

## English Course Descriptions, Spring 2023

Last updated 10/25/2022

### Undergraduate Courses:

#### ENGL 101: COMPOSITION

*See Schedule of Classes*

#### ENGL 102: CRITICAL READING AND WRITING

*See Schedule of Classes*

#### ENGL 105: HONORS INTRODUCTION TO ENGLISH

- With Paul Outka  
53570 | MW 12:30 - 1:45 PM | Wescoe 4051 – Lawrence  
This course will provide the opportunity to read extensively in the work of two of America's most significant poets. We'll read most of Whitman's poetry, all of Dickinson's, and a substantial selection of both writers' prose as well. Discussion will alternate authors to encourage intertextual connections between two artists at once sharply different stylistically and culturally, and yet profoundly linked by (among many other things) their queer sexuality, the textuality of gendered embodiment, the creation and politics of authoritative voice, and an engagement with the wider culture.
- With Sonya Lancaster  
47929 | TuTh 2:30 - 3:45 PM | Wescoe 4020 – Lawrence

#### ENGL 203: TOPICS IN READING AND WRITING

- With Abby Breyer: **BookTok and 21st Century Reading** (2 sections)  
56061 | TuTh 11:00 - 12:15 PM | Wescoe 4023 – Lawrence  
56062 | TuTh 1:00 - 2:15 PM | Wescoe 4021 – Lawrence  
Since the rise of the modern novel, casual readers and literature scholars alike have debated when, where, why, and what people should be reading. This course asks students to consider these conversations in the context of the digital age, specifically looking at how book lovers use digital literary spaces. The course as a whole will draw on theories related to literature, affect, fan studies, and post-criticism to give students a scholarly foundation regarding reading in the 21st century. It will also ask students to examine public digital spaces like BookTok, GoodReads, and fanfiction sites like AO3, and read some of the most popular novels featured on these sites. Finally, students will practice reflecting and responding to these conversations in multimodal genres for both formal and informal audiences through 3 essays and a final project. By the end of the

course, students will have a new understanding of what it means to read a book, what it means to love a book, and how digital spaces can change both.

- With Randall Fuller: ***The Art of the Podcast***

43470 | TuTh 1:00 - 2:15 PM | Wescoe 4023 – Lawrence

The podcast is less than twenty years old, but it has already become one of the leading purveyors of narrative and information in the new millennium. In this class, we will consume, study, discuss, write about, and ultimately produce our own podcasts. Series will include *Serial*, *S-Town*, *60 Songs that Explain the 90s*, and others.

- With Jasmine Holthaus: ***Intro to Science Fiction*** (2 sections)

56063 | MW 11:00 - 12:15 PM | Summerfield 407 – Lawrence

56064 | MW 12:30 - 1:45 PM | Summerfield 407 – Lawrence

Study of science fiction and current social issues. Students will analyze, explore, and find solutions for current and future social problems using science fiction as a guide and ask the questions: What is significant about science fiction? What are the literary and rhetorical elements of science fiction that makes the genre more than just “popular fiction”? Texts will include short stories by authors such as Isaac Asimov, Ray Bradbury, Ursula LeGuin, Octavia Butler, Ted Chiang, and Misha Nogha. Students will also have the opportunity to analyze science fiction films/TV, including *Black Mirror* and the film *Donnie Darko*.

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

56068 | TuTh 11:00 - 12:15 PM | Wescoe 4050 – Lawrence

In this interdisciplinary course we will examine the rich tradition of protest literature (which we will define broadly as everything from early treatises from the American Revolution to contemporary hip hop lyrics and YouTube/TikTok videos of spoken word poetry), focusing on the production and consumption of dissent as a site from which to critique prevailing power structures and ideologies, and as a place from which to call for social change. We will operate under the assumption that, like Baldwin, most protest writers write from a place of love for their country/nation and are driven by their dreams of a better world.

Though we will read a few of the defining/well-known authors of protest literature (cool, old, white guys), we will also focus a good deal of our time on writers whose personal identities have worked to marginalize them socially and politically. By examining the ways in which each work assaults the status quo of an often inhumane and brutal society, we will trace a tradition of protest literature that runs parallel to and challenges hegemonic discourse in an effort to identify how authors have channeled their anger at injustice into rhetorical and discursive love.

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

48018 | By Appt (8-week) Jan 17-Mar 10 | Online

48035 | By Appt (8-week) Mar 20-May 12 | Online

In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (50%), and a comprehensive Final (20%). Homework (30%) includes group work and short writing assignments. Class participation is also of considerable importance.

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

### ENGL 205: FRESHMAN-SOPHOMORE HONORS PROSEMINAR

- With Mary Klayder: ***Ways of Seeing***

53571 | MWF 10:00 - 10:50 AM | Wescoe 4020 – Lawrence

The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, race, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. In addition to literary texts, we will look at how other disciplines intersect with literature regarding these issues. There will be three critical papers, a final exam, a perception project, and assorted playful response assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, Selected Poetry; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Haig, *The Midnight Library*; and selected essays and poetry handouts.

- With Misty Schieberle: ***Medieval Marvels***

55758 | TuTh 11:00 - 12:15 PM | Wescoe 4051 – Lawrence

Medieval literature has always been lively and inventive, and recent translations and scholarship demonstrate that even now, medieval texts explore quite modern interests in fantasy, gender roles, consent, animal studies, and post-colonialism. As a guiding principle, we will explore what seems “marvelous” in works from the Middle Ages – strange monsters, unusual beasts, fairy kings and mistresses, shapeshifters, wondrous lands in the Eastern or fairy kingdoms, and superhuman knights. Such figures and elements could represent social or cultural threats, people who departed from cultural norms, ethnic or racial “others,” or idealized representations of humanity. Course goals are to analyze medieval literature; develop a sense of how marvelous events, settings, and characters allow

medieval writers (and us) to confront issues of the utmost cultural importance; and practice skills in drafting essays that develop and support arguments about literary texts. Readings will include recent translations of *Beowulf* (2020) and *Sir Gawain and the Green Knight* (2008); medieval fairy, werewolf, and shapeshifter stories; tales of knightly adventures, including ones that take place in the Middle East; and other short selections. Course requirements include both short and mid-length (5-6 pages) writing assignments; class participation; quizzes; and one presentation.

### ENGL 209: INTRODUCTION TO FICTION

- With Brian Daldorph (2 sections)  
45804 | MWF 10:00 - 10:50 AM | Wescoe 4035 – Lawrence  
47682 MWF 11:00 - 11:50 AM | Wescoe 4035 – Lawrence  
*See Schedule of Classes*

### ENGL 220: INTRODUCTION TO CREATIVE WRITING

- With Whit Knapp  
56699 | MW 11:00 - 12:15 PM | Frasier 118 – Lawrence  
This course is designed to elevate your knowledge of craft within the genres of poetry, screenwriting, and short stories. The coursework will provide you opportunities to expand and deepen your creative writing techniques and critical thinking skills through careful, thoughtful reading, writing, and critiquing. You will consider the language, textuality, and structure of the varying forms to better organize your abstract consciousness into concrete literary images for audiences to enjoy. To be successful in this class, you will be required to engage the provided texts and submit written explications or reviews. Work of this kind will equip students with transferable skills that will assist them well beyond the completion of their academic ambitions.
- With Meagen Youngdahl (2 sections)  
56066 | TuTh 1:00 - 2:15 PM | Wescoe 1003 – Lawrence  
56067 | TuTh 2:30 - 3:45 PM | Wescoe 1003 – Lawrence

### ENGL 300: INTRODUCTION TO ENGLISH STUDIES

- With Doug Crawford-Parker (2 sections)  
53719 | MW 11:00 - 12:15 PM | Wescoe 4023 – Lawrence  
55757 | MW 12:30 - 1:45 PM | Wescoe 4023 – Lawrence  
Where do texts come from? What kinds of relationships do they have with each other? How do writers relate across texts and across time? English 300 will introduce students to the main areas and methods of English studies—literary studies, creative writing, and rhetoric—by examining how texts relate, how they

rewrite, retell, steal from each other. Pondering these relationships will allow us to contemplate the conditions of reading and writing across contexts, genres, and rhetorical situations. They help us think about what it means for a text to be fictional, poetic, persuasive, convincing, creative, engaging, boring, or even true. Students will write three main assignments and as well as several shorter assignments and a final project, comment on readings in Teams, and create a short presentation. Students will finish the course with a fuller sense of what it means to be an English major or minor.

Texts:

Jeffrey Nealon & Susan Searls Giroux. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, & Social Sciences, 2nd Edition*. Rowman & Littlefield, 2011. ISBN-10: 9780742570504

William Shakespeare. *The Tempest: A Case Study in Critical Controversy*. 2nd Edition, edited by James Phelan & Gerald Graff. St Martin's Press, 2009. ISBN-10: 0312457529

Margaret Atwood. *Hag-Seed: William Shakespeare's The Tempest Retold: A Novel*. Hogarth, 2017. ISBN-10: 0804141312

Frederick Douglass. *Narrative of the Life of Frederick Douglass: An American Slave, Written by Himself, Third Edition*. David Blight, Editor. Bedford/St. Martin's, 2016. ISBN-10: 1319048897

Harriet Jacobs. *Incidents in the Life of a Slave Girl, Written by Herself (Norton Critical Edition) Second Edition*. Frances Smith Foster & Richard Yarborough, Editors. Norton, 2019. ISBN-10: 0393614565

### ENGL 305: WORLD INDIGENOUS LITERATURES

- With Robert Warrior  
54035 | TuTh 11:00 - 12:15 PM | Wescoe 1003 – Lawrence  
*See Schedule of Classes*

### ENGL 312: MAJOR BRITISH WRITERS TO 1800

- With Misty Schieberle  
49862 | TuTh 1:00 - 2:15 PM | Wescoe 4051 – Lawrence  
This course surveys British literature from the earliest writings in English through the 18th century. Our goal is to emphasize comprehensive and careful reading to begin to understand the English literary tradition. Readings will be wide and varied – Old English warrior tales, later medieval chivalric narratives, animal fables and a medieval werewolf, and Early Modern demon-conjuring drama, plus plays, sonnets, and satire. Selections will include *Beowulf*; *Sir Gawain and the Green Knight*; portions of Chaucer's *Canterbury Tales*, Sir Thomas Malory's *Morte D'Arthur*, and Milton's *Paradise Lost*; Webster's *The Duchess of Malfi*;

Marlowe's *Tragical History of Doctor Faustus*; and Swift's "A Modest Proposal," among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes, with room for considering how they have affected later literary texts and adaptations. Text: *The Norton Anthology of English Literature, 9th Edition* (3 volume set). Requirements: regular class attendance and participation, quizzes, two essays (one will require research), and two exams. This course fulfills the English 312 or equivalent requirement for the English major.

### **ENGL 317: TOPICS IN AMERICAN LITERATURE TO 1865: LITERATURE OF SLAVERY & ABOLITION**

- With Laura Mielke  
49860 | TuTh 1:00 - 2:15 PM | Wescoe 4076 – Lawrence  
The war over slavery in the U.S. was waged with words as well as weapons. In this course, we will study a broad range of works produced between the late-eighteenth century and the start of the Civil War that ask whether slavery should persist in a country founded on human equality. In addition to examining how authors of slave narratives, speeches, novels, and dramas framed their arguments concerning slavery, we will explore how the literature of slavery preserves the experience of enslaved people. Throughout the semester we will consider the legacy of this literature for contemporary social justice movements.

### **ENGL 322: AMERICAN LITERATURE II**

- With Joseph Harrington  
45145 | TuTh 11:00 - 12:15 PM | Wescoe 1009 – Lawrence  
The United States sped up after the Civil War: population, urbanization, industrialization, (im)migration, technology, and racial violence all increased exponentially – and haven't stopped. Writers have responded to this new world with a wide variety of new literary tendencies. We will approach these writings as their authors' personal responses to broader historical events and struggles between different classes, identities, cultures, and philosophies. The course is designed to leave you with a knowledge of the broad outlines of modern American literature and culture since the Civil War; but it also will help you hone your reading, writing, and speaking skills.

### **ENGL 332: SHAKESPEARE**

- With Geraldo Sousa  
55743 | TuTh 9:30 - 10:45 AM | Wescoe 4035 – Lawrence  
"To thine own self be true," wrote Shakespeare in *Hamlet*. Throughout his plays

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

### ENGL 351: FICTION WRITING I

- With Brian Daldorph  
46472 | M 4:10 - 7:00 PM | Regents 152 – Edwards
- With Adam Desnoyers (2 sections)  
55755 | TuTh 11:00 - 12:15 PM | Wescoe 4068 – Lawrence  
55756 | TuTh 1:00 - 2:15 PM | Wescoe 4068 – Lawrence

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

- With Logan Jorgenson  
56065 | MW 11:00 - 12:15 PM | Wescoe 1009 – Lawrence  
This course is an introduction to the art of writing fiction. Through the semester, students will engage with many craft elements, including character, dialogue, point of view, details, etc. Students will be expected to produce two pieces of fiction through the semester, including one short story and one other work of their choice. In addition, they will participate in writing exercises, read and respond to



exemplar work, present on a literary journal of their choice, and provide feedback to their peers through workshop. The culmination of this class will be a final portfolio that includes a reflection on the student's work, a revision plan for one work, and a cover letter for a prospective journal submission.

- With TBD

54205 | MW 12:30 - 1:45 PM | Wescoe 4076 – Lawrence

### ENGL 352: POETRY WRITING I

- With Megan Kaminski

55759 | MW 12:30-1:45 PM | Wescoe 4020 – Lawrence

This course introduces students to poetry writing as a genre of literature and as sustainable and socially meaningful creative practice. We will draw from our senses through embodied practices of observation, recollection, and reflection for source material and as a starting point for our imaginations.

Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, as well as broaden their range and experiment with new forms and notions of the poem. We will consider assigned reading as a guide to possibilities and will have visits from the poets we read.

A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. We will make chapbooks as a way of collecting our work and learning about the publication process.

### ENGL 355: NONFICTION WRITING I

- With Laura Moriarty (2 sections)

47706 | TuTh 11:00 - 12:15 PM | Wescoe 4076 – Lawrence

55760 | TuTh 2:30 - 3:45 PM | Wescoe 4076 – Lawrence

In this course, we'll read and write various types of nonfiction, including memoir, creative journalism, and the humorous essay. Students will both read nonfiction texts and practice creativity, craft, and voice while writing and revising their own nonfiction pieces. Creative work will have parameters: writing assignments will ask students to creatively mimic rhetorical strategies and structures in published texts. Although students can expect reading quizzes and assignments throughout the semester, we'll devote much of our time to the workshop format in which each student reads and comments on the creative work of everyone else in the class and receives feedback from everyone else in the class; we will also focus on what it means to be a helpful and supportive critic. The final project will focus on revision.

### ENGL 360: TOPICS IN WRITING

- With Megan Kaminski: ***Ecology and Writing***



54200 | MW 3:00 - 4:15 PM | Wescoe 4020 – Lawrence

In this course we will explore writing as a practice to encounter, engage with, and explore the larger ecologies of which are a part. Our writing (and reading) practices will help us connect to our shared ecosystem as a source of knowledge and inspiration for strategies to live in the world, to navigate uncertainty—and to re-align thinking towards kinship, community, and sustainability. More specifically, the class will focus on writing that counters extractive and exploitative values and relationships with land and peoples (human and otherwise).

Our shared readings will range in genre, including nonfiction, poetry, speculative fiction, and somatic practices. While our reading list and collective investigations will be collaborative, students will carve out their own research paths and explorations in this project-based class. There will be many opportunities to connect with existing trajectories of exploration in botany, geology, philosophy, writing, the arts, social work, environmental studies, and social justice work, among other disciplines and frameworks.

In addition to class discussions of assigned course reading, your own written assignments will take the form of weekly writing responses, and three short writing assignments, all in genres of your own choosing. You will also get your hands into soil and find out about local environmental challenges through field work.

Cross-listed as EVRN 420 and EVRN 720.

## ENGL 362: FOUNDATIONS OF TECHNICAL WRITING

- With Sarah Kugler (4 sections)

48013 | By Appt (8-week) Jan 17-Mar 10 | Online – Lawrence

48034 | By Appt (8-week) Mar 20-May 12 | Online – Lawrence

48111 | By Appt (8-week) Jan 17-Mar 10 | Online – Edwards

48112 | By Appt (8-week) Mar 20-May 12 | Online – Edwards

From navigating the high-stakes nuances of professional communication to fostering equitable workplace practices and cultures, technical writing has many uses and is vital to diverse careers across many disciplines. In this class you will learn about the rhetoric and ethics of technical communication, with particular attention paid to writing which helps create accessible and inclusive workplaces. We will discuss readings with real-world applications, design visually attractive and effective documents, and practice common technical writing genres including professional emails, proposals, and job application materials. Through reading and writing these genres, you will not only practice skills applicable to your future coursework and career, but you will learn the broader skills of rhetorical flexibility and audience awareness that can be applied to any writing situation.

### ENGL 381: TOPICS IN RHETORIC & COMPOSITION

- With Sean Kamperman: ***Writing for Nonprofits***  
55761 | TuTh 1:00 - 2:15 PM | Wescoe 4020 – Lawrence  
This course offers an introduction to the principles of professional communication in nonprofit organizations. Throughout the semester, we will work closely with local nonprofits to produce professionally written documents that meet the nonprofits' needs. Students will learn how to analyze and create a range of documents central to the operation of a successful nonprofit—grant proposals, brochures, newsletters, and annual reports, among others. There will be opportunities to take on multimodal projects as well, such as promotional videos and podcasts.
- Another section TBD

### ENGL 387: INTRODUCTION TO THE ENGLISH LANGUAGE

- With TBD  
56936 | MW 3:00 - 4:15 PM | Wescoe 1003 – Lawrence

### ENGL 390: STUDIES IN:

- With Mary Klayder: ***London in Literature***  
55762 | MW 11:00 - 12:15 PM | Wescoe 4020 – Lawrence  
The class will explore the literature of 20th and 21st century London following the first world war and examining the expansion of London as a global and diverse capital. We will experience the many voices that make up London and give it such richness. Through the literature we will examine the breadth of cultures that make up metropolitan London and tie it to the rest of the world. Potential books include: Virginia Woolf, *Mrs. Dalloway*; Monica Ali, *Brick Lane*; Andrea Levy, *Small Island*; Zadie Smith, *White Teeth*; Ian McEwan, *Atonement*; Hanif Kureishii, *The Buddha of Suburbia*; Kate Atkinson, *Life after Life*.

### ENGL 479: THE LITERATURE OF:

- With Mark Luce: ***Graphic Novels***  
55763 | Th 7:10 - 10:00 PM | Regents 154 – Edwards  
While many have demeaned anything drawn with panels as little more than comics, there has been a boom in the quality and quantity of graphic novels in the last three decades. These works continue to grow in sophistication – tracing the horrors of the Iranian Revolution, serving as adaptations of novels, tackling questions of violence and vigilantism, and even serving as a different form of memoir. Such texts certainly require a particular brand of visual literacy and raise

questions of how, exactly, to write and think about visual literature. We will survey some of the major writers and works in the genre to explore such issues.

### **ENGL 492: THE LONDON REVIEW**

- With Mary Klayder

43121 | W 4:30 - 5:50 PM | Wescoe 4023 (Lawrence) & Abroad

The London Review will allow students to plan and research a visit to London, to spend Spring Break of 2023 visiting London, and to create a publication of reviews and essays about their stay.

Students will spend the weeks in the semester before Spring Break deciding on the productions and exhibits they plan to visit. They will conduct research on those events, each student specializing in a particular aspect of the visit. They will also study the genre of the literary/arts review, examining audience and publication possibilities.

After returning from London, the class will spend the remainder of the semester publishing The London Review 2023. Each student will be responsible both for writing reviews and for helping to put together the journal.

## Graduate/Undergraduate Courses:

### ENGL 551: FICTION WRITING II

- With Brian Daldorph  
46473 | M 4:10 - 7:00 PM | Regents 152 – Edwards
- With Adam Desnoyers  
40822 | TuTh 2:30 - 3:45 PM | Wescoe 4068 – Lawrence  
This course will help experienced student fiction writers develop their skills further. Through examples found in published stories and in-class instruction, we will focus on what makes stories work and present new ways to think about the different elements of story, including character, conflict, and dialogue. Students will also find themselves among a community of like-minded peers just as serious about fiction writing as they are.  
Students can expect to produce two to three original works of short fiction; additionally, they will be reading and critiquing the work of their peers.
- With Kij Johnson  
47012 | W 4:00 - 6:30 PM | Wescoe 4076 – Lawrence

### ENGL 552: POETRY WRITING II

- With Joseph Harrington  
49111 | TuTh 1:00 - 2:15 PM | Wescoe 1009 – Lawrence  
This workshop is based on the idea that to be a good writer, you have to write a lot and read a lot. So, we'll all be doing both. We will read a lot of the work of student poets in the class (i.e., you), as well as poems by published poets who aren't in the class. You'll be required to compose a poem most weeks and to submit it to other members of the class. We'll take different approaches over the course of the semester, to see what a poem is doing and to suggest ways to take it in new and exciting directions. My philosophy: all poetry, regardless of subject-matter, is about words, and words are sounds or marks on a page + blank space. We get to make imaginative compositions out of those sounds, marks, and space, and doing so can be a lot of fun. The goals? To improve your skill and confidence writing, talking about writing, giving and accepting useful critique, and expanding your versatility as a wordsmith generally.

### ENGL 555: NONFICTION WRITING II

- With Doug Crawford-Parker  
46482 | MW 3:00 - 4:15 PM | Wescoe 4023 – Lawrence  
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:

Elissa Washuta and Theresa Warburton, eds. *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*. U of Washington P, 2019. ISBN-10: 0295745754

Randon Billings Noble, ed. *A Harp in the Stars: An Anthology of Lyric Essays*. U of Nebraska P, 2021. ISBN-10: 1496217748

Carl H. Klaus. *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*. Iowa City: U of Iowa P, 2013. ISBN-10: 1609381947

Priscilla Long. *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*. Second ed. U of New Mexico P, 2018. ISBN-10: 082636005X

Three essay collections to be determined

## ENGL 565: THE GOTHIC TRADITION

- With Geraldo Sousa

55753 | TuTh 11:00 - 12:15 PM | Wescoe 4035 – Lawrence

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

[sousa@ku.edu](mailto:sousa@ku.edu)

## ENGL 569: THE MODERN TRADITION

- With Katie Conrad (2 sections)

55765 | By Appt | Online – Lawrence

57056 | By Appt | Online – Edwards

Often defined as a movement in art and literature in the US and Europe that flourished between the two world wars and embraced radical formal experimentation, modernism can encompass a broader timeline and geography as well as a more complex collection of ideas and forms of expression. In this course, we will explore some of the standard definitions, texts, and aesthetics associated with modernism as well as some of the writers and artists in dialogue with, and sometimes resistant to, modernist approaches. While the course itself argues for a more global definition of modernism, the primary focus will be transatlantic due to the constraints of the semester.

This is an online asynchronous capstone course and will require short papers, an annotated bibliography and research paper in addition to regular reading and online participation. There will be opportunities for one or two campus-based activities with alternatives provided for those for whom campus activity is not possible or preferred. Office hours will be available both virtually and in person.

## ENGL 598: HONORS PROSEMINAR

- With Doreen Fowler: ***Literature of the South***

55766 | TuTh 11:00 - 12:15 PM | Wescoe 4020 – Lawrence

In our reading and discussions, we will be thinking critically about issues of race, gender, class, ethnicity, and American and Southern identity within the social and historical contexts of the pre- and post-Civil War South. Our discussion will also be informed by reading current literary scholarship on Southern literature. The course will be discussion-based, and it will heavily emphasize writing. Course requirements will include: two papers (each approximately 6-7 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. The texts for the course follows:

Frederick Douglass, *Narrative of the Life of Frederick Douglass*

Mark Twain, *Pudd'nhead Wilson*

Nella Larsen, *Passing*

William Faulkner, *Selected Short Stories of William Faulkner*

William Faulkner, *As I Lay Dying*

Richard Wright, *Eight Men*

Flannery O'Connor, "A Good Man Is Hard to Find" and Other Stories

Ralph Ellison, excerpt from *Invisible Man*

Toni Morrison, *Beloved*

## ENGL 750: BRITISH LITERATURE OF THE 19TH CENTURY

- With Dorice Elliot: ***Imperialism & Colonialism***

55767 | MW 12:30 - 1:45 PM | Wescoe 3001A – Lawrence

In the nineteenth century, “the sun never set on the British Empire” and “Britannia ruled the waves.” At the same time that the empire reached into the “darkest corners of the earth,” Britain’s colonial encounters with new cultures and peoples fundamentally changed England itself. In addition, the unprecedented wealth that flowed into England from the colonies underwrote the profound technological, scientific, and cultural “progress” that Britons were so proud of. In this course we will consider the ways that Victorian literature, particularly the novel, reflected, constructed, and critiqued imperialism. We will also consider the ways the novel as a form, according to Benedict Anderson and Edward Said, may have been implicated in inventing British nationalism. We will read novels set both in the colonies and in England, looking at the ways these novels represent Englishness as well as the way they portray the indigenous peoples they encountered. We will also read and discuss selected theoretical and critical essays about imperialism, nationalism, and literature. Students will write a short paper (5-6 pages) and a longer seminar paper (12-15 pages), plus a response to someone else’s paper. Texts will include Jane Austen’s *Mansfield Park* (1814); Charles Dickens’s *Dombey and Son* (1848); Wilkie Collins’ *The Moonstone* (1868); Marcus Clarke’s *His Natural Life* (1875); Olive Schreiner’s *Story of an African Farm* (1883); H. Ryder Haggard’s *She* (1887); and Sara Jeannette Duncan’s *Set in Authority* (1906), as well as selected theoretical and critical essays posted on Canvas.

#### ENGL 756: FORMS:

- With Darren Canady: ***Contemporary Dramatic Writing***

55769 | W 7:00 - 9:30 PM | WES 3001A – Lawrence

In this course, students will explore scripts, performances, and recordings across multiple dramatic writing forms, including playwriting, screenwriting, television writing, and scripted podcast writing. Focusing on texts and performances from within the last decade, students will explore how the various fields of dramatic writing have developed, the implications of recent craft innovations in the field, and what dramatic writing craft practices could be applied to other creative writing forms. Students can also expect to analyze how playwrights, screenwriters, and other media makers are facing recent production challenges and opportunities.

#### ENGL 760: BRITISH LITERATURE OF THE 20TH CENTURY:

- With Katie Conrad: ***Transatlantic Modernisms***

55770 | Tu 6:00 - 8:30 PM | Wescoe 3001A – Lawrence



This course will explore the form, politics, and aesthetics of a variety of modernisms across the Atlantic, taking a “new modernist studies” approach and including some of the authors in dialogue with modernism (e.g. Irish Renaissance authors, Harlem Renaissance authors, and WWI poets). While we will take an expansive and global view of modernism, and students are encouraged to pursue their research in this broader area, our own focus will be somewhat tighter temporally and geographically. Students will be expected to participate regularly, complete an annotated bibliography at the Spencer Research Library, and propose and complete a final project with approval of the professor.

#### ENGL 790: STUDIES IN:

- With Robert Warrior: **TBD**  
55771 | Tu 12:30 - 3:00 PM | Wescoe 3001A – Lawrence

#### ENGL 800: METHODS, THEORY, & PROFESSIONALISM

- With Laura Mielke  
45554 | TuTh 11:00 - 11:50 AM | Wescoe 3001A – Lawrence  
English 800 prepares students for graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments facilitate the acquisition of skills and tools essential to these activities. Across the fall and spring semesters, students will acquire strategies for reading scholarly writing; produce a range of professional genres, including conference proposals; learn more about their selected areas of study and the best venues for sharing work in those areas; and develop a comprehensive plan for their graduate studies. This semester, in addition to continuing our exploration of methods, we will learn about research resources in English studies, practice writing conference proposals, research areas of scholarly focus, and develop individual academic plans.

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

- With Mary Jo Reiff  
56071 | Th 10:00 - 10:50 AM | Wescoe 3001A – Lawrence  
This one-hour practicum is designed to support your teaching of English 102 at KU and to provide a space for discussing and sharing pedagogical approaches with your fellow teachers. The course builds upon your 801 experience, emphasizing “best practices” for teaching inquiry, research, analysis and synthesis. You will work together to address issues that arise as you teach, developing a community of colleagues with whom to share teaching materials and support. Class sessions (once per week) will focus on discussion of pedagogical topics related to your teaching of 102 and workshops in which you

will collaboratively create individual units and assignments, as well as time to work through issues that arise in your classes. You will continue to develop the teaching portfolio you designed in 801, in addition to completing two short projects, each of which is directly related to your teaching (one based on peer class visits and the other based on plans for revising the writing project assignments for the next time you teach).

### ENGL 880: TOPICS IN COMPOSITION STUDIES & RHETORIC

- With Sean Kamperman: ***Disability in Rhetoric & Culture***

55772 | Th 2:30 - 5:00 PM | Wescoe 3001A – Lawrence

This course offers an examination of rhetoric and composition theory, pedagogy, and practice through the lens of disability studies. We will consider the myriad ways writers make meaning about, or compose, disability; the influence of the disability rights movement on contemporary writing practices and technologies; and the implications of disabled epistemologies and knowing-making for the future of the field. For their final projects, students will have the option of composing a traditional research paper in their area of study, a born-digital project (scholarly or applied), or a pedagogical resource such as a syllabus, course module, or program of study. Prerequisite: ENGL 780 or equivalent.

### ENGL 908: SEMINAR IN LITERARY CRITICISM:

- With Paul Outka: ***Cultures of Climate Change***

55773 | W 2:30 - 5:00 PM | Wescoe 3001A – Lawrence

This class will examine literary and theoretical representations of nature and human/nature relations in the context of the Anthropocene, a new era in the geological history of the earth when human activity has fundamentally changed the planetary climate. The course will begin by examining the relation of this supposedly contemporary crisis in nineteenth century US views of nature, with particular attention to practices of enslavement. We will then connect those writings to an emerging genre of speculative work called “Climate Fiction” or “CliFi” for short, and, more broadly, we will be concerned throughout to ask how literary works might help us envision the dangers and possibilities for human and nonhuman life on earth, both in the recent past and in the imagined future.