW.**

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

in the syllabus reflect and respond to their unique cultural moments

**ENGL 322 American Literature II. Instr. Burr. 11:00 TR.**

This survey course examines the major movements and authors in American literature from the end of the Civil War to the present. We will track the literary themes, styles, and content of this period through major literary movements such as Realism, Naturalism, Modernism, and Postmodernism. We will examine how these works shaped and reflected their own historical time and place as well as their continued relevance today. Students will be required to compose short essays, a researched essay, and a short creative piece in dialog with these works. See instructor for more information.

**ENGL 322 American Literature II. Instr. Burr. 1:00 TR.**

This survey course examines the major movements and authors in American literature from the end of the Civil War to the present. We will track the literary themes, styles, and content of this period through major literary movements such as Realism, Naturalism, Modernism, and Postmodernism. We will examine how these works shaped and reflected their own historical time and place as well as their continued relevance today. Students will be required to compose short essays, a researched essay, and a short creative piece in dialog with these works. See instructor for more information.

**ENGL 325 Recent Popular Literature. Instr. Nygren. 11:00 TR.**

In this course, we'll read books published within the last ten years. They each have won prizes and/or generated a lot of buzz; that is to say, they are popular. As we read these books, we'll think about why. Why do certain genres—detective fiction, romance, etc.—keep us coming back for more? What do they say about who we are and what we want or value? How do we respond to these books as we read them? Do we escape our realities? Confront them? And what do we mean by 'popular' anyway? Is it possible for a book to be 'popular' and 'serious'—and is that even a question we care about anymore? We'll read a wide range of this literature, including adventure tales like David Benioff's *City of Thieves* and genre-benders like Claudia Rankine's *Citizen: An American Lyric*. Students can expect to complete low-stakes reading responses, two short papers, a final, and a group presentation.

**ENGL 325 Recent Popular Literature. Instr. Valk. 1:00 TR.**

Somewhere, some time ago, someone once said something about contemporary literature's particular interest in "forging...provisional myths for an absent or deaf culture." Someone else described contemporary literature as having a special interest in "aesthetic explanations of sociopathy and brutality." Yet others have remarked upon this literature's "profound sense of ontological uncertainty" as well as its propensity for "playful, self-reflexive, and self-parodying strategies." And, certainly, a number of readers and critics have remarked upon – and been grateful for – contemporary fiction's stubborn commitment to rattling good reads about how we live now. Well, somewhere within the critical context implied by these accounts of our subject, we might "locate" the texts for this course, 7 works variously mythic, "playful," uncertain, and/or quite unabashed in their purpose to both entertain and edify. In short, this class will read and discuss a fairly fulsome fistful of fictions (most quite recent, some rather popular) that, taken together, might say something about where we and contemporary literature are more or less in the present moment. Reading list available from instructor upon request.

**ENGL 330 Literary History II. Instr. Conrad. 2:30 TR.**

In this survey of the literature of Britain, Ireland, and the US from 1800 on, we will be concerned not only with close readings and with literary form but also with some of the political and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, short fiction, and novels; do note that this will be a poetry-intensive course. While this course fulfills a requirement for the major, it is also an excellent introduction to a range of literature in English for students interested in reading and discussing texts. Students will be expected to participate in classroom and online discussion (the latter via Blackboard); complete a midterm and a final examination (identification and short essay); and write two essays of approximately 2000 words, of which one must be focused on a poem.

**ENGL 330 Literary History II. Instr. Baldwin. Online 1/17-3/10.**

Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, write short responses, and gather your thoughts into two longer essays.

**ENGL 330 Literary History II. Instr. Baldwin. Online 3/20-5/12.**

Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, write short responses, and gather your thoughts into two longer essays.

**ENGL 332 Shakespeare. Instr. Evans. 10:00 MWF.**

In this introductory survey students will learn a great deal about the "Shakespearean trajectory"—that is, the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth a selection of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). *Written work:* Daily Grade (20%; based on attendance and participation, quizzes, incidental writing assignments); two short papers (20% each), with one revision opportunity; Mid-Term Exam (20%); Final Exam (20%). *Required text:* Stephen Greenblatt, gen. ed., *The Norton Shakespeare: Essential Plays/The Sonnets*, 3<sup>rd</sup> ed. (Norton, 2016; ISBN 978-0-393-93863-0). Note: Students are expected to use *only* this edition of *The Norton Shakespeare*, as all course materials and assignments are based on this text.

**ENGL 332 Shakespeare. Instr. Evans. Online 1/17-3/10.**

**Lawrence Campus.** In this brief introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—that is, the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth seven of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). While this is an online course, the instructor will hold regular office hours (Lawrence campus, TBA) in order to meet with students. Note: Before enrolling, students should be aware that this is a reading- and writing-intensive course. *Written work:* Two short papers (20 points each), with one revision opportunity; two exams (25 points each); six Reading Quizzes (60 possible points total). *Required text:* Stephen Greenblatt, gen. ed., *The Norton Shakespeare: Essential Plays / The Sonnets*, 3<sup>rd</sup> ed. (Norton, 2016; ISBN 978-0-393-93863-0). Note: Students are expected to use *only* this edition of *The Norton Shakespeare*, as all course materials and assignments are based on this text. *Recommended text:* Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0).

**ENGL 332 Shakespeare. Instr. Evans. Online 1/17-3/10.**

**Edwards Campus.** In this brief introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—that is, the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth seven of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). While this is an online course, the instructor will hold regular office hours (Lawrence campus, TBA) in order to meet with students. Note: Before enrolling, students should be aware that this is a reading- and writing-intensive course. *Written work:* Two short papers (20 points each), with one revision opportunity; two exams (25 points each); six Reading Quizzes (60 possible points total). *Required text:* Stephen Greenblatt, gen. ed., *The Norton Shakespeare: Essential Plays / The Sonnets*, 3<sup>rd</sup> ed. (Norton, 2016; ISBN 978-0-393-93863-0). Note: Students are expected to use *only* this edition of *The Norton Shakespeare*, as all course materials and assignments are based on

this text. *Recommended text:* Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0).

**ENGL 332 Shakespeare. Instr. Sousa. 11:00 TR.** “To thine own self be true,” wrote Shakespeare in *Hamlet*. Throughout his plays and poems, Shakespeare gives us insights into what it means to be true to ourselves and to one another and the different choices we make about how to live our lives. This course will focus on Shakespeare’s life, selected sonnets and plays, and career as a professional man of the theater, and the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of *As You Like It* memorably states: “All the world’s a stage, / And all the men and women merely players.” For additional information contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

**ENGL 334 Major Authors: Jane Austen. Instr. D Elliott. 3:00 MW.** “First and foremost,” wrote famous nineteenth-century critic George Henry Lewes, “let Jane Austen be named, the greatest artist that has ever written.” Jane Austen’s status as a canonical figure in the history of English literature was well-established long before the late twentieth century when feminist critics revived the reputations of so many once-prominent women writers. Her six published novels have long been admired for their witty social satire and endearing characters and have been widely read by both scholarly and popular audiences. Their enduring popularity is apparent in the numerous film versions of the novels that have been released in recent years. Why is Jane Austen such a popular writer, even for an early twenty-first-century audience? Is there something subversive in her polished and seemingly conservative writing? How did her contemporaries read her and how do readers and viewers interpret her now? We will read the six major novels-- *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*-- as well as some of her juvenilia and unfinished novels. We will also watch some of the films made from or based on the novels. We will consider the novels in their historical context, looking particularly at issues of gender and class, as well as literary style. Students will participate in lively discussion and write three 5-7 page papers and a final exam.

**ENGL 338 Introduction to African-American Literature. Instr. Tidwell. 1:00 TR.** This course is designed as an intensive survey of African-American literature, introducing students to a few of the central themes in this body of work, such as slavery and its legacies; the oral tradition; establishing “Americanness”; movement and migration. The literature will include a wide variety of genres, such as slave narratives, short stories, novels, non-fiction essays, drama, and poetry; it will be drawn from major periods in African American history: slavery and emancipation, reconstruction, the Harlem Renaissance, the time between the wars, the Black Arts Era, and the post-Civil Rights Era.

**ENGL 340 Topics in US Ethnic Literature: Black Freedom Struggles. Instr. Hardison. 9:30 TR.** This course will examine representations of black freedom struggles in twentieth and twenty-first century African American literature and culture. More specifically, the course will trace African Americans’ campaign for political, social, and cultural agency by beginning with the protest literature of the 1940s and continuing to the writings of the contemporary moment. In addition to analyzing portrayals of the Civil Rights and Black Power Movements in African American fiction, the course will explore works that take up the tenets of these social movements by engaging notions of democracy,

disenfranchisement, and resistance. The class will discuss the content as well as the aesthetics of various works in order to reflect on the historical black freedom struggles of the mid- and late twentieth century as well to consider their legacy for the present. Required texts may include Richard Wright’s *Native Son*, Colson Whitehead’s *John Henry Days*, and Claudia Rankine’s *Citizen*. Assignments will include quizzes, exams, and papers.

**ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 MW.** This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

**ENGL 351 Fiction Writing I. Instr. Desnoyers. 12:30 MW.** This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

**ENGL 351 Fiction Writing I. Instr. Fiddler. 9:30 TR.** This course will help students learn the fundamental skills of fiction writing: how to develop character, plot, tone, and setting; how to structure scenes; how to create realistic and well-crafted dialogue; how to handle openings and endings; and much more. The chief activities of the course will be reading, writing, and workshopping short fiction. Over the course of the semester, students will write a variety of short experimental exercises, complete two full-length short stories of any genre, compose detailed critiques for their classmates’ stories, and perform one major revision of a short story, incorporating feedback they have received.

**ENGL 351 Fiction Writing I. Instr. Holland. 11:00 TR.** In this course we will study, and practice using, the fundamental building blocks of fiction, paying special attention to narrative structure, narrative point of view, shifts between scene and summary, character development, dialogue and much more. Course work will consist of reading and responding to fiction exemplars, weekly writing exercises, and workshopping short fiction. The major assignments in the class are two polished pieces of fiction, (one short story and one flash fiction story) written responses to classmates’ stories, one major revision, and one brief critical paper that examines a particular element of craft as demonstrated in our exemplars. Texts: *McSweeney’s Enchanted Chamber of Astonishing Stories*; *The Best Horror of the Year Volume Eight*; *Flash Fiction Forward: 80 Very Short Stories*.

**ENGL 351 Fiction Writing I. Instr. Moriarty. 1:00 TR.** Although each student will turn in creative fiction for class workshop, we will also read and analyze literary fiction as writers. Students can expect regular reading quizzes and analytical assignments in addition to

creative writing assignment. Required Text: *The Art and Craft of Fiction, A Writer's Guide* by Michael Kordos.

**ENGL 351 Fiction Writing I. Instr. Daldorph. 4:10 M. Edwards Campus.** We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel.

**ENGL 352 Poetry Writing I. Instr. Broenkow. 1:00 MWF.** In this course, we will focus on creating poems, workshopping other classmates' pieces, and the process of revision, as well as reading and learning to critically approach published work. Students will be expected to submit one poem per week and to provide insightful and constructive peer feedback during workshop. Writing time will be given in many class sessions, and we will explore many different poetic forms, types, styles, and subject matter. The end of semester project will be to submit a revised and edited portfolio with critical introductions for each poem.

**ENGL 352 Poetry Writing I. Instr. Lantz. 11:00 TR.** In this workshop, we will focus on writing, revising, and analyzing poetry. In addition to generating our own work, we will read the work of established and beginning poets, with the goal of learning to assess, critique, and appreciate many different kinds of poetry. Students will be expected to write at least one poem every week. During workshops, students must provide constructive feedback on their classmates' work. For the final project, students will create a chapbook of twelve pages with a short introduction.

**ENGL 355 Non-fiction Writing 1. Instr. Coffey. 1:00 TR.** What exactly makes non-fiction *creative*? What's the difference between a research paper and journal article in comparison to the personal essay or travel memoir? After all, they are all non-fiction, aren't they? In English 355, *Non-Fiction Writing I*, students will engage in the craft and practice of creative non-fiction, surveying a variety of texts from memoir to literary journalism. We will attempt to understand the larger social, political, and historical context authors write from in their communication with the larger world. Through group discussion, in-class writing exercises, and peer workshop, we will identify how authors take big ideas, facts, and personal experience and create narratives as engaging as we typically find fictional texts. Students will be required to keep a daily journal, compose three essays, complete a presentation, and revise their work for an anthology portfolio. Reading selections will include: Montaigne, Emerson, Terkel, David Foster Wallace, Chimamanda Ngozi Adichie, and Ta-Nehisi Coates.

**ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 12:30 MW.** When you hear "essay," what do you think of? School? Five paragraphs? Exams? In this class, we will examine and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and themselves. Our emphasis will be on the art and craft of the essay. We will read many essays to get a better handle on this slippery form. We will spend some time sharpening our sentence style. And we will write essays and read each other's work. The class will employ a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from the entire class. Students will be required to write one short essay

and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course.

**ENGL 355 Nonfiction Writing I. Instr. Luce. 7:10 R. Edwards Campus.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work. Meets with ENGL 555.

**ENGL 359 English Grammar. Instr. Devitt. 12:30 MW.** This course teaches students to analyze the structure of English sentences and applies that knowledge to writing style, editing, teaching, and issues surrounding notions of "good grammar." Students will learn a grammar of English that describes English sentence structures, from nouns and adjectives to restrictive relative clauses and passive transformations. Learning a grammar of English is itself a valuable intellectual activity that will change how you see sentences forever after (that's a good thing). Rather than working toward the more complex understandings of syntax, though, we will develop a working vocabulary and method of analysis that lets you start applying it relatively quickly. Grammar gives us a method for describing and comparing authors' styles, including your own style. It will help you see sentence variations and ways of revising your own writing at the sentence level, as we consider the rhetorical effects of different syntactic choices. We will also use grammar to improve or fine-tune your editing skills or so-called "good grammar" (although there are faster ways to learn to "correct" your own "errors" than spending a semester studying grammar). We will study why "good grammar," "correct," and "errors" need quotation marks (there's no single, agreed upon version of proper English that is always and everywhere correct). We will explore why grammar matters so much to some people, how punctuation relates to sentence structure more than breathing or pauses, how writers play with sentences, and how dialects differ in their grammatical rules. I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students' sentence structures, English majors in the Rhetoric, Language, and Writing track, literature students who want to be able to analyze style (or fulfill the Language and Rhetoric category in the English major), and writers who want to know how to control and manipulate their own sentences. Graded work will include exams, daily practice and applications, and individual and group projects designed to help students meet their own goals. Texts: Kolln, Martha, and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects* 8th ed. (Longman 2016). Readings on Blackboard.

**ENGL 360 Advanced Composition: Reading and Writing Culture. Instr. Farmer. 2:30 TR.** This course will be devoted to acquiring insights into large cultural themes through the reading of

a small number of challenging texts, then writing about, inside of, with, against, and between those same texts. In the process, students will gain an appreciation of the relationship between writing and reading as meaning-making activities, and, ideally, learn something valuable about the pleasures of coming to terms with difficult readings through writing. English 360 is comprised of three equally weighted units. Each unit will consist of graded journals (5%), one Exploratory Draft essay (10%), and one Final Draft essay (15%). In all, you will have a total of six formal writing assignments, and one quiz, all of which must be completed in order for you to pass this course.

**ENGL 360 Advanced Composition: Cultural Rhetorics. Instr. Murdock 4:00 T. Edwards Campus.** In this advanced writing course, students will observe rhetoric as cultural practice with connections to community, place, identity, and language. Students will focus on developing an understanding of rhetoric as multifaceted and complex within and across various cultures while investigating the intersections and connectedness of culture, power, and meaning-making. Meaning-making across cultures spans various media, genres, and materials. Through analysis of the rhetorical and cultural situations that motivate making practices, students will explore how composition is influenced by cultural contexts. In addition to various informal writing activities, students will complete a range of related writing projects: 1) describe a “found” example of cultural rhetorics; 2) a cultural rhetorics autobiography; and 3) a media/visual/performance of research with the student’s particular interests. Students will draw from these assignments to create a final project that critically engages theoretical scholarship, various modes and mediums, and culture. The course will span a broad array of topics: Native American making to fan cultures to various genres of music. Students will consider various different modes and texts, from material to digital rhetorics, craft and ways of making, race and ethnicity, as well as writing and textual processes. Performance, popular culture, and visualities will also play large roles in course content and conversation. Required readings and other materials will be posted to Blackboard. For more complete course description, contact the instructor by e-mail.

**ENGL 362 Technical Writing. Instr. A Murphy. Online 1/17-3/10.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today’s professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel’s *Technical Communication* (10th ed.).

**ENGL 362 Technical Writing. Instr. A Murphy. Online 3/20-5/12.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to

accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today’s professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel’s *Technical Communication* (10th ed.).

**ENGL 362 Technical Communication. Instr. Perino. 11:00 TR.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today’s professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel’s *Technical Communication* (11th ed.).

**ENGL 387 Introduction to the English Language. Instr. Grund. 3:00 MW.** Is “YOLO” a word? Why do people not use “groovy” or “hip” to refer to something that’s cool anymore (other than perhaps jokingly)? Why is “y’all” used in some parts of the US, but not in others? Why is the double negative (“I didn’t do nothing”) considered incorrect English by many speakers? These are some of the questions that we will look into in this course. We will explore the characteristics of the English language, what factors influence how people speak and write in different contexts, where such contextual conventions come from, and how these conventions have changed over time and are still changing. We will look at English in the US and around the world, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not simply about what is “right” or “wrong,” and that language variation is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be two tests, a research assignment, and a number of smaller assignments. Required text: Curzan, Anne, and Michael Adams. 2012. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Pearson.

**ENGL 479 Literature and Film: Literature of Sports. Instr. Wedge. 7:10 W. Edwards Campus.** This course will examine works of sport literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain “Hollywood” endings (*The Natural*, *Golden*



Boy) and ones that are more faithfully translated to the screen (*That Championship Season*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby*. Required coursework consists of 3 major Essays (55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. **TEXTS:** Kinsella, *Shoeless Joe*; Malamud, *The Natural*; MacLean, *A River Runs Through It*; Odets, *Golden Boy*; Jason Miller, *That Championship Season*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*.

**ENGL 508 Contemporary Literary Theory. Instr. Fowler. 3:00 MW.** The objective of the course is to introduce students to the fundamentals and recent conflicts and controversies in current theoretical discourse in psychoanalytic theory, feminist theory, gender theory, critical race theory, and ethnic and postcolonial theory. While our focus will be to become fluent in theoretical approaches to literature, we will be ever mindful that the purpose of theory is to interpret literature; and we will read theory intertextually with works of American fiction. The course will be discussion-oriented rather than lecture-based, and students will deliver one presentation. Students will also write 2 short papers that apply theoretical models to literary texts. This is a useful course for students who plan to enroll in graduate programs in literary studies, where basic knowledge of these models and their implications will be a valuable asset. Texts: *Literary Theory: An Anthology* by Rivkin and Ryan.

**ENGL 520 History of the Book. Instr. Lamb. 12:30 MW.** What is, and was, the book? This course explores the history of the book in the West from the invention of the alphabet to the advent of the electronic book, with a particular emphasis on the printed book. We will investigate how changing material, technological, and social forces have shaped the production, circulation, and consumption of books. 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 fine press titles. We may even smell the books. At a time when the concept of the book is changing, 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, various hands-on projects, three short, formal papers, and a final project.

**ENGL 520 History of the Book. Instr. Lamb. 3:00 MW.** What is, and was, the book? This course explores the history of the book in the West from the invention of the alphabet to the advent of the electronic book, with a particular emphasis on the printed book. We will investigate how changing material, technological, and social forces have shaped the production, circulation, and consumption of books. 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 fine press titles. We may even smell the books. At a time when the concept of the book is changing, 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, various hands-on projects, three short, formal papers, and a final project.

**ENGL 551 Fiction Writing II. Instr. Desnoyers. 3:00 MW.** This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. *Requirements:* Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

**ENGL 551 Fiction Writing II. Instr. K Johnson. 9:30 TR.** This course advances an understanding and application of craft to the development and writing of short fiction. While not limited to science fiction and fantasy, attention will be given to topics of special relevance to the speculative fiction, including plotting, world building, immersion strategies, and story types. Students will read and engage in discussions about short fiction of note, which will be made available online; workshop student stories through critiquing, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises and as major assignments. Text: *Writing Shapely Fiction*, Jerome Stern.

**ENGL 551 Fiction Writing II. Instr. Lorenz. 2:30 TR.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. After a review of fiction writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. A revision of one may be allowed, with instructor's permission. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

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

**ENGL 551 Fiction Writing II. Instr. Daldorph. 4:10 M. Edwards Campus.** We'll study the basic elements of short story writing, including characterization, narrative development and



dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements. Meets with Daldorph's ENGL 351.

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

**ENGL 552 Poetry Writing II. Instr. Kaminski. 1:00 W.** This workshop will be focused on student writing and will consider assigned readings as guides to possibility. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. We will have class visits from visiting poets. We will make chapbooks as a way of collecting our work. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class.

**ENGL 555 Nonfiction Writing II. Instr. Crawford-Parker. 3:00 MW.** This is a creative writing workshop focused on continuing students' development as essayists to expand their ability in the genre's myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read outside to understand better some of the potentialities and pitfalls of the essay. Students write three essays and contribute regular critiques of one another's work. One essay is then revisited at semester's end as part of a revision project. Students are required to do one semi-formal presentation and several shorter ones. The workshop format of the course demands a high level of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists.

**ENGL 555 Nonfiction Writing I. Instr. Luce. 7:10 R. Edwards Campus.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final

project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work. Meets with ENGL 355.

**ENGL 567 Modern American Drama. Instr. Fischer. 2:30 TR.** This course examines U.S. drama and performance cultures from the late-nineteenth century to the opening of the twenty-first century. Using pairs of plays that examine similar concepts, techniques, or issues, we will discuss the literary texts, performance, craft, and experience of U.S.-American drama. Possible performance cultures include melodrama as a precursor to musicals; the mimetic vertigo of minstrelsy; and intimate experiences, such as the "little theatres" that were popular in the 1920s. We will also consider how writers, directors, and actors shaped realist characters in the political 1930s and challenged that realism in the 1960s; staged identity politics in the 1980s and, throughout these decades, the intersectionality of race and gender. Among the possible pairings of playwrights: Dion Boucicault and Lin-Manuel Miranda; Susan Glaspell and Arthur Miller; Langston Hughes and August Wilson; Sophie Treadwell and Sam Shepard; Clifford Odets and David Henry Hwang; Adrienne Kennedy and Suzan-Lori Parks. Assignments: daily attendance and participation, including quizzes and brief writing assignments; an oral presentation; a close reading paper; a substantive research paper.

**ENGL 580 Environmental Rhetorics. Instr. Drake. 11:00 TR.** This course provides an introduction to contemporary environmental issues and the discourses that shape the ways we understand, debate, and respond to environmental challenges. We will examine and apply rhetorical principles to orient ourselves with a range of issues, from energy shortages and pollution to global warming and population growth. It is difficult to overstate the complexity, contentiousness, and stakes of the environmental problems we face today. We will navigate these challenges by drawing on not only classical texts in the rhetorical tradition but also contemporary works in rhetorical theory that recast notions of persuasion, agency, audience, creativity, and social action with enhanced analytical tools and an altered sense of purpose. A broader goal of the course is to attune students to the dynamics of rhetoric in their everyday modes of being and communicating in the world, to empower them as thinkers, writers, and actors. There will be three major writing assignments: a rhetorical analysis of an environmental issue; a description and analysis of a publication by an advocacy group; an advocacy piece; and a final research project. Other assignments include informal response papers, a midterm quiz, and a presentation. All texts will be posted on the course Blackboard site.

**ENGL 598 Honors Proseminar: Life Writing and Life Narrative in a Global World: Authority, Agency and Activism. Instr. Graham. 12:30 MW.** This is an advanced survey course on life writing, better known to most as autobiography, and increasingly today as memoir. As the most malleable form of narrative expression, life writing also includes life narrative, whether written, performative, visual, filmic or digital. Since this is a survey course, we will consider the origins of the genre (in the East and the West), the art and craft of autobiography, and track developments and innovations of life narrative beyond the printed life story. What I hope we gain from our semester's exploration is a deeper understanding of both the critical and cultural work that life writing engages. Why is there both anxiety and uncertainty about a focus on the self? Are we talking about truth or an invention? To accomplish

our purpose, I have organized the course around three concepts: (1) *life writing/narrative as authority*; (2) *life writing/narrative as agency*; and (3) *life writing/narrative as activism*. We will read a selection of texts and essays, examine documents and archives, analyze films and music and familiarize ourselves with theories driving the field. Discussions will range from classical forms, postmodern and postcolonial theories to transnationalism and movements like black lives matter. We will do intensive reading and share knowledge through thoughtful critical responses. The term-long project will allow you to focus on a *special topic in the field of life writing*. Examples include a study of early immigrant experiences, women's narratives, native/indigenous experiences; genres like slave narratives, testimonio, contemporary movement narratives, autoethnographies, prison narratives, addiction narratives, biomythography, trauma narratives, performance narratives and an entire range of visual and digital stories. **Early planning for the term project is strongly advised even before your enroll in the class.** A brief listing of some of the things you should expect to read, view, and otherwise discuss: Charles Eastman, *A Son of the Forest*, Mary Antin, *Promised Land*, Margaret Walker's "How I Wrote *Jubilee*," *I Rigoberto Menchu*, Edwidge Danticat, *Brother, I'm Dying*, Malala Yousafzai, *Bastard Out of Carolina* (film); diaries of pioneer women in Spencer Library, the musical artistry of Nina Simone and Kendrick Lamar. Note: This course allows co-enrollment for graduate students. Be sure to see me first.

**ENGL 598 Honors Proseminar: Gothic. Instr. Rowland. 11:00**

**TR.** Why do we read and watch what terrifies us? What are the pleasures of fear? The Gothic tradition has provided the modern age with its most compelling images and most haunting architecture of fear. This course, designed for upper-level honors undergraduates, will explore and define the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century texts in literature and film. The Uncanny. Doubles. Live Burial. Life after/in Death. Haunted Houses. Incest. Infanticide. Parricide. The Past. These are Gothic's major tropes of terror. We will examine how these figures came together to form the conventions of Gothic literature and why these conventions have proven so persistent. Texts: Matthew Lewis, *The Monk*; Charlotte Brontë, *Jane Eyre*; Bram Stoker, *Dracula*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; Henry James, *The Turn of the Screw*; Toni Morrison, *Beloved*; and Stephen King, *The Shining*. Films: *Memento*, *Psycho*, *The Others*. Requirements: Short writing assignments and final research paper.

**ENGL 690 Critical Digital Humanities: Theory and Practice.**

**Instr. Lison. 12:30 MW.** What would it mean to take the "digital" in the digital humanities as a way of thinking rather than a methodological imperative? What insights can analyzing the humanities' turn toward computing open up, and how can these insights inform the DH projects we create? This course introduces students to the digital humanities, which it understands as a combination of critical approaches to the study of contemporary digital culture and practical interventions into that culture. We will thus examine network infrastructure, net.art, emulation, software archaeology, cryptography, and video game modifications alongside more "traditional" DH projects such as data visualization, textual analysis, and mapping. Reading theoretical considerations of new media while also undertaking practical experiments with digital tools, projects, and culture will enable students to approach the digital humanities as more than the application of the latest software

tools to existing disciplinary objects. No prior exposure to the digital humanities is necessary.

## SPRING 2017 GRADUATE COURSES

### **ENGL 690 Critical Digital Humanities: Theory and Practice.**

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### **ENGL 753 Writer's Workshop: Trans-Genre Writing. Instr.**

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

### **ENGL 756 Forms: Literature for Children and Young Adults.**

**Instr. Anatol. 12:30 MW.** In 1973, historian Robert Hine stated: "What society wants its children to know reveals what that society wants itself to be." Children's and young adult literature, therefore, becomes a ripe site for exploring contemporary social issues. Prominent children's literature scholars such as Jack Zipes and Jacqueline Rose have asserted that narratives for young people typically transmit conservative cultural values and encourage readers to accept and perpetuate mainstream models of behavior; like early texts that were overtly didactic, even contemporary writing that appears to be radical is inherently orthodox and moralistic. The selections for study in this course cover a range of genres and focus on publications from the past 50 years. We will interrogate the lessons and codes provided to young readers who are attempting to learn about themselves and the world around them, considering, among other things, how genre, form, and the age of the intended audience affect the accessibility of the piece and the effectiveness of an author's message. We will also address how notions of childhood and audience have changed over time. Primary Texts May Include: *Return to Sender* by Julia Alvarez; *The*

*Astonishing Life of Octavian Nothing: The Pox Party* by M.T. Anderson; *The Magicians* by Lev Grossman; *The Lion, the Witch, and the Wardrobe* by C.S. Lewis; *Carver: A Life in Poems* by Marilyn Nelson; *Island of the Blue Dolphins* by Scott O'Dell; *Akata Witch* by Nnedi Okorafor; *33 Snowfish* by Adam Rapp; *Miss Peregrine's Home for Peculiar Children* by Ransom Riggs; *Harry Potter and the Sorcerer's Stone* by J.K. Rowling; *Esperanza Rising* by Pam Muñoz Ryan; *Roll of Thunder, Hear My Cry* by Mildred Taylor; *Salvage the Bones* by Jesmyn Ward; a graphic novel, to be decided.

### **ENGL 756 Forms: Speculative Fiction. Instr. K Johnson. 7p T.**

Designed for graduate students of creative writing, this course explores speculative fiction forms: science fiction, fantasy, slipstream, fabulist, surreal, and weird fiction. We will consider critical approaches, themes, narratives and toolboxes for these genres through a combination of reading, presentations, critical and creative writing, and workshopping.

### **ENGL 767 Studies in Modern Drama: August Wilson. Instr.**

**Canady. 7pm M.** August Wilson's ten-play cycle chronicling the lives of African Americans in each decade of the twentieth century is widely considered to be one of the most towering achievements in American theatrical history. Actors and directors as varied as James Earl Jones, Viola Davis, Denzel Washington, Lloyd Richards, and Angela Bassett owe major milestones in their careers to Wilson's work. In this class, we will work our way through the entire "Century Cycle" and explore how Wilson's dedication to finding nobility in poor and working class black characters created a unique, challenging, and ambitious vision of American life. Class discussion will not only focus on the plays as texts, but also as performances; students can expect to engage with both Wilson's commentary on twentieth century black life as well as why he – a poet – would choose the stage as his medium of choice to tell these stories. Students will have the opportunity to create a research or creative project as the culminating assignment for the class.

### **ENGL 776 American Literature to 1900: The Social Novel.**

**Instr. Mielke. 3:00 MW.** Traditionally defined, the nineteenth-century "social novel" approaches an issue such as slavery, women's rights, or working-class poverty through a set of characters and situations that illustrate a range of positions and solutions. In this class we will read a number of social novels—including, but not limited to, Frank Webb's *The Garies and Their Friends*, Harriet Beecher Stowe's *Dred*, William Dean Howells' *A Modern Instance*, and A. Alice Callahan's *Wynema*—in order to explore (among other things) the manner in which the "literary" and the "rhetorical" intersect in nineteenth-century US fiction. To both refine and complicate our study, alongside these social novels we will read Catharine Maria Sedgwick's groundbreaking novel of social manners, *Clarence*, as well as George Lippard's urban exposé, *The Quaker City*, and Herman Melville's uncategorizable narrative of (un)sociability, *Moby-Dick*. Students will read a good deal of criticism as well, and rather than a final paper, they will complete a series of weekly written assignments reflecting the variety of genres in English Studies. Feel free to contact Laura Mielke ([lmielke@ku.edu](mailto:lmielke@ku.edu)) with any questions about the course.

### **ENGL 800 Methods, Theory, and Professionalism. Instr.**

**Rowland. 1:00 T.** The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the

larger scholarly community. Assignments will facilitate the acquisition of skills essential to these activities. Students will analyze or produce a wide range of professional genres, including conference proposals and reviews; they will learn more about their selected areas of study and the best venues for sharing work in those areas; and they will develop a comprehensive plan for their graduate studies. Throughout the semester, we will also take time to reflect on the state and status of English and the academic profession through readings on such topics as the history of the discipline and its subfields and the challenges of teaching in the humanities in a twenty-first century university.

**ENGL 880 The Political Economy of Composition. Instr. Farmer. 11:00 TR.** In his featured address at the 2013 Conference on College Composition and Communication, education theorist and critic, Henry Giroux, urged composition scholars to reassert the value of university education as a democratic, public good rather than a commodity affordable by fewer and fewer families, or as vocational training for students hoping to find their place in the totality of a market-driven economy. This course will examine the changing function of the university in our neoliberal moment, with particular attention directed to the implications of these changes for composition scholars and teachers. In examining these problems, we will read the work of Henry Giroux, Nancy Welch, Tony Scott, Marc Bousquet, Chris Carter, Sheri Steinberg, Eileen Schell, Tom Fox, and other scholars who express deep concern about the privatization of the Academy, and the consequences of this development for compositionists.

**ENGL 904 Seminar in Composition Theory: Rhetorical Performances of Publics. Instr. Reiff. 11:00 MW.** In their 2011 CCC article, Rivers and Weber note that “Public rhetoric scholarship and pedagogy could benefit from an expanded scope that views rhetorical action as emergent and enacted through a complex ecology of texts, writers, readers, institutions, objects, and history.” Drawing on this expanded scope, this seminar will explore the dynamic, emergent, dispersed, and multi-directional performances of public texts and actors across multiple contexts, social movements, digital networks, modes and media. We will begin by defining and discussing the “public turn” in rhetoric and composition (Wells, Weisser, Mathieu, Farmer), working to locate publics and to explore the nexus of interests of citizen-scholars and those participating in the public work of rhetoric. Our readings and topics for discussion will range from a focus on the rhetoric of social movements and social justice; to community-based and activist research; to pedagogical approaches to public writing, including multimodal approaches, social media advocacy, and service-learning initiatives. We will also take up the question that Susan Wells, in “Rogue Cops and Healthcare” posed 20 years ago in the article’s subtitle: “What Do We Want from Public Writing?” This is a question that has endured—along with the article’s focus on topics of police brutality and Clinton’s healthcare policies—and we will consider this question in our current disciplinary and political moment. We will also focus on readings that join scholarship on public writing with new materialist perspectives, exploring the historical-material conditions that shape discursive performances and the material, dispositional, embodied, and affective factors that may enable and limit productive public deliberation and action. Another major focal point will be an examination of online public forums, online advocacy, and networked publics, with a focus on the ways in which technology introduces distinct affordances that shape how people engage with publics. In addition to various articles and

selected readings, tentative texts may include *The Public Work of Rhetoric: Citizen-Scholars and Civic Engagement*; *Public Modalities: Rhetoric, Culture, Media, and the Shape of Public Life*; *Genre and the Performance of Publics* (selected essays); *Still Life with Rhetoric: A New Materialist Approach for Visual Rhetorics*; *Digitally Enabled Social Change: Activism in the Internet Age*; *Participatory Culture in a Networked Era*; *Texts of Consequence: Composing Social Activism for the Classroom and Community*. Assignments will include two presentations (including a multimedia presentation), a short conference-length paper, and a seminar paper (20-25 pages) geared toward publication in an appropriate journal or other forum.

**ENGL 980 Seminar in Postcolonial Studies: Decolonizing Knowledge. Instrs. Santangelo, Adams. 2:30 R.** “For the colonized subject, *objectivity* is always directed against him,” Frantz Fanon. The purpose of this interdisciplinary graduate seminar is to reveal, interrogate, and disrupt the “coloniality of knowledge” in mainstream intellectual work. It has two primary goals: 1) to illuminate how hegemonic formations of standard knowledge are rooted in the epistemic violence of colonial power – that is, how supposedly politically innocent knowledge is imbricated with imperial projects; 2) to develop alternative conceptual tools that reflect and promote the interests of broader humanity – that is, to outline possibilities for de- or postcolonial ways of knowing and seeing. The course encourages synergistic engagement with the theme of decolonizing knowledge by scholars across such diverse disciplinary formations as African studies, anthropology, disability studies, environmental studies, feminist studies, geography, Latin American and Caribbean studies, literary studies, philosophy, and psychology. The first half of the course will focus on the work of well-known theorists associated with anti-colonial projects and postcolonial studies (e.g., Arturo Escobar, Frantz Fanon, Achille Mbembe, Walter D. Mignolo, C.T. Mohanty, Rob Nixon, Edward Said) and broadly accessible, discipline-specific investigations. The second half of the course will be largely determined by students’ interests and fields of study, and the course will culminate in research projects of the students’ own choosing.