

# English Course Descriptions, Spring 2024

Last updated 10/12/23

## Undergraduate Courses:

### ENGL 101: COMPOSITION

*See Schedule of Classes*

### ENGL 102: CRITICAL READING AND WRITING

*See Schedule of Classes*

### ENGL 105: HONORS INTRODUCTION TO ENGLISH

- With Sarah Ngoh  
47327 | TuTh 9:30 – 10:45 AM | Wescoe 4020 – Lawrence  
In this course, we will examine the literature of writers whose personal identities have worked to marginalize them socially and politically. This course invites students to explore and critically analyze literary depictions of various identities on the margin. Over the course of the semester, students will be challenged to understand these identities as socially constructed and to think critically about how literature often works to reinforce those social constructions to reproduce inequalities, and/or to challenge these constructions and inequalities. This course will help to refine the skills you've gained in other English courses, such as critical reading, thinking, and writing, rhetorical flexibility, and research methods. This entails developing strategies of reading to identify features and structures of texts, to explain relationships among writers, readers, and contexts, and to analyze such details to develop your own critical interpretations. Further, you will demonstrate and hone your ability to think critically about language, texts, and experience by integrating what you already know, believe, and feel with new information, approaches, and ideas in the texts. As you interpret texts, you will analyze how language can be used to construct, explore, obscure, or change a reality. My intent is to introduce you to diverse works of fiction, literary criticism, and theory that will allow you to grapple with new ideas, ways of thinking, writing, and researching; to practice developing well-supported interpretations of literature; and to communicate those critical analyses to others both verbally and in writing.

### ENGL 203: TOPICS IN READING AND WRITING

- With Abigail Breyer: **BookTok & 21<sup>st</sup> Century Reading**  
53733 | MW 12:30 – 1:45 PM | Fraser 222 – 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 Iain Ellis: **Rock and Rap Writing** (2 sections)

53734 | MWF 10:00 – 10:50 AM | Fraser 222 - Lawrence

53735 | MWF 2:00 – 2:50 PM | Fraser 222 – Lawrence

Course Goals: Once dismissed as the inarticulate utterances of adolescents, rock music has emerged into a modern art form, complete with its own industry of written works.

1950s and '60s songwriting soon inspired distinct critical analyses and later other sub-genres such as rock fiction and musician memoirs. Today, these are all staples of our popular literature. The addition of rap and hip-hop to rock culture in the 1970s expanded the range of rock writings, introducing previously marginalized voices with new rhetorical methods and appeals. The quizzes, analytical and creative essays assigned in this class will revolve around the books, essays, films, videos, and songs we study; and issues of race, class, gender, and generation will all be central to our analyses. In addition, students will be expected to research, write, and present a fully developed research paper that focuses on a rock and/or rap writing of their own choice. Required

Texts/Resources: \*Dylan, Bob. *Chronicles, Volume One*. (Simon & Schuster, 2005).

ISBN-13: 978-0743244583. \*Kureishi, Hanif. *The Buddha of Suburbia*. (Penguin, 1991).

ISBN-13: 978-0140131680. \*Selected critical essays, lyrics, and videos will be available on Canvas. \*Local resources, including the fanzine collection at the Spencer Research Library, will also be incorporated into the course.

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

53736 | TuTh 11:00 – 12:15 PM | JRP 144 – Lawrence

53740 | TuTh 1:00 – 2:15 PM | JRP 144 – Lawrence

This course is focused on the study of science fiction stories and applying these stories to social and cultural issues. Students will analyze, explore, and inquire about 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 Andy Weir, 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 a select episode of Black Mirror and the movie Akira.

- With Whitney Yi Knapp: ***Model Minority & Asian American Literature***

56029 | MW 11:00 – 12:15 PM | Fraser 222 – Lawrence

In 1966, sociologist William Petersen’s article “Success Story: Japanese-American Style,” published in New York Times Magazine, helped solidify the “model minority” within the American cultural zeitgeist. Petersen attributed many positive social traits such as “law-abiding,” “family-oriented,” and “contributors to society” to Japanese Americans, who were not so long before displaced to U.S. internment camps during WWII. Though seemingly complimentary, especially when compared to the “yellow peril” caricatures from the early 20th century, the “model minority” moniker has done irreparable harm in crafting a false narrative of a singular Asian American experience within the mainstream cultural consciousness and heightened racial tension between Asian and Black Americans. In this course, students will critically engage what Viet Thanh Nguyen calls the “model minority question” by surveying literary and scholarly works that have interrogated the question’s premise. The readings, class discussions, and four major assignments will not only help students to frame the model minority question within its historical and social context, but they will also provide students opportunities to analyze its inter- and intra-racial impact. The scholarly discourse will be represented by an interdisciplinary collection of publications, ranging from Asian American Studies, Literary Criticism, and Sociology.

- With Michael Johnson: ***Professional Communication*** (2 sections)

56026 | By Appt. (8-week) Jan 16 – Mar 8 | Online – Lawrence

56027 | By Appt. (8-week) Mar 18 – May 10 | Online – Lawrence

Writers who engage in professional writing (or technical writing, as it is sometimes called) create documents normally used within an organizational or business context. Professional writers write and design brochures, press releases, Web sites, fundraising letters, job manuals, and other professional documents. In this class, you will not only create professional documents, but you will also analyze how rhetoric is used in professional writing. Aristotle defines rhetoric as “the faculty of observing in any given case the available means of persuasion.” Thus, when you think about rhetoric you need to think about three main components of rhetoric: the creator of the document; the message within the document; and the audience who will read and respond to the document. You also need to consider how the writer educates and persuades the audience to read X, understand Y, and do Z.

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

47398 | By Appt. (8-week) Jan 16 – Mar 8 | Online – Lawrence

47410 | By Appt. (8-week) Mar 18 – May 10 | Online – Lawrence

In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (50%), and a comprehensive Final (20%). Homework (30%) includes group work and short writing assignments. Class participation is also of considerable importance. TEXTS: Eric Greenberg, 'The Celebrant;' Clifford Odets, 'Golden Boy;' Angie Abdou, 'The Bone Cage;' Anne Lamott, 'Crooked Little Heart;' August Wilson, 'Fences;' F.X. Toole, 'Million Dollar Baby;' H.G. Bissinger, 'Friday Night Lights.'

## ENGL 205: FRESHMAN-SOPHOMORE HONORS PROSEMINAR

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

52086 | 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.

## ENGL 209: INTRODUCTION TO FICTION

- With Brian Daldorph (2 sections)

45404 | MWF 10:00 – 10:50 AM | Wescoe 4035 – Lawrence

47101 | MWF 11:00 – 11:50 AM | Wescoe 4035 – Lawrence

The purpose of English 209 is to introduce you to the basic elements of fiction through the exploration of fiction of different forms and periods. This is not a chronological survey. As we read the fiction assigned for this course, bear in mind two questions: Why do people write stories? How does this story relate to me? Good fiction should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things—and more—at once. We are interested in fiction because the stories we read and hear tell us

about ourselves and about others. All the stories we'll read together this semester are about aspects of the human experience such as dealing with illness, finding and losing love, going to war, facing up to death, adventuring in Paris, etc. I hope that you will see fiction as a marvelous way to illuminate the human experience and help us to learn about ourselves and others. Some of the aspects of fiction we'll be considering this semester: characterization, plot, setting, dialogue, point of view, etc. I'd like to discuss these aspects in relation to the stories we'll be studying rather than in abstraction. For example, how does Tolstoy introduce and develop characters in "The Death of Ivan Ilych," and how does he develop plot even though we're told by the title what will happen in the story?

- With Monica Briggs  
57036 | By Appt. (8-week) Jan 16 – Mar 8 | Online – Lawrence  
In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Canvas, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam.

#### **ENGL 210: INTRODUCTION TO POETRY**

- With Ryan Skrabalak (2 sections)  
56591 | MWF 10:00 – 10:50 AM | ST 334B - Lawrence  
56592 | MWF 11:00 – 11:50 AM | ST 334B – Lawrence  
Why do people write poetry? Poetry often feels inaccessible, stuffy, and inscrutable. To make poetry, though, is to transform but also actively make and form the world. To read poetry is helpful—perhaps even necessary—in imagining existences, subjectivities, and modalities of living on Earth that are otherwise difficult or impossible to articulate in traditional structures of language and prose. We will explore and analyze the many facets of poetry and poetic practice, including fundamental poetic elements and techniques, as well as the creative process through a poetry-specific lens. We will explore these facets and then apply them through the production of a weekly poetry journal, where we'll think through important concepts, critically analyze poems and poetic theories, and perhaps even produce some poems of your own. We will spend the majority of our time reading, discussing, and writing about individual poems. Lastly, we'll read a number of essays written about poetry, considering the various critical approaches to the study of the genre and connections to larger cultural issues.

#### **ENGL 220: INTRODUCTION TO CREATIVE WRITING**

- With Logan Jorgenson (2 sections)  
54245 | MW 11:00 – 12:15 PM | Wescoe 4021 - Lawrence  
56033 | MW 12:30 – 1:45 PM | Wescoe 4033 – Lawrence  
This course is a study of creative writing across multiple genres including poetry, playwriting/screenwriting, fiction, and nonfiction. Throughout the semester, students will read, analyze, and respond to exemplar work to develop an understanding of the constraints and conventions that govern each genre. In addition to studying these genres, students are expected to produce four (short) original creative pieces, one for each genre. Students will choose two of these to work with more extensively. The class

will also include a workshop component where students will provide oral and written critiques for their peers. The culmination of this class is a final portfolio, which includes a revision of one piece, a revision plan for another, and a reflective essay.

- With Landon McGee

53738 | TuTh 1:00 – 2:15 PM | Fraser 207 – Lawrence

In this course, students will read and write poetry and short fiction. In the poetry section of the course, we'll ask serious questions about the craft of poetry and the practice of seeing and engaging with the world as poets. In the short fiction section, we'll use contemporary speculative fiction as a primary lens for exploring storycraft. To end each section of the course, students will participate in workshops, with the goal of creating a genuinely transformative critical atmosphere in which we help shepherd good writing into existence through care and attention. At the end of the semester, students will do a deep revision of their most successful writing. The primary goal we'll set ourselves all semester is this: to approach both reading and writing with radical generosity.

- With Kevin Mulligan

53739 | TuTh 2:30 – 3:45 PM | Fraser 207 – Lawrence

In this course, students will study the practices of creative writing in three genres: short fiction, creative nonfiction, and poetry. Through rigorous inquiry, discussion, and creative experimentation, students will gain a strong understanding of each genre's conventions, strategies, and contexts--and then will put that knowledge into practice to produce original writing. Writing assignments in the course will be split between critical work, which analyzes the technique and function of various creative pieces and allows students to read creative works as potential models or sites of learning opportunities, and creative work, which allows students to develop their own creative philosophy as it applies to each genre they work within. In lieu of a final exam, students will submit a portfolio of their revised work, along with a short reflection paper.

### ENGL 300: INTRODUCTION TO ENGLISH STUDIES

- With Doug Crawford-Parker

52164 | MW 11:00 – 12:15 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 Microsoft 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 include works by William Shakespeare, *The Tempest: A Case Study in Critical Controversy* (Phelan & Graff), *Hag-Seed: William Shakespeare's The Tempest Retold: A Novel* (Atwood), *Narrative of the Life of Frederick Douglass: An American Slave, Written by Himself* (Douglass), and *Incidents in the Life of a Slave Girl, Written by Herself* (Norton Critical Edition) (Jacobs).

- With Abigail Breyer

53488 | By Appt. | Online – Lawrence

See *Schedule of Classes*

### ENGL 306: GLOBAL ENVIRONMENTAL LITERATURE

- With Ashley Wood (2 sections)

56030 | By Appt. (8-week) Jan 16 – Mar 8 | Online – Lawrence

56031 | By Appt. (8-week) Mar 18 – May 10 | Online – Lawrence

This 8-week online class is designed to introduce you to a wide variety of environmentally conscious texts from around the world. This includes novels, short stories, essays, and films. Over the course of this semester, you will learn different cultural perspectives towards the environment, and how these perspectives are represented fictionally, rhetorically and visually, using a range of genres, styles and ethical approaches.

#### ENGL 314: MAJOR BRITISH WRITERS AFTER 1800

- With Colleen Morrissey

55888 | MWF 10:00 – 10:50 AM | Wescoe 1009 – Lawrence

English 314 will introduce students to a selection of major authors, texts, and aesthetic innovations of the Romantic, Victorian, and Modern periods. We will focus on a group of authors whose works represent the formal and stylistic developments of the English literary tradition from the late 18th to the early 20th century, including Jane Austen, George Gordon (Lord Byron), Christina Rossetti, Emily Brontë, Oscar Wilde, and Virginia Woolf. Using close reading and textual analysis as our lens, we will trace how these authors and their works emblemize the social, political, and aesthetic movements of this time period while developing our critical engagement with various forms of poetry and prose.

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

- With Paul Outka: ***Freedom and Bondage in the American Renaissance***

48946 | MW 12:30 – 1:45 PM | Wescoe 4023 – Lawrence

This course will examine a number of texts written during the so-called “American Renaissance,” a period traditionally defined by the burst of creative work by Emerson, Thoreau, Melville, Whitman, Hawthorne, and several others, published in the decades preceding the Civil War. At the same time, we will broaden this canonical focus to include writers who have not been traditionally included in the American Renaissance, including Harriet Jacobs, Fredrick Douglass, Harriet Beecher Stowe, David Walker, and Harriet Wilson. This broader context will allow us to view the extraordinary concern with individualism, self-creation, originality, and freedom in the canonical group through the prism of slavery, the issue that saturated the period’s political, cultural, and philosophical discourse. Rather than dismissing the canonical texts as simply escapist, or including the less canonical texts as mere variations on the central works, we will read this important literary period as fundamentally intersectional, as a profoundly interrelated series of meditations on freedom and bondage.

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

- With Mark Luce: ***Early Crime Fiction from 1840-1914***

55890 | Th 7:10 – 10:00 PM | REGN 352 – Edwards

Everyone knows of Sherlock Holmes and his trusty scribe Watson, but few may realize the sheer richness of the literature of crime and detection in the last half of the nineteenth-century through the start of The Great War. In this course we will examine the roots of the detective story, discover the formation of professional police and penal systems, and revel in some of the arch-villains that populated popular literature – from the ruthless Fu Manchu to the maniacal Fantomas. In the process we will learn of the social, political and ideological forces that raised urban anxieties about crime and helped create the fertile ground for stories of cops and criminals.



### ENGL 332: SHAKESPEARE

- With Geraldo Sousa  
53480 | 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.” We will consider many other topics, such as Shakespeare as a storyteller and the principles of narratology, 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 338: INTRODUCTION TO AFRICAN AMERICAN LITERATURE

- With Anthony Boynton  
55985 | TuTh 2:30 – 3:45 PM | Wescoe 1003 – Lawrence  
This course is a study of the cultural, socio-historical, and political roots and reach of writing from African Americans in the U.S. from the colonial period to today. In this reading and writing-intensive survey, we take a chronological journey across nearly 300 years of literary history that includes fiction, autobiography, essays, poetry, and plays. Together, we will explore major figures, movements, departures, revisions, and challenges in the history and study of African American literature. Subject matter will include but is not limited to: experiences with slavery and racism (with consideration to various marginalized intersections of gender, sexuality, disability, etc.); Black life in the post-emancipation era; migrations in both rural and urban locales; storytelling and narrative traditions; the Harlem Renaissance and Black Arts Movement; criticism and philosophies of/on Black aesthetics and genre; Black writers' acceptances within and refutations of the “American canon”; and writers and resonances within our contemporary moment.

### ENGL 351: FICTION WRITING I

- With Adam Desnoyers (2 Sections)  
53487 | TuTh 11:00 – 12:15 PM | Wescoe 4023 – Lawrence  
55927 | TuTh 1:00 – 2:15 PM | Wescoe 4023 – 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 Divya Bhalla (2 sections)  
56035 | TuTh 2:30 – 3:45 PM | Wescoe 4021 – Lawrence

56040 | TuTh 4:00 – 5:15 PM | Wescoe 4021 – Lawrence

In this course, we will examine the craft of fiction writing through an analysis of published works as well as an analysis of a range of narrative techniques that may include setting, voice, character, imagery, writing the Other, etc. We will also examine how stories counter, resist, and subvert the dominant narrative. We will learn to write stories that empower; we will learn to articulate that which has been silenced. We will also make class trips to Spencer Research Library to examine manuscripts and get inspiration for our own writing and revision. We will further focus on the revision process through workshops, where each student receives feedback on their fiction pieces while providing critiques to their peers. We will thus forge our ideas through a range of assignments, including fiction writing, critical responses, class discussions, and Canvas Discussion posts.

- With Kij Johnson  
53486 | M 3:00 – 5:30 PM | Wescoe 4020 – Lawrence  
*See Schedule of Classes*
- With Brian Daldorph  
45986 | M 5:30 – 8:20 PM | REGN 152 – Edwards  
*See Schedule of Classes*

### ENGL 352: POETRY WRITING I

- With Megan Kaminski  
53490 | 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 353: SCREENWRITING I

- With Darren Canady  
55909 | TuTh 11:00 – 12:15 PM | Wescoe 4037 – Lawrence  
In this foundations workshop, students will learn the fundamentals of creating and developing scripts for film. Building upon Blake Snyder's *Save the Cat* and Robert McKee's *Story*, students will create a dynamic, contemporary toolkit of screenwriting approaches that responds to the way films are made today. Over the course of the semester, participants will develop scene studies, beat sheets/outlines, and treatments in preparation for crafting two short film screenplays. As with any workshop, everyone will also be expected to engage in craft analysis of a variety of works in the genre including *I Don't Want to Go Back Alone*; *Everything, Everywhere, All at Once*; *Daughters of the Dust*; *Skin*; *Moonlight*; and others. Students will also learn to engage peer work with skill, energy, and understanding.

### ENGL 355: NONFICTION WRITING I

- With Doug Crawford-Parker  
53491 | MW 12:30 – 1:45 PM | Wescoe 4021 – Lawrence



When you hear the word “essay,” what comes to mind? School assignments? Five paragraphs? Exams? In this class, we will study and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and with themselves. Our emphasis will be on the art and craft of the personal essay. We will read numerous essays to get a better handle on this often-slippery form. We will spend some time sharpening our sentence style, the material essays are made out of. And we will write essays and read each other’s work. The class employs a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from everyone else in the class. The workshop format of the course demands a high level of student participation, both in degree and quality. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course. Texts • Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1995. ISBN-10: 038542339X • Dinty Moore. *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010. ISBN-10: 1582977968 • Jen Hirt & Erin Murphy, eds. *Creating Nonfiction: Twenty Essays and Interviews with the Writers*. Excelsior Editions, 2016. ISBN-10: 143846116X

#### ENGL 360: TOPICS IN WRITING

- With Joseph Harrington: ***Weird Texts***  
55910 | TuTh 11:00 – 12:15 PM | Wescoe 4020 – Lawrence  
Some of the most startling and transformative literature blurs the edges between prose and poetry, creative non-fiction and magic realism, fable and fact, script and novel. This course will examine texts that upset our expectations of literary writing – of what an essay should be, what a poem should be, how narrative fiction should be 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 neatly into a single genre (or combines conventions of several)? And what can all of this tell us about writing in general? Or life?

#### ENGL 362: FOUNDATIONS OF TECHNICAL WRITING

- With Delana Price (4 sections)  
47393 | By Appt. (8-week) Jan 16 – Mar 8 | Online – Lawrence  
47409 | By Appt. (8-weeks) Mar 18 – May 10 | Online – Lawrence  
47474 | By Appt. (8-week) Jan 16 – Mar 8 | Online – Edwards  
47475 | By Appt. (8-weeks) Mar 18 – May 10 | Online – Edwards  
Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise various technical documents (e.g., letters, manuals, presentations, proposals, reports, resumes, websites) often needed in business, engineering and scientific settings. Includes an introduction to technical-writing software. This course fulfills the prerequisite for English 562 and English 564. Prerequisite: Prior completion of the KU Core Written Communication requirement.

#### ENGL 381: TOPICS IN RHETORIC & COMPOSITION

- With Sean Kamperman: ***Writing for Nonprofits***  
53492 | By Appt. (8-weeks) Mar 18 – May 10 | Online – Lawrence

This course offers an introduction to the principles of professional communication in nonprofit organizations. Through analyzing the rhetoric of successful nonprofits and investigating case studies, students will learn how to create a range of documents central to the operation of a successful nonprofit—grant proposals, brochures, newsletters, and donor reports, among others. Readings and assignments will emphasize the ethical and rhetorical complexities of nonprofit work and prepare students to engage with a range of audiences, from donors to clients to staff. Students will hone their professional writing and strategic communication skills by undertaking service learning projects on behalf of actual nonprofit organizations. This course is designed equally for students who are interested in nonprofit careers and those who simply want to learn more about how to be an effective communicator in an organizational setting.

### ENGL 385: THE DEVELOPMENT OF MODERN ENGLISH

- With Wen Xin  
55911 | TuTh 1:00 – 2:15 PM | Wescoe 4076 – Lawrence  
An introduction to the history of the English language, with special attention to general structural changes throughout its history, especially changes in vocabulary and meaning, and past influences of other languages upon present usage.

### ENGL 390: STUDIES IN

- With Hannah Scupham: ***Romance as Freedom***  
55912 | MW 3:00 – 4:15 PM | Wescoe 1003 – Lawrence  
Often maligned and misunderstood, popular romance fiction is both a best-selling and under-studied genre. In this course, we will explore the wide, wild, and wonderful world of the romance novels and its critical reception by scholars and readers alike with an emphasis on gender, race, sexuality, and disability. Our course begins with the bodice rippers of 1980s and 1990s and the early scholarship/critiques of the genre. We will then shift to discussing how romance media from the past 20 years depicts dating/relationships, pleasure, agency, joy, and readership. In our final unit, we will examine current trends in romance, readership, and publishing, including BookTok, Bookstagram, dark romances, the emergent New Adult genre, and fanfiction, just to name a few. Whether you're a romance lover or a romance hater, this course is for you. Looking forward to exploring the delightful world of popular romance with you!
- With Mary Klayder: ***London in Literature***  
53493 | 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;' Gaiman, "Neverwhere." Andrea Levy, 'Small Island;' Zadie Smith, 'White Teeth;' Ian McEwan, 'Atonement;' Hanif Kureishii, ' "Hollingshurst, "The Line of Beauty,;' Kate Atkinson, 'Life after Life.'
- With Marta Caminero-Santangelo: ***Travel Writing and Costa Rica***  
57345 | Study Abroad Dec 28 – Jan 10  
*See Schedule of Classes*

### ENGL 492: THE LONDON REVIEW

- With Mary Klayder

42920 | W 4:30 – 5:50 | Wescoe 4023 – Abroad

Students must be a member of the Honors Program to enroll in this class.

Open only to student participants in the London Review Study Abroad Program.

Students will be abroad in London during Spring Break. Meets with HNRS 492.

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 2024. 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 Silvia Park

40769 | W 3:00 – 5:30 PM | Wescoe 4020 – Lawrence

This advanced course will focus on what we call the creative practice, establishing, building, and sustaining a writing, or creative, life outside the classroom and beyond graduation. As an upper-level fiction workshop, the course will be especially suited for writers who wish to eventually embark on a novel-length project. As a result, our readings will center on three longer works—James Baldwin's *Giovanni's Room*, Jennifer Egan's *A Visit From the Goon Squad*, and Kazuo Ishiguro's *The Remains of the Day*—in order to explore how novels and short story collections are structured, and characters are developed with patience and care. Students will participate in a variety of workshops: one-on-one, small group, and class workshop. A portfolio of revised work will be required at the end of the semester.

- With Adam Desnoyers

56303 | TuTh 2:30 – 3:45 PM | Wescoe 4023 – Lawrence

This course is an intensive exploration of the ideas and techniques of fiction writing within the form of the short story, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read a variety of published stories each week and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue, and the various points of view. Requirements: Students will attend class regularly and participate actively in discussion. They will produce three short stories of their own during the semester, which they will submit to the class to be workshopped. They will also provide critiques for their peers' stories as these are workshopped. Lastly, students will revise their own stories for inclusion in their final portfolio.

- With Brian Daldorph

45987 | M 5:30 – 8:20 PM | REGN 152 – Edwards

*See Schedule of Classes*

#### ENL 552: POETRY WRITING II

- With Joseph Harrington

48363 | TuTh 1:00 – 2:15 PM | Wescoe 4037 – 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 contemporary 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 the author might 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 and deepen your skill and confidence writing, talking (and asking questions) about writing, giving and accepting useful critique, and your versatility as a wordsmith generally. We will think about your poetry, not simply as a group of individual poems, but as a growing (and changing) body of work. We'll also get into the habit of thinking about poetry as auditory and visual, not "purely" textual, art.

### **ENGL 555: NONFICTION WRITING II**

- With Dough Crawford-Parker  
45994 | MW 3:00 – 4:15 PM | Wescoe 4021 – 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*. University of Washington Press, 2019. ISBN-10: 0295745754 • Zoë Bossier and Erica Trabold, eds. *The Lyric Essay as Resistance: Truth from the Margins*. Wayne State University Press, 2023. ISBN-10: 0814349609 • 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 • Hanif Abdurraqib. *A Little Devil in America: Notes in Praise of Black Performance*. Random House, 2022. ISBN-10: 1984801201 • Anna Badkhen. *Bright Unbearable Reality*. New York Review Books, 2022. ISBN-10: 1681377063 • Sabrina Imbler. *How Far the Light Reaches: A Life in Ten Sea Creatures*. Back Bay Books, 2024. ISBN-10: 0316540501 • André Aciman. *Homo Irrealis: The Would-Be Man Who Might Have Been: Essays* • Picador, 2022. ISBN-10: 1250829283

### **ENGL 582: MULTIMEDIA MULTIMODAL RHETORICS**

- With Sean Kamperman  
55913 | TuTh 1:00 – 2:15 PM | Wescoe 4020 – Lawrence  
Digital culture and new media have transformed reading, writing, and research practices, revealing the multidimensionality of texts, blurring the roles of writer and audience, and creating new spaces for dialogue, collaboration, and participation in rhetorical acts. In this course, we will apply rhetorical principles across a variety of media genres—from blogs, to YouTube videos, to podcasts, to Tweets, to Instagram and Facebook posts—and will address the complex realities and challenges of composing ethical, persuasive, and effective arguments in the 21st century. The course will explore how traditional processes of writing and reading texts are challenged by communication across a range

of diverse new media genres that employ multiple modes of communication (linguistic, visual, spatial, gestural, and aural ways of making meaning). We will examine the impact of multimedia/multimodal discourse on ourselves and our culture, and through our analysis and production of multimodal texts, we will explore how medium and mode shape the message, work to persuade multiple audiences, and alter the way that we understand, structure, and process knowledge. Prerequisite: Prior completion of at least one 300- or 400-level English course.

### ENGL 590: STUDIES IN

- With Robert Warrior: ***Indigenous Literature & New Media***  
55814 | MW 11:00 – 12:15 PM | Wescoe 1003 – Lawrence  
This course focuses on the differences between various textual and visual forms through examples from contemporary Indigenous literature and media. The critical work of the course will come from working together to understand what we gain and lose from reading, viewing, hearing, and otherwise experiencing the Indigenous world through novels, films, videos, television, music, comic books, journalism, and other materials Indigenous people use to represent themselves through old and new media. Some of the authors and media makers we will encounter along the way are Terese Marie Mailhot (*Heart Berries*), Elissa Washuta (*White Magic*), Sterlin Harjo (*Reservation Dogs, Mekko*), Taiaka Waititi (*Hunt for the Wilderpeople*), Sky Hopinka, Elizabeth Pensee, and Ryan RedCorn. Assignments will include responses to course materials, a group project, and a final project.
- With Megan Kaminski: ***Restorative Ecology, Community, & Self***  
56781 | W 9:00 – 11:30 AM | MAL 3022 – Lawrence  
This interdisciplinary course will explore practices to encounter, engage with, and care for the larger ecologies and communities of which are a part. We will explore our local ecologies through field work and community-engaged learning. Reading, writing, and contemplative 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 reciprocity, community, and sustainability. More specifically, the class will focus on care practices that counters extractive and exploitative values and relationships with land and peoples (human and otherwise). We will get our hands into soil and find out about local environmental challenges through experiential learning and field trips. We will consider expansive ecological, community, and self-care practices that have evolved from environmental justice movements, decolonial thinking, LGBTQ+ movements, and disability studies. Assignments will take the form of a field notes journal, reflective writing, and a final project.
- With Marta Caminero-Santangelo: ***Travel Writing and Costa Rica***  
57347 | Study Abroad Dec 28 – Jan 10  
*See Schedule of Classes*

### ENGL 598: HONORS PROSEMINAR

- With Geraldo Sousa: ***Gothic Genres & the Borders of Reality***  
55915 | TuTh 11:00 – 12:15 PM | Wescoe 4035 – Lawrence  
Gothic texts interrogate the nature of empirical reality and the borders of the human. The Gothic represents intensely psychological states of fear: portals open to 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 Gothic genres,



themes, topics, and concerns, such as the female Gothic, haunted houses and forests, vampires and monsters, strange acoustic phenomena and weird media, and London's weird tales, as well as their literary and cultural implications. We will pair iconic Gothic texts such as Jane Austen's *Northanger Abbey*, Charlotte Brontë's *Jane Eyre* and Sheridan Le Fanu's *Carmilla* with many others, past and present. For additional information, contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

### ENGL 599: HONORS ESSAY

- With Mary Klayder  
44924 | By Appt. | Online – Lawrence  
Independent study, culminating in a substantial essay prepared under the direction of a member of the Department of English who is a specialist in the area of the student's interest. Prerequisite: Admission must be approved by the departmental director of undergraduate studies.

## Graduate Courses:

### ENGL 730: TOPICS IN EARLY MODERN LITERATURE

- With Misty Schieberle: ***Premodern Gender***  
55916 | TuTh 11:00 – 12:15 PM | Wescoe 3001A – Lawrence  
The medieval and early modern eras played a significant role in the construction of modern attitudes toward sex and gender: many of our ideas about love and gender performance originate in pre-modern narratives such as medieval romance, popular behavioral manuals, and early modern dramas. This course will begin by exploring texts that established definitions of genders before turning to focus on literary and historical texts that challenged these definitions. We will read accounts from the fourteenth to the seventeenth centuries of Amazons, historical women who led households, Joan of Arc's military exploits, fictional knights and ladies, women writers, and historical figures who cautiously negotiated unexpected gender roles or who boldly redefined their relationship to society's expectations. Readings may include selections from Christine de Pizan, John Gower, Margery Kempe, the Paston women, Aemilia Lanyer, and Elizabeth I, plus the gender-bending chivalric romance *Silence* and John Webster's *Duchess of Malfi*. Texts will be read in modern editions and/or translations. Students will complete several informal papers, a short essay, and a long final researched essay or creative project on a topic of their choice.

### ENGL 751: FICTION WRITING III

- With Silvia Park  
55917 | W 7:00 – 9:30 PM | Wescoe 3001A – Lawrence  
Practice in the writing of fiction under the direction of a member of the department working in conjunction with one or more writers in residence. Membership is limited to students who submit, well in advance enrollment, manuscripts showing unusual ability. May be repeated for credit.

### ENGL 780: COMPOSITION STUDIES

- With Pritha Prasad  
55918 | MW 3:00 – 4:15 PM | Wescoe 3001A – Lawrence  
In *A Counter-history of Composition* (2007), Byron Hawk argues “the desire to map the field of rhetoric and composition comes from its inception as a discipline” (11). Following Hawk, this course will in some ways attempt to continue this legacy. Where we will



diverge from this tradition, however, is by thinking critically about the contested spaces of the field—geographic, intellectual, and even material—that may not always be easily mapped. How, for example, do canonical histories of our field make some spaces visible and others invisible? How has our discipline disciplined certain bodies, perspectives, and spaces? Although this course will provide a historical overview of some of the most formative scholarly and pedagogical discussions in rhetoric and composition, we will read these texts in ways that are not always amenable to the traditional logics of a map or timeline. Instead, we will read conversations horizontally across a number of contested spaces, many of which overlap and converge in messy ways. Specifically, we will focus on interdisciplinary debates in rhetoric and composition around genealogies, rhetorics, pedagogies, identities, and methodologies. By the end of the course, you will have gained sufficient experience in: 1) facilitating cross-contextual and cross-historical analyses of major scholarly conversations in rhetoric and composition; 2) identifying underrepresented and/or emergent perspectives, histories, and theoretical approaches and their implications for past, current, and future scholarship in rhetoric and composition; 3) discussing major conversations in the field as they relate to your research interests; and 4) designing research, teaching, and professional projects in rhetoric and composition.

#### **ENGL 790: STUDIES IN**

- With Ann Rowland: ***Literature, Remediation, & Transmedia Adaptation***  
56323 | M 4:30 – 7:00 PM | Wescoe 3001A – Lawrence  
*See Schedule of Classes*

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

- With Giselle Anatol  
45178 | Tu 1:00 – 3:20 PM Jan 16 – Apr 12 | Wescoe 1009 – 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. In the Spring semester, in addition to continuing our exploration of methods, we will learn about research resources in English Studies, practice writing conference abstracts, conduct more research on areas of scholarly focus, and further develop individual academic plans.

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

- With Sonya Lancaster  
53742 | Th 10:00 – 10:50 AM | Wescoe 4037 – 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 first semester 801 experience, emphasizing “best practices” for teaching inquiry, research, analysis and synthesis. We 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 incorporating DEIJB principles into the class, as well as workshops in which you will

collaboratively create individual assignments and 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 908: SEMINAR IN LITERARY CRITICISM**

- With Randall Fuller: ***Theory of the American Novel***  
53503 | Tu 7:00 – 9:30 PM | Wescoe 3001A – Lawrence  
This course has two facets. The first examines important theories of the novel by Auerbach, Lukacs, Bahktin, Ian Watt, Mazzoni, and others. The second reconsiders those theories in light of the significant interventions in the novel form that arose in nineteenth-century U.S., specifically *Moby-Dick*, *Uncle Tom's Cabin*, and *Clotel*. These three works explored the liminary edges of the novel, its efficacy in social change, and its capacity to speak for the marginalized.