

## SPRING 2018 UNDERGRADUATE COURSES

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

The catalogs can be found here:

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

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

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

and English minor requirements here:

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

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

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

### **ENGL 105 Freshman Honors English: Narratives of Detection.**

**Instr. Evans. 8:00 MWF.** A genre that traces its beginnings to a clutch of stories by Edgar Allan Poe, for more than a century “detective fiction”—that unique blend of mystery, horror, suspense, and readerly engagement—has held its place as one of the most enduring forms of popular literature. Because of its elaborate codings of themes, conventions, character types, and narrative strategies (which together function to implicate the reader), detective literature has attracted much scholarly attention in recent decades. During the course we will examine the growth of a genre based on the act of detection as we track the evolution of the figure of the detective. We will begin by looking at important early texts, continue our progress through the “Golden Age” and “hard-boiled” schools (including an excursion into film noir), and cap our survey with recent examples of “police-procedural” and “feminist counter-tradition” texts. Works will be studied in light of recent directions in critical theory (narratology, hermeneutics, reader-response, discourse analysis) as well as from traditional perspectives. Students will learn research techniques and writing strategies used by professional scholars and will have opportunities to engage in independent, original work. Course Distribution: Daily grade (10%); two short essays (15% each); longer Final Paper (20%); Mid-Term Exam (20%); Final Exam (20%). Texts: Chandler, *Farewell, My Lovely*; Collins, *The Moonstone*; Department of English, *Composition and Literature 2017–2018*; Conan Doyle, *Six Great Sherlock Holmes Stories*; Hammett, *The Maltese Falcon*; Maimon, Peritz, and Yancey, *A Writer’s Resource: A Handbook for Writing and Research*, 5<sup>th</sup> ed.; Mansfield-Kelley and Marchino, eds., *The Longman Anthology of Detective Fiction*.

### **ENGL 105 Freshman Honors English: The Captivity Narrative.**

**Instr. Mielke 1.00 TR.** In this course we will consider the genre of the “captivity narrative,” studying first-hand accounts of Euro-Americans’ experiences as captives in Native American communities, novels and films inspired by those accounts, and autobiographical works by Native Americans incarcerated by the U.S. military and held in boarding schools. One of our primary concerns will be with the way in which these captivity narratives have contributed to and complicated the myth of “savagism versus civilization” so influential in U.S. popular culture. We will also

reflect on the nature of biography and autobiography and their complex relationship with what we want to call “the facts.” During the semester, we will visit the Spencer Museum of Art and the Haskell Cultural Museum. Students will complete three papers, a number of short written assignments, two exams, and in-class quizzes.

### **ENGL 177 First Year Seminar: Narrating the Human. Instr.**

**Neill. 2:30 TR.** How have theories of evolution, race, and culture determined representations of “the human” in the past and present? How have we defined the human in opposition to the animal? How have these definitions and distinctions affected human societies? In this course, students will read, discuss, and write about selected fictional and nonfictional texts that either assert or challenge definitions of what it means to be human. We will read some early theories of (and stories about) humans’ evolutionary relationships with other animals; we will also study texts that either deploy or challenge scientific racism in representations of slavery and colonialism. To help us build a historical portrait of “the human,” we will compare scientific with literary texts (e.g. Charles Darwin’s *Descent of Man* and H.G. Wells’s *The Island of Dr. Moreau*). We will also look at how modern writers like Toni Morrison portray the violent legacy of theories of the human that go all the way back to Aristotle.

### **ENGL 203 Writing for Engineers. Instr. Comi. 8:00 MWF.**

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

### **ENGL 203 What’s So Funny?: Exploring the Rhetoric of Current Comedy. Instr. Dicks. 1:00 MWF.**

Comedy is an integral part of American culture; it can be found in written texts we interact with, YouTube videos friends share, and passing conversations with acquaintances. People don’t always share the same sense of humor, and what one person might find hilarious, others might read as offensive. When comedians venture into certain subject matter, some might feel it’s too sensitive or too soon. A seemingly innocuous joke can sometimes take on a life of its own. While most people would agree that laughter is an important part of life and making great comedy is difficult, the genre doesn’t always get recognized for its complexity or the impact that it can have on the world. This course will consider different forms of comedy and what it can do, challenging students to analyze different genres of comedy, consider the responses to it, and examine the ways in which comedy interacts with and shapes the cultural moment. Together, we will consider what makes us laugh and why through foundational theories of humor; how stand-up comedians like Patton Oswalt, Maria Bamford, and Dave Chappelle create arguments in their work; and the cultural impact of politically engaged comedy like *Saturday Night Live*, *Last Week Tonight*, and *The Daily Show*. Students will

be asked to participate in class discussions, keep a low-stakes weekly viewing/reading log, and complete three writing projects over the course of the semester. Please note: the subject matter of this course will contain adult language and themes. Students should consider their own comfortability and sensitivity with this in mind before enrolling in this course.

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**ENGL 203 Why Dystopias Appeal to Us. Instr. DuBois. 11:00 MWF.** Americans are notoriously optimistic people. To the annoyance of the rest of the world, we insist on looking on the bright side of life. Yet, we have a long-standing obsession with dystopias. From *The Hunger Games* and its spinoffs to *The Walking Dead* and *The Handmaid's Tale*, dystopia, arguably, has never been more popular in American culture. How can we explain our love for bleak worlds where nothing is as we claim to want? Underneath our cheery personas, are we truly pessimistic at heart? Do we see it as a form of catharsis, where we exorcise our negative thoughts so that we can remain positive? Or do we enjoy the story of the plucky underdog who battles against the system? Dystopian literature has always warned of possible futures, but it also has other effects. During this course, we will explore and discuss what it is that we find of value in these works and we will seek to discover what makes them so appealing. This process will include a look at the nuances of the narratives, as well as their central themes. We will also examine their cultural and historical contexts with the goal of understanding how these play important roles in creating the dystopian world. Assignments will include: three essays, low-stakes writing, quizzes, and a final exam. Required texts: Atwood, *The Handmaid's Tale*; Bradbury, *Fahrenheit 451*; Orwell, *1984*; Huxley, *Brave New World*; and Butler, *Parable of the Sower*. Additional texts will be available through blackboard.

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**ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 1:00 MWF.** *Expressions of Youth Rebellion* is a course that 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 "youth rebel" writer of their choice. Required Texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists*, Salinger, J.D. *The Catcher in the Rye*, Cleaver, Eldridge. *Soul on Ice*, Thompson, Hunter S. *Fear and Loathing in Las Vegas*, Brown, Rita Mae. *Rubyfruit Jungle*, Carroll, Jim. *The Basketball Diaries*.

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**ENGL 203 Professional Writing. Instr. McKinney. Online 01/16/18-03/09/18.** Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails,

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

**ENGL 203 Professional Writing. Instr. McKinney. Online 03/12/18-05/11/18.** Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

**ENGL 203 From Wister to Westworld: The American West in Literature and Film. Instr. Steinbach. 8:00 TR.** Focusing on film and literary representations of the American West, this course will begin by exploring how popular “Western” narratives helped (re)shape social and national lines of power in the twentieth century. We will consider how these texts reproduce, resist, and complicate political conversations about race, gender, and nationality. Some critical questions that this course may pursue: How and why might we unsettle the popular “Cowboys and Indians” image of the American West? Who is omitted or marginalized in popular literature about the American West, and what impact might that have upon social, cultural, and political concerns in the twentieth and twenty-first centuries? What role does gender play in the “domestication” of the American West? How has literature (re)negotiated nationality in terms of the foreign and the domestic? While we will end our course by looking at popular literature, television, and film about the American West, including HBO’s *Westworld* (2016), Cormac McCarthy’s *All the Pretty Horses* (1992), and Louise Erdrich’s *A Plague of Doves* (2008), we will begin by examining excerpts from nineteenth century Western dime novels and Owen Wister’s 1902 novel, *The Virginian*—which is largely considered to be the first “Western” novel. Other texts will include Willa Cather’s *Death Comes for the Archbishop* (1927), *The Searchers* (Film 1956), and Paolo Bacigalupi’s *The Windup Girl* (2009).

**ENGL 203 From Wister to Westworld: The American West in Literature and Film. Instr. Steinbach. 9:30 TR.** Focusing on film and literary representations of the American West, this course will begin by exploring how popular “Western” narratives helped (re)shape social and national lines of power in the twentieth century.

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**ENGL 203 Literature of Sports. Instr. Wedge. 10:00 MWF.** In this 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 Literature of Sports. Instr. Wedge. 12:00 MWF.** In this 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 The Meaning of Life & Death. Instr. Wood. 9:30 TR.** “What’s the meaning of life?” and “What’s the meaning of death?” are two of the most important questions an individual could ask. These two questions generate various interpretations that help shape individuals, communities, and disciplines. This course will examine the meaning of life and death through an exploration of classic and current rhetoric from Greek philosopher Aristotle to talk show host Oprah, from the musical sketch comedy film *Monty Python’s The Meaning of Life* to Justin Bieber’s fourth studio album *Purpose*. These two questions, ultimately, position us against ourselves, causing us to be self-reflective on what we believe and what we value while also having us consider the nature of cultural constructions, expectations, and norms. In this course, we will

explore different interpretations by undertaking a study of the nature of rhetoric, challenging and complicating our own understanding, and producing writings in both academic and non-academic genres on life and death. Readings for this course will cover a range of perspectives, including philosophical texts (Aristotle, *On Ethics*), journal writings (Anne Frank, *The Diary of a Young Girl*), reflections on suffering (C.S. Lewis, *A Grief Observed*), and blogs (Tumblr, “Selfies at Funerals”). Theories will range from monotheism to dualism to atheism to Darwinism to individualism to existentialism to nihilism to humanism. For further details or any questions, contact the instructor via email.

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**ENGL 205 Freshman-Sophomore Honors Proseminar: Telling Stories. Instr. D. Elliott. 3:00 MW.** When we encounter a novel, short story, or film, the first thing we usually want to know is “what’s the story about?” or “what happens?” An equally important question, however, is “who tells the story?” In some modern experimental fiction, who tells the story may even be the story. In this course we will read several nineteenth- and twentieth-century British and American novels and short stories whose authors experimented with new narrative strategies, including first-person narratives, Chinese box narratives, and unreliable narrators. By focusing directly on the conventions and narrative techniques of prose fiction, we will try to discover how we as readers make sense of what we read when we read fiction. We will also pay particular attention to the way the texts interact with the cultures from which they arose, including issues of gender, race, and class. Students will be required to write two critical papers and one creative paper, as well as in-class writing, a midterm, and a final exam. Texts will include: Charlotte Perkins Gilman, “The Yellow Wallpaper”; James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*; Wilkie Collins, *The Moonstone*; Henry James, *The Turn of the Screw*; Joseph Conrad, *Heart of Darkness*; Maxine Hong Kingston, *The Woman Warrior*; and John Barth, *Lost in the Funhouse*.

**ENGL 205 Freshman-Sophomore Honors Proseminar: Literature of Race. Instr. Fowler. 2:30 TR.** What is race? What

is whiteness? Is race an essential identity? Is it socially constructed? Is race a form of ethnicity? And what role does political struggle play in the construction of race? In “Reading Race in American Literature,” we will examine the construction of racial identity, including white identity, in the works of American white and black, fiction and non-fiction writers; and we will focus on how these writers question, critique, and counter the troubling Western notion that racial identities depend on racial exclusion. The course will be discussion-based. Course requirements will include two papers (approximately 5-6 typewritten pages); quizzes; and a midterm and take-home final exam. Required texts include: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*; Mark Twain, *Pudd’nhead Wilson*; Nella Larsen, *Passing*; William Faulkner, *Selected Short Stories*; Ralph Ellison, *Invisible Man*; John Howard Griffin, *Black Like Me*; and Toni Morrison, *Playing in the Dark* and *Beloved*.

**ENGL 205 Freshman-Sophomore Honors Proseminar: 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, race, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. In addition to literary texts, we will look at how other disciplines intersect with literature regarding these issues. There will be three critical papers, a final exam, a perception project, and assorted playful response assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*, selected essays and poetry handouts.

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**ENGL 209 Introduction to Fiction. Instr. Broussard. 9:00 MWF.** 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.

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**ENGL 209 Introduction to Fiction. Instr. Daldorph. 10:00 MWF.** In this 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 course is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smartphone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways, challenging you about some long held conception, value or belief. When you are really lucky, a work of fiction will do both. Maybe that story or novel will take on a life of its own and you will be thankful that you've met a new friend or you'll resent the company. In any case, you will have the opportunity to argue with and to praise; to analyze and to interpret; and to read, think, and write in ways academic and creative about the fiction you encounter in this class.

**ENGL 209 Introduction to Fiction. Instr. S. Johnson. 12:30 MW.** This course is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smartphone 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

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**ENGL 209 Introduction to Fiction. Instr. D. Miller. 01/16/18-03/09/18.** In this 8-week online course students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

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**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. *Course Distribution:* Daily Grade (10%); two short papers (15% each); longer essay (20%); Mid-Term Exam (20%); Final Exam (20%). *Texts:* Dept. of English, *Composition and Literature 2017-2018*; Daniel Donoghue (ed.) and Seamus Heaney (trans.), *Beowulf: A Verse Translation*; Elaine P. Maimon, Janice H. Peritz, and Kathleen Blake Yancey, *A Writer's Resource: A Handbook for Writing and Research*; Michael Meyer, *Thinking and Writing about Poetry (+ Documenting Sources in MLA Style)*.

**ENGL 210 Introduction to Poetry. Instr. Evans. 10:00 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. *Course Distribution*: Daily Grade (10%); two short papers (15% each); longer essay (20%); Mid-Term Exam (20%); Final Exam (20%). *Texts*: Dept. of English, *Composition and Literature 2017-2018*; Daniel Donoghue (ed.) and Seamus Heaney (trans.), *Beowulf: A Verse Translation*; Elaine P. Maimon, Janice H. Peritz, and Kathleen Blake Yancey, *A Writer's Resource: A Handbook for Writing and Research*; Michael Meyer, *Thinking and Writing about Poetry* (+ *Documenting Sources in MLA Style*).

**ENGL 210 Introduction to Poetry. Instr. Wuehle. 1:00 TR.** *What makes a poem a poem? What power does poetry have as a cultural, political and/or artistic force?* In this course, we will explore the origins of various poetic forms and styles throughout history in order to ask questions about the nature of poetry. We will also read essays about poetry, written by poets themselves, in addition to looking at some films, artifacts, and ephemera that inspired or informed the texts we are reading. This course will include analytic *and* creative writing assignments intended to help us deepen our understanding of poetry. Essentially, we will think about traditional, contemporary, and experimental poems in order to understand how and why poetry is vital.

**ENGL 210 Introduction to Poetry. Instr. Wuehle. 2:30 TR.** *What makes a poem a poem? What power does poetry have as a cultural, political and/or artistic force?* In this course, we will explore the origins of various poetic forms and styles throughout history in order to ask questions about the nature of poetry. We will also read essays about poetry, written by poets themselves, in addition to looking at some films, artifacts, and ephemera that inspired or informed the texts we are reading. This course will include analytic *and* creative writing assignments intended to help us deepen our understanding of poetry. Essentially, we will think about traditional, contemporary, and experimental poems in order to understand how and why poetry is vital.

**ENGL 210 Introduction to Poetry. Instr. Youngdahl. Online 01/16/18-03/19/18.** *What is poetry?* In this class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *\*about\** poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *\*makes\** the world. In this class, we'll learn about how this happens.

**ENGL 210 Introduction to Poetry. Instr. Youngdahl. Online 03/12/18-05/11/18.** *What is poetry?* In this class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *\*about\** poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *\*makes\** the world. In this class, we'll learn about how this happens.

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

**ENGL 220 Introduction to Creative Writing. Instr. Graf. 1:00 MWF.** This course will require students to craft original creative works of poetry, fiction, and non-fiction. Students will also develop an understanding of the basic elements of form and technique in regard to these three genres of writing. Experimentation is encouraged, although the goal of this course is to learn the basics of creative literary writing. We will read contemporary full-length collections of poetry, short stories, and essays. In addition to reading the works of established writers in each of these fields, students will also generate their own poems, stories, and essays while reading the works of their peers. This course will place an emphasis on discussion and constructive criticism of original creative work. Through a balance of workshop and conversation, we will develop an awareness of recent trends in literary writing and how to utilize those techniques in our own writing.

**ENGL 220 Introduction to Creative Writing. Instr. Lucero. 1:00 TR.** How does a piece of creative writing work? What does it do and how? Through in-depth reading and writing in multiple genres (poetry, fiction, creative nonfiction, playwriting, etc.), students will develop the skills for identifying, analyzing, and employing creative writing forms and techniques across various genres, audiences, and contexts. Written assignments will include creative works in multiple genres and critical works that analyze the technique and function of a wide range of creative pieces. 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 301/HUM 300 Topics in British Literature to 1800: Digital Approaches to Early Women Writers. Instr. Sperrazza. 2:30 TR.** This class focuses on women writers in England between 1550 and 1700—"Shakespeare's sisters" as Virginia Woolf later calls them. What are these women writing about? How do they engage with topics like gender, class, race, and power? How do they shape the cultures, conversations, and social spheres within which they participate? We will explore early modern women's roles in

reproductive and familial cultures (women as wives, mothers, and daughters); women's work in the home and related domestic spaces (women as midwives, healers, and needle workers); and women's engagement in the period's literary marketplace (women as poets, dramatists, and political critics). Early women's writing can still be difficult to find. Consequently, we will look to digital projects, online databases, and media adaptations for many of our texts, studying how these digital environments work to make early women's writing accessible, but always with a critical eye for how these environments shape our engagement with these historical figures and their work. Because of the fragmented and often remediated status of this archive, we will not always read writing in a traditional way, from start to finish and line-by-line with a book in our hands. Instead, we will embrace emerging digital humanities practices for reading and analyzing texts, as well as more embodied and hands-on approaches to the act of "reading."

**ENGL 306 Global Environmental Literature. Instr. Drake. 11:00 TR.** This course surveys global perspectives of environmental issues through literature. Drawing on works by authors writing in various geographical and cultural contexts, the class will examine key historical movements and events (e.g., the Enlightenment, colonialism, the Anthropocene, etc.) that animate environmental thinking today. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, post colonialism, animal studies, and other critical perspectives. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. Assignments will include three major papers, presentations, a midterm examination, and several informal reaction papers. Probable texts include: Saint Pierre, *Paul and Virginia*; Lubis, *Tiger!*; Barclay, *Melal*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Schwebelin, *Fever Dream*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

**ENGL 306 Global Environmental Literature. Instr. Weatherford. Online Lawrence/Edwards Campus 01/16/18-03/09/18.** This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literature. Coursework will draw on literature by authors in various geographical and cultural contexts, covering a broad time period to explore major historical movements and events that animate environmental literature, from the Enlightenment to the Anthropocene. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, post colonialism, animal studies, and post humanism. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. A broader goal of the course is to foster critical tools and perspectives to improve our conduct as social and ecological actors. Assignments will include three major papers, a final examination, a formal presentation, and several informal reaction papers. Texts: Saint Pierre, *Paul and Virginia*; Wallace, *The Malay Archipelago*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Bacigalupi, *The Windup Girl*; 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. Weatherford. Online Lawrence/Edwards campus 03/12/18-05/11/18.** This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literature. Coursework will draw on literature by authors in various geographical and cultural contexts, covering a broad time period to explore major historical movements and events that animate environmental literature, from the Enlightenment to the Anthropocene. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, post colonialism, animal studies, and post humanism. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. A broader goal of the course is to foster critical tools and perspectives to improve our conduct as social and ecological actors. Assignments will include three major papers, a final examination, a formal presentation, and several informal reaction papers. Texts: Saint Pierre, *Paul and Virginia*; Wallace, *The Malay Archipelago*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Bacigalupi, *The Windup Girl*; Atwood, *Oryx and Crake*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. Fischer. 9:30 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. Fischer. 1:00 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 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 320 American Literature I. Instr. Mielke 2:30 TR.** This course surveys works of American literature from Native American origin and creation stories through responses to the US Civil War and asks students to reflect on how literature contributed to the formation of cultures in what Europeans called the New World. Paying close attention to historical contexts, we will consider the variety of ways in which residents of North America, and later the United States, *used* texts: to create community, to promote settlement, to worship and proselytize, to control those in the minority (especially through the category of "race"), to establish political authority, to challenge political authority, to contemplate the beautiful, to pursue social reform, and to shape national identity. This semester, the course will have a secondary focus on the Digital Humanities, and the instructor and students will draw upon digital archives and analytic tools in their examination of texts and historical events. Graded work will include two exams, two essays, one digital project, and multiple reading quizzes. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 2nd ed., volume 1 (Bedford 2014).

**ENGL 322 American Literature II. Instr. Ngoh. 11:00 TR.** This course surveys the diversity of American literature from the end of the Civil War to the present. This period saw sweeping political, social, cultural, scientific, and religious shifts, sometimes dramatically and in short periods of time. Thus we will examine texts both on their own terms and also as they relate to a complex and shifting definition of "America." Because of the vast and varied proliferation of writing during this period, the content of this class is more suggestive than exhaustive. We will track the literary content of this period through major movements, such as Realism, Naturalism, Modernism, the Harlem Renaissance, the Black Arts Movement, and Postmodernism. We'll ask questions of both the texts and the movements and how they negotiate and imagine categories of race, class, and gender, etc. See instructor for more information.

**ENGL 327 Studies in Twentieth-Century Drama: The Comedy of Ideas – Shaw and Stoppard. Instr. R. Elliott. 11:00 MW.**

Dazzling language, a commitment to ideas, and an irresistible comic spirit unite George Bernard Shaw and Tom Stoppard, two of the twentieth-and twenty-first-century's most brilliant and prolific playwrights. In this course, we will read several full-length plays by each of these dramatists, as well as an occasional one-act. We may also take a quick look at work written for other media (radio, television, and film). Probable readings include Shaw's *Caesar and Cleopatra*, *Man and Superman*, *Major Barbara*, and *Pygmalion*; Stoppard's *Rosencrantz and Guildenstern are Dead*, *The Real Thing*, *Arcadia*, and *Rock 'N' Roll*. Shaw is enjoying a resurgence of interest during these centennial years of World War I, since he was such a powerful artistic and activist voice in the years before, during, and after that landmark conflict. In 2015, Stoppard, now generally considered the greatest living playwright in English, premiered a new play, *The Hard Problem*, his first in eight years, and very possibly his last. The body of work, not to mention the legacy of these two British theatre giants -- the modern comedy of ideas -- continues to grow. It seems a propitious time to explore their vibrant contribution to dramatic literature. Assignments will include two essays of moderate length and a creative project. There will be a final examination.

**ENGL 328/FMS 302 Literature and Film: Bridging Borders – Latin American Immigration in Literature and Film. Instr. Caminero-Santangelo and Falicov. TR 11:00.** This course will examine literature and film representing immigration from Latin America to the US. We will read and view a mixture of fiction and non-fiction, documentaries and dramas, as a lens into the diversity of experiences of immigration: from different countries, for different circumstances, in different periods, by youth, adults, and families, as well as the experiences of living as immigrants in the US. Topics will draw from the following: reasons for immigrating and "those who stayed"; growing up in the US as part of the "one and a half generation"; families divided by immigration or deportation; dangerous border crossings; undocumented immigrants in the US; DREAMers and DACA; circular migration patterns; and returns home. Films might include *El Norte*, *Born in East L.A.*, *The Golden Dream*, *Under the Same Moon*, and *A Better Life*; literature might include *How the Garcia Girls Lost Their Accents*, *Dreaming in Cuban*, *The Devil's Highway*, *The Distance Between Us*, and *In the Country We Love*. This class will be team taught by Marta Caminero-Santangelo from the English Department and Tamara Falicov from Film and Media Studies; class sessions will alternate between discussions of film and discussions of literature. Class includes a service learning component in which students will help to produce a digital media storytelling project.

**English 330 Literary History II. Inst. Patterson. Online 01/16/18-03/09/18.** Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

**English 330 Literary History II. Inst. Patterson. Online 03/12/18-05/11/18.** Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and



historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

**ENGL 332 Shakespeare. Instr. Evans. Online 01/16/18-03/09/18.**

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. 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*.

**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 340. Topics in U.S. Ethnic Literature: Instr. Warrior. 11:00 TR.**

**ENGL 341. American Literature of Social Justice. Instr. Fuller.**

**1:00 TR.** This class will examine American literature—fiction, drama, autobiography, and narrative journalism—that has addressed situations of political and economic oppression or repression with the potential function of enlisting readers’ sympathies in a project of social justice. An underlying supposition is that literature sometimes has the power to shape those frameworks we use to approach the world, including our attitudes toward race, class, and gender. Our reading will span 160 years, and will include Stowe’s *Uncle Tom’s Cabin*, Chestnut’s *The Marrow of Tradition*, Chopin’s *The Awakening*, Kushner’s *Angels in America*, Erdrich’s *The Roundhouse*, and Boo’s *Behind the Beautiful Forevers*. Among the issues addressed in the course will be the ability of literature to represent oppressed voices and to build connections with an assumed audience. Our primary goal is to develop a basic understanding of some of the central issues and themes in literature that treat themes of social justice and human and civil rights.

**ENGL 351 Fiction Writing I. Instr. Daldorph. Edwards**

**Campus 4:10 M.** We’ll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshoping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. Meets with ENGL 551.

**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 workshoping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

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

**ENGL 351 Fiction Writing I. Instr. K Johnson. 3:00 MW.**

This course will introduce students to the elements of fiction writing, with a focus on the basics of popular short fiction. Classes will cover a wide range of subjects including plotting and story structure; character, dialogue and voice; micro writing; the revision and critiquing process; idea generation; popular fiction genres and genre requirements; and publishing and publication requirements. Students will be expected to write and revise fragments and complete short stories for the class, and to read and critique other students’ fiction.

**ENGL 351 Fiction Writing I. Instr. Lorenz. 2:30 TR.**

This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshoping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

**ENGL 352 Poetry Writing I. Instr. Kaminski. 12:30 MW.**

This workshop will focus on the production of poetry. We will explore poetic form and technique, using a variety of methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. We will question convention, unlearn inherited habits and explore new possibilities. Contemporary poetry and other course readings will serve as guides for our writing and will help to inform our own ongoing discussion of poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. There will be some brief critical responses to readings. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. At the end of the semester, you will turn in a chapbook of your own work as a final project.

**ENGL 352. Poetry Writing I. Instr. Snyder. 1:00 TR.** “A writer is a reader moved to emulation” (Saul Bellow). In this class we will read classic and contemporary poetry, and we will move ourselves toward the emulation and creation of new works. A significant portion of this class will be centered on your willingness to give thoughtful and sincere feedback to your peers, and to engage not only with your own writing, but the writing in the world around you. By the end of the class you will have created a portfolio of a dozen poems, led a discussion on a poem from our text, written critiques of your classmates, and completed a short essay on craft. You will also be expected to reflect on your own development as a writer as the semester moves along. Text: *Best American Poetry 2017* ed. Natasha Tretheway, handouts, online journals.

**ENGL 352. Poetry Writing I. Instr. Warren. 9:30 TR.** Poetry workshops require two major elements: reading and writing. Developing your writing skills also requires developing your analytical reading skills. In this workshop, you’ll immerse yourself in your own poetry, your peers’ poetry, and published poetry. Every week, you’ll turn in one poem, some of which we’ll discuss in class within a workshop environment. In this course, you’ll write poetry to share with others because the written word—when composed for future publication—is meant to make other people feel something. The goals for this course are as follows: to learn to be a wordsmith, crafting language to hold surface meaning while also telling a deeper story; to improve your ability to talk about others’ writing in an insightful and meaningful way; to give and receive critique gracefully; and to revise your own writing. Your grade will be based on your communication with others in the course, your adeptness at turning in required work on time, and your willingness to revise your own writing for a final portfolio. Texts: Mark Strand and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*.

**ENGL 355 Nonfiction Writing I: Workshop in the Essay. Instr. Crawford-Parker. 12:30 MW.** When you hear the term “essay,” what do you think of? School assignments? Five paragraphs? Exams? In this class, we will examine and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and themselves. Our emphasis will be on the art and craft of the essay. We will read many essays to get a better handle on this often-slippery form. We will spend some time sharpening our sentence style. And we will write essays and read each other’s work. The class will employ a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from everyone else in the class. The workshop format of the course demands a high level of student participation, both in degree and quality. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course. Texts: Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011., Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1997., Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010., Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

**ENGL 355 Nonfiction Writing I. Instr. Luce. Edwards Campus 7:10 R.** 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 355 Nonfiction Writing I. Instr. Torres-Maksimowicz. 1:00 TR.** This introductory course will serve as a survey of the various types of nonfiction writing. From memoir to food writing to the travel essay, students will immerse themselves in learning the importance of the fine line between fiction and nonfiction (a hotly debated topic), creativity, craft, and voice in nonfiction. Requirements include writing in one or more of the following nonfiction genre subtypes: the personal essay, the lyric essay, the memoir, humor writing, nature writing, travel writing, or nonfiction essay that defies traditional form (ex. Anthony Farrington’s *Kissing*). While we will read examples of all of these types of writing from a wide variety of authors, the bulk of our work will happen in workshop format, with students examining, critiquing, and responding to their own work and that of their classmates. Students will learn how to discuss essays, respond better to what they’re reading, and to revise their own work. A willingness to write, offer and receive feedback, and read some immensely entertaining stories and books is a must for this course. Potential required texts: *Keeping it Real*, ed. by Lee Gutkind; *Family Trouble*, by Joy Castro; *Touchstone Anthology of Contemporary Creative Nonfiction*, eds. Lex Williford and Michael Martone, and other selected texts.

**ENGL 360 Topics in Writing: Weird Texts. Instr. Harrington. TR 11:00.** This course will examine texts that upset our expectations of writing: of what an essay should be, what a poem should be, what drama should sound like, how narrative fiction should read. What advantages or disadvantages does an author face, in following or defying convention? How does one develop a reading strategy for a work that does not fit itself into conventions of a genre (or combines conventions of several)? I anticipate ordering *The Next American Essay*, ed. John D’Agata; *BAX: Best Experimental Writing 2015*, ed. Douglas Kearney; *Tender Buttons*, by Gertrude Stein; *Dictee*, by Theresa Hak Kyung Cha; *Don’t Let Me Be Lonely*, by Claudia Rankine; *NOX*, by Anne Carson; plus a couple of books published in the last year or so and assorted PDFs and web-based readings/listenings/viewings. Assignments will include (1.) a 7-10 pp. paper (traditional academic essay) about the textual form of one or more of the works that we read; (2.) a response to one of the reading assignments that can take a less traditional form; (3.) a presentation; (4.) weekly quizzes; (5.) a take-home final.

**ENGL 360 Public Spaces/Personal Writing. Instr. S. Murphy. Edwards Campus 4:10 R.** How do writers respond to profound, sometimes tumultuous social and political change? How do we navigate, ponder, and critique the relationships between our public experiences and our private selves? In this advanced writing course, we will read, write, critique and revise nonfiction pieces in various

genres, exploring the boundaries between personal experiences and public concerns. We will examine the rhetorical objectives and strategies in our writing as we address personal and political issues and audiences. Additionally, we will consider the works of multiple writers who describe, challenge, and bear personal witness to profound social and political change. Readings include selections from such writers as Joan Didion, Elie Weisel, James Baldwin, Maya Angelou, Chimamanda Ngozi Adichie, Jonathan Kozol, Jamaica Kincaid, and others. Writing assignments include a reading response journal, in-class writings, and three major essays.

**ENGL 362 Technical Writing. Instr. R. Brown. Online Lawrence/Edwards 01/16/18–03/09/18.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

**ENGL 362 Technical Writing. Instr. R. Brown. Online Lawrence/Edwards 03/12/18–05/11/18.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

**ENGL 380 Introduction to Rhetoric and Composition. Instr. Reiff. 3:00 MW.** What do we know about writing and about what motivates, inspires, and influences successful writers? Is it possible to define and describe individuals' writing processes? How is writing connected to thinking? To self-expression? How is writing shaped by the situations and contexts in which writers communicate? By new media and new technologies? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and

will survey the key issues, themes, debates, and trends that inform the field of writing studies. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of academic settings. There will be three major units and projects in the course. The first unit will focus on examination of your own processes as writers or histories as writers, culminating in an auto ethnography or literacy autobiography that analyzes home, school, and other social/cultural influences on writing. In the second unit, you will analyze writing within particular contexts, drawing on various rhetorical methods (traditional rhetorical analysis, media/framing analysis, ideographic analysis, or visual-spatial analysis). Lastly, for the final unit/project, you will select and research an issue related to writing and will situate this writing issue, problem, or debate within the larger conversation within the field of Rhetoric and Composition; components of this final project will include an annotated bibliography, a proposal, and a presentation. There are two required texts: *Writing about Writing*, 3rd edition (Wardle and Downs) and *Rhetoric* (Aristotle), Dover Thrift Edition. There will also be online readings on Blackboard and an online text (*Bibliographic Research in Composition Studies*, Vicki Byard).

**ENGL 385 The Development of Modern English. Instr. Grund. 11:00 MW.** *Ain't. Bromance. AYSOS. Y'all. Meggings.* Are these "acceptable" English words? Where do they come from? Why do some people dislike them so much? These are some of the questions that we will explore as we look at the remarkable story of the English language. We will look at how historical events have changed the English language, and how issues of social status, identity, and ideology have driven the directions that English has taken. We will also discuss how knowing about language history helps us understand why we use language the way we do for various social purposes (to include or exclude, to connect with others, etc.). At the end of the course, I hope you will see how your own language has been shaped by different groups of people and forces over several centuries, and how you yourself contribute to the continuing change of the English language. There will be two tests and a number of assignments. Required text: Laurel J. Brinton and Leslie K. Arnovick. 2017. *The English Language: A Linguistic History*. 3rd ed. Oxford: Oxford University Press.

**ENGL 400/LA&S 400 Teaching and Tutoring Writing. Instr. Hyslop. Hybrid.** Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. ENGL 400 is a blended course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning offered by KU's Center for Civic and Social Responsibility.

**ENGL 479 Literature of Baseball. Instr. Wedge. Edwards Campus 7:10 W.** This course will examine works of baseball literature in several genres, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of baseball literature to film, and so on. We will read several baseball novels, a play, non-fiction works, and we will watch several film adaptations of these

works. 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*; Greenberg, *The Celebrant*; Malamud, *The Natural*; Harris, *Bang the Drum Slowly*; Ritter, *The Glory of Their Times*; Lewis, *Money Ball*; Wilson, *Fences*; Coover, *The Universal Baseball Association, J. Henry Waugh, Prop.*

**ENGL 507/690/HUM 510. Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00-6:30 R.** Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this interdisciplinary course we read and discuss nonfiction and science fiction to explore the past, present, and possible future effects of science and technology on society, and how such change shapes us. The only thing certain about our future is that it will be different than today! Led by experimental particle physicist Philip Baringer and science-fiction author Chris McKitterick. Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and participate in a group presentation. Everyone leads at least two discussions. Syllabus and more details on the SF Center website: <http://www.sfcenter.ku.edu/courses.htm>

**ENGL 508 Contemporary Literary Theory. Instr. Fowler. 11:00 TR.** 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 534. Major Authors: Herman Melville and Ralph Ellison. Instr. Fuller. 2:30 TR.** In this course, we will intensively read two of America's most ambitious novelists, Herman Melville and Ralph Ellison, paying special attention to *Moby-Dick* and *Invisible Man* but also examining a number of other works, including Melville's *Benito Cereno* and *Billy-Budd* as well as most of Ellison's superb essays on American culture, race, and literature. We will familiarize ourselves with some of the more important theories and criticism inspired by the two authors, and ultimately come to think about Melville's invisible men and Ellison's concern about the meaning of whiteness.

**ENGL 551 Fiction Writing II. Instr. Daldorph. Edwards Campus 4:10 M.** 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 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. 12:30 MW.** 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 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. 7:00 PM 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 552 Poetry Writing II. Instr. Kaminski. 3:00 MW.** This workshop will be focused on student writing and will consider assigned readings as guides to possibility. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. We will have class visits from visiting poets. We will make chapbooks as a way of collecting our work. 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: Workshop in the Essay. Instr. Crawford-Parker. 3:00 MW.** English 555 is a creative writing workshop focused on continuing students' development as essayists to expand their ability in the genre's myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read outside to understand better some of the potential, possibilities, and pitfalls of the essay form.

Students write three essays and contribute regular critiques of one another's work. One essay is then revisited at semester's end as part of a larger revision project. Students are required to take part in a group reading of their own work and do several shorter presentations. The workshop format of the course demands a high level of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists. Texts:

Carl H. Klaus. *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*, Priscilla Long. *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*, Marcia Aldrich, Editor. *Waveform: Twenty-First-Century Essays by Women*, Margot Singer & Nicole Walker, editors. *Bending Genre: Essays on Creative Nonfiction*, Claudia Rankine. *Citizen: An American Lyric*. Lina Maria Ferreira Cabeza-Vanegas. *Don't Come Back*, Albert Goldbarth. *Adventures of Form and Content: Essays*.

**ENGL 555 Nonfiction Writing I. Instr. Luce. Edwards Campus**

**7:10 R.** 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 580 Environmental Rhetorics. Instr. Drake. 9:30 TR.**

This course provides an introduction to contemporary environmental issues, while analyzing 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. Coursework will include several short essays, quizzes, presentations, and a final research project. All texts will be posted on the course Blackboard site.

**ENGL 590 Studies in: Introduction to Digital Humanities. Instr.**

**Thorat. 3:00 MW.** This course introduces students to research possibilities and ongoing debates in the field of Digital Humanities. Students will examine how digital technologies and methodologies can enhance or suggest new modes of Humanities research. The course focuses on core topics in the field, including text analysis, data visualization, digital mapping, archiving, and (digital) cultural studies. We will take a hands-on and critical approach to investigating the affordances and limitations of different digital methodologies. Course assignments will consist of blog posts and

mini projects conducted throughout the term. At the end of the term, students will develop a proposal for a digital project that productively brings digital methodologies to bear on a research inquiry related to the student's discipline. No prior technical skills are expected. Students are only expected to bring a willingness to experiment and engage with digital tools.

**ENGL 590 Studies in: Multicultural Literature for Children.**

**Instr. Anatol. 2:30 TR.** In 1973, historian Robert Hine stated: "What society wants its children to know reveals what that society wants itself to be." Children's and young adult literature, therefore, becomes a ripe site for exploration of not only how we view young people and think they can understand, learn, and enjoy, but also of how we envision ourselves as a part of a larger community, nation, and world. This world is a multicultural one, so in this class, we will investigate some mainstream and widely popular narratives featuring characters from diverse backgrounds and cultures, and then how writers from these cultures have employed children's literature to question the realities established by hegemonic social and political structures that typically erase the experiences of subjects who do not conform. We will primarily interrogate texts that address racial, ethnic, and cultural diversity, but will also consider sexual orientation, gender expression, and physical and mental disability. Texts may include films such as Disney's *Pocahontas*, *Mulan*, *The Princess and the Frog*, and *Finding Nemo*; picture books like *And Tango Makes Three* and *Heather Has Two Mommies*; novels such as Julia Alvarez's *Return to Sender*, Christopher Paul Curtis's *Bud, Not Buddy*, John Green + David Levithan's *Will Grayson, Will Grayson*, Cynthia Kadohata's *Kira, Kira*, Scott O'Dell's *The Island of the Blue Dolphins*, Nnedi Okorafor's *Akata Witch*, Pam Muñoz Ryan's *Esperanza Rising*, and Jacqueline Woodson's *From the Notebooks of Melanin Sun*; and scholarly articles and historical materials to enhance our understanding of the primary sources. Course Requirements: weekly response papers (1-2 pp each), one longer research paper (10-15 pp), oral presentation.

**ENGL 598 Honors Proseminar: Language and Style. Instr.**

**Grund. 12:30 MW.** When we talk about a writer's style, or the style of a text or genre, what exactly do we mean? How do we identify, define, and analyze the elements that make up a style? What is it that makes us think that one style is "better" than another style? This is what we will explore in this course. The focus will be on providing you with a number of frameworks and theories from English language studies that can be used to discuss and analyze linguistic choices and strategies; in other words, we will take apart the language of a text or writer in order to understand how it has been put together. We will cover a broad range of issues, quantitative (e.g., why does this text have so many adjectives?) as well as qualitative (e.g., why is this information given in direct speech instead of indirect speech?). Texts from a number of different genres and periods will feature in our discussions, and we will employ computer software that will help us describe and analyze a style. There will be a number of short papers where you get the opportunity to apply the methods and theories discussed in the course. These will also give you practice for a larger research project on a writer, text, genre, or feature of your own choice. I hope you will come away with an enhanced understanding of how writers make sophisticated use of various linguistic strategies for a number of different purposes and with a number of different effects. Required texts: Short, Mick. 1996. *Exploring the Language of*



*Poems, Plays, and Prose*; Jeffries, Lesley, and Dan McIntyre. 2010. *Stylistics*.

**ENGL 598 Victorian Literature and Human Evolution. Instr. Neill. 1:00 TR.** Not only Darwin's theory of natural selection, but a whole spectrum of evolutionist ideas impacted the social and imaginative lives of Victorians. Evolution changed the relationship of humans to God as well as humans to other animals. Evolution provided a justification for empire and for the subjugation of colonized peoples. Evolution insisted upon the power of heredity and environment to determine individual fate. And evolution invoked both the horrifying possibility of degeneration and the dream of transforming human nature for the better. Within this cluster of hopes, fears and fantasies, literature was as important a player as science in shaping evolutionary theory and imagining the relationship of the present to the deep past and the future. Indeed, in its founding century, evolutionism is perhaps the single most powerful intellectual theme uniting science and literature. This course will explore that collaboration as we read, discuss and write about texts that endeavor to reimagine human nature in the light of a vast history in which it is neither a stable entity nor a central actor. Texts will include Thomas Hardy's *Tess of the D'Urbervilles*, Robert Louis Stevenson's *Strange Case of Dr. Jeckyll and Mr. Hyde*, Charles Kingsley's *The Water Babies*, H.G. Wells's *The Island of Dr. Moreau*, Edwin Abbott's *Flatland*, and extracts from works by Darwin and others.

## SPRING 2018 GRADUATE COURSES

**ENGL 655 Victorian & Neo-Victorian Literature. Instr. D. Elliott. 12:30 MW.** This is a course for people who like to curl up with a long Victorian novel—or experiment with a modern writer they may not have encountered before. Strange as it may seem to some modern readers, Victorian novels remain so popular that authors are continuing to write new ones, many of them based in some way on the old ones, but always with a twist—a modern twist. Whether it’s the addition of sex, violence, seeming perversion or fantastic machines, the Neo-Victorian novel manages to comment both on the heritage of the 19<sup>th</sup>-century and on the conventions of the present. In this course, we will read some Victorian novels and their twenty-and twenty-first century descendants, ranging from mysteries to steampunk to graphic novels. Appropriate for both undergraduate (don’t be scared by the 600-number—it will be like a 500-level class) and graduate students (who should expect to do a little more work). Readings will be chosen from the following: Charles Dickens, *Oliver Twist* and *Great Expectations*, Wilkie Collins’s *The Woman in White* from the nineteenth century; Sarah Waters, *Fingersmith*, James Wilson, *The Dark Clue*, Peter Carey, *Jack Maggs*, William Gibson and Bruce Sterling, *The Difference Engine*, and Alan Moore and Kevin O’Neill, *The League of Extraordinary Gentlemen* (Vol. 1) from the late twentieth- and early twenty-first. Students will write a short paper based on close reading and a longer research paper based on both critical and primary source documents, as well as shorter writings along the way.

**ENG 674 South African Fiction, Politics, and Culture. Instr. Santangelo. 11:00 TR.** This course introduces students to South African fiction from the beginning of apartheid (1948) to the present, as well as to critical theoretical issues concerning language, literature, literacy, race, ethnicity, and power generated by the country’s often violent history. Towards these goals, we will read and explore the relationships among novels, short stories, theoretical and critical essays, and political manifestoes. We will also be drawing on a short, excellent history of South Africa which will help us better understand the historical trajectory leading up to 1948 as well as the apartheid era itself. During reading and discussion, students may well find interesting parallels with American history and literature. The final project will enable students to develop and articulate their own perspective on one of the issues we have explored in the class using one or more literary texts. Texts: J.M. Coetzee *Disgrace*, Nadine Gordimer *July’s People*, Antje Krog *Country of My Skull*, Zakes Mda *Heart of Redness*, Phaswane Mpe *Welcome to Our Hillbrow*, Alan Paton *Cry, The Beloved Country*, Robert Ross *A Concise History of South Africa*, Zoe Wicomb *You Can’t Get Lost in Cape Town*.

**ENGL 690. Topic: Ecocritical Digital Humanities. Instr. Fitzgerald. 12:30 MW.**

**ENGL 507/690/HUM 510. Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00-6:30 R.** Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this interdisciplinary course we read and discuss nonfiction and science fiction to explore the past, present, and possible future effects of science and technology on society, and how such change shapes us. The only thing certain about our future is that it will be different than today! Led by experimental particle

physicist Philip Baringer and science-fiction author Chris McKitterick. Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and participate in a group presentation. Everyone leads at least two discussions. Syllabus and more details on the SF Center website: <http://www.sfcenter.ku.edu/courses.htm>

**ENGL 709. Critical Theory: Problems and Principles: Judgment and the Human. Instr. Outka. 1:00-3:30 R.** In 1950, Alan Turing published “Computing Machinery and Intelligence,” probably the most widely influential essay in the history of computer science. In it he described what has become known as the “Turing Test” for determining if a machine has achieved artificial intelligence by successfully imitating human conversation in the judgment of someone who cannot see who, or what, he or she is talking with. While no computer has yet passed the test, the standard has become widely accepted in popular culture as marking a disjunctive break separating an old tech analogue humanism and a digital posthuman future, a moment that brings a set of radically new problems and possibilities. The Turing test is arguably the primal scene of the posthuman. This course will take up the often repressed political and cultural history that in fact underlies the pervasive contemporary insistence on the posthuman as a technologically marked break from the human past. It will do so through an examination of a range of similar tableaux of judgement from the nineteenth to the twenty-first century in which a figure whose humanity is unquestioned determines the status of another figure, including, but not limited to, monsters, enslaved people, addicts, geniuses, and those marked as sexually deviant. Students will read widely in theories of posthumanism as well as in race, gender, and queer critique, and will use that work to engage a range of primary texts, from Mary Shelley’s *Frankenstein* to Ridley Scott’s *Blade Runner*.

**ENGL 753. Writers Workshop: Screenwriting and Web Series. Instr. Canady. 7:00-9:30 T.** An intensive course in the creation and development of scripts for screens big and small. Beginning with Aristotle’s *Poetics* and Robert McKee’s *Story*, we will work through and analyze the roots of basic dramatic structure for visual storytelling media. Over the course of the semester, students will develop a short film script as well as the opening episodes and a season plan for a web series. As with any workshop, students will also be expected to engage in craft analysis of a variety of works in the genre, including *The Women*, *Moonlight*, *I Don’t Want to Go Back Alone*, *Anyone but Me*, *The Misadventures of Awkward Black Girl*, and others. Utilizing a workshop model, students will craft scripts, critique the work of peers, and meet regularly with the instructor for further development. May be repeated for credit. LEC

**ENGL 756 Forms: Post-Poetry Poetics. Instr. Harrington. W 7-9:30 PM.** A lot of different kinds of writing seem to “count” as poetry these days, from traditional verse forms to experimental forms that combine conventions of several genres at once. How did we arrive at this state of affairs? And what’s a “poet” to do? We’ll try to address these questions in several ways: through a short course in poetics and genre theory; through reading and discussing various recent texts that stretch or defy generic definitions; and by creating texts that are informed by these readings. I anticipate ordering *Modern Genre Theory*, ed. David Duff; *The Next American Essay*, ed. John D’Agata; *BAX: Best Experimental Writing 2015*, ed. Douglas Kearney; plus several single-author books written within the last two years (suggestions welcomed). There will also be a fair

number of PDFs, web-based readings, and such. Requirements: A 15-20 page paper on poetics or genre theory; a substantial creative work; a presentation; regular attendance and active participation. All of the above is as of this writing (10/1/17) – I want to consult with members of the class to tailor it to their needs and goals, before settling upon a final form.

**ENGL 756. Forms: The Contemporary Novel. Instr. Moriarty. 11:00 MW.** In this course, designed for students in the graduate creative writing program, we'll read several novels that have enjoyed critical and/or commercial success and analyze what made them successful. There won't be much literary theory in this class; rather, we'll read these novels as novelists, paying attention to their structures, narrative devices, and story arcs with the hope that we can use some of them in our own work. We'll look at what each author accomplishes in the first chapter, and what techniques he or she uses to keep the reader engaged and intrigued for several hundred pages. We'll take novel-writing axioms (e.g. "The protagonist has to want something, and want it badly.") and see if they hold up against real novels. Students will make detailed, analytical outlines of each novel, and each student will give several presentations over the course of the semester.

**ENGL 780 Composition Studies. Instr. Devitt. 11:0 TR.** Whether called rhetoric and composition, writing studies, or composition, the discipline of composition studies theorizes and investigates writing and composing, in all its manifestations and variations. What do people compose? How? Why? How does writing situate people within institutions, societies and cultures, communities? How do different media—print, digital, social, visual—influence the way people compose and what they expect from texts? Where does the composition course requirement come from, and where is the teaching of writing heading? Scholarship in composition studies considers all these questions and more. Those who have taken English 801 during their first semester of teaching have read some theory and scholarship on the teaching of writing, which is one area of composition studies, but there is philosophy, rhetoric, cultural studies, and more behind the field as well. This course will survey the history of composition—both its study and teaching—major theoretical perspectives on writing, research methods used in the discipline, and current issues and controversies about writing and the teaching of writing. What do you want to explore? If it has to do with writing, this course will include your interests. Assignments will include regular reading and informal writing, a presentation, and research into a topic of the student's choosing.

**ENGL 800. Methods, Theory, and Professionalism. Instr. Rowland. 1:00-3:30 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 802 Practicum in the Teaching of College English. Instr. Lancaster. 3:00 W.** The practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience, emphasizing designing sequences of assignments, teaching research, analysis and synthesis, and helping students inquire into academic topics. I want to create a collaborative classroom where you all can work together and share your ideas with the hope that you will continue to develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a week, for one hour. In class we will discuss pedagogical topics related to your teaching of 102 and have workshops in which you will collaboratively create individual units and assignments. You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. One is based on peer class visits and one consists of determining how you would revise the paper assignments for the next time you teach. You will have four conferences with me: a group conference during the week before the semester starts about your course plans, and individual conferences: one over my visit to your class, one over my review of your grading, and one about the assignments you created in the course.

**ENGL 904 Seminar in Composition Theory: Under Construction: Making and Mattering in Composition. Instr. Farmer. 9:30 TR.** Since the appearance of multimodal pedagogies, composition has found itself having to understand what writing means in our present moment, especially how, and in what ways, new technologies have altered our usual approaches to the teaching of writing. While the traditional theme (or "paper") is still assigned, it is often taught alongside videos, Power Point demonstrations, comics and zines, Public Service Announcements (PSAs), posters and brochures, photo essays, podcasts, handmade things, and even live performances. This expanded range of possible texts has meant that writing instructors have now had to become acquainted with new tools, new pedagogies, and new rhetorics. It has also meant that compositionists have had to attend to aesthetic concerns and their place within writing pedagogies. One of the consequences of these changes has been an emergent interest in writing as making, making as writing. Composition scholars and teachers have now begun to pay attention to various forms of making—craft (Prins, Johnson), bricolage (Edwards, Farmer), assemblage (Hawk, Preston), DIY (Luther), remix (Palmeri, Banks), hacking (Porter, Brown, Rice), tinkering (Koupf), and so on. Additionally, many compositionists have now become involved in the Maker Movement (Shivers-McNair), and have also begun to imagine the writing classroom itself as a maker space. In our attempt to understand this movement, we will co-ordinate with two Makerspaces—one in Lawrence, and possibly one in Kansas City (Hammerspace) for class members attending the 2018 CCCC in Kansas City in March. We will also have local makers address our class. This seminar is meant to examine these trends, both from a critical perspective and a creative one, with an eye turned toward future possibilities for writing instruction and scholarship. Required texts will be announced.

**ENGL 915 Seminar in Medieval Literature. Medieval Myths and Fantasies. Instr. Schieberle 11:00 TR.** Some of the most popular and enduring contemporary mythological figures and fantasy works have their roots in medieval literature – King Arthur and Robin Hood, *Lord of the Rings* and *Game of Thrones*. This seminar traces the styles, techniques, and modes that medieval

writers used to infuse their works with mythological and fantastic qualities – such as mystical visions, prophecies, magic, faeries, and other supernatural elements. Texts may include *Beowulf*, *Sir Gawain and the Green Knight* and *Pearl*, *Sir Orfeo*, *Le Morte D'Arthur*, medieval adaptations of classical mythology, and selected Robin Hood narratives and visionary texts. At the same time, the course will introduce students more generally to the study of medieval literature and languages (most works will be taught in Modern English facing-page editions, which provide both the original and an accessible translation). No prior expertise with medieval materials is assumed.

Each of the course texts imagines a world of possibilities and limitations, and we will explore how those possibilities or limitations are shaped by the constraints of reality or the freedom of fantasy. Put another way, we will be concerned with how various elements of fantasy allow authors to work through real-world problems, imagined solutions, and ideals they could not explore in other genres. Topics to be investigated to address the driving questions of the course include the nature of history and its relationship to literature; the multicultural and progressive perspectives embraced by some medieval English writers; the roles of monsters, magic, and the divine; and the influence of Fortune and destiny versus human responsibility. We will also explore how current theoretical perspectives can enrich medieval studies – and the second half of the course will be largely determined by students' interests and fields of study.

Students will have the option to focus their final research projects on medieval topics or explore how medieval texts and genres inform more modern conceptions of myth, fantasy, or even dystopian futuristic novels (it's true: Lidia Yuknavitch's 2017 *Book of Joan*, set in a post-Earth, post-gender space station is loosely based on the life and works of Christine de Pizan and Joan of Arc). Assignments will include one presentation, 3-4 response papers, and a major researched essay or creative project.