

**ENGL 308 Introduction to Literary Criticism and Theory.**

**Instr. D. Elliott.** What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You'll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one-two 4-6 page papers, and a longer research paper, plus exams. Required texts include: Eagleton, *How to Read a Poem*; Murfin and Ray, *The Bedford Glossary of Literary Terms*; Gilman, "The Yellow Wallpaper"; Coleridge, "The Rime of the Ancient Mariner" (Bedford-St. Martin's Case Studies in Contemporary Criticism); Dickens, *Great Expectations* (Bedford-St. Martin's Case Studies in Contemporary Criticism); Shaw, *Arms and the Man*. Also strongly recommended: Lunsford, *The Everyday Writer*, and English Department, *CAL*. This course fulfills the 308 or equivalent requirement for English majors entering KU in Spring 2010. This course no longer fulfills the HL requirement.

**ENGL 308 Introduction to Literary Criticism and Theory.**

**Instr. Neill.** What makes a strong interpretation of a literary text? This course will introduce you to the techniques and tools of literary criticism, and it is **strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements.** You will learn how to analyze poetry, prose and drama using the skills of close-reading. You will study and practice some theoretical/methodological approaches in literary analysis, including Marxist, new-historical, and post-colonial criticism. In the final part of the course, you will learn some research skills and you will be asked to apply one or more of the formal approaches you have studied in a substantial, researched argument about a literary text. Class will meet for lecture on Tuesdays and discussion on Thursdays. An honors discussion section may be offered. Requirements will include three short assignments, two tests, and a longer research paper. TEXTS: Jane Austen, *Emma*; William Shakespeare, *The Tempest*, Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*; Terry Eagleton, *How to Read a Poem*; *Bedford Glossary of Critical and Literary Terms*; Andrew Bennett and Nicholas Royle, *An Introduction to Literature, Criticism, and Theory*; additional poems and critical essays posted on Blackboard. This course fulfills the 308 or equivalent requirement for English majors entering KU in Spring 2010. This course no longer fulfills the HL requirement.

**ENGL 312 Major British Writers to 1800. Instr. Cherniss.**

An introduction to a few of the major works by major British writers (excluding Shakespeare) before 1800, with particular emphasis upon Chaucer, *The Canterbury Tales*; Spenser, *The Faerie Queene* (Book I); and Milton, *Paradise Lost*. Two one-hour examinations, each covering one historical period of British literature, and one brief out-of-class paper. Final examination. Required Text: *The Norton Anthology of English Literature*, Vol. I (7th ed.). This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 312 Major British Writers to 1800. Instr. Schieberle.**

This course surveys British literature from the Anglo-Saxon period through the 18th century. We will emphasize comprehensive and careful reading in order to achieve an understanding of the English literary tradition. Readings may include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales* 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. Text: *The Norton Anthology of English Literature*, 8th Ed., Vol. 1 (3 vol. set: A, B, C). Requirements: regular class attendance and participation, quizzes, informal written assignments, short essays, a research paper, midterm, and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 312 Major British Writers to 1800. Instr. Sousa.**

This course will survey British literature from the Old English period, Middle Ages, and early modern period, including *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Ben Jonson's *Volpone*, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, and discuss a fair amount of material at a rather fast pace. Class sessions will consist of lecture, discussion, and some student presentations/reports and group work. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in various group projects; and to work independently on a research project. As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Writing assignments include two essays and other short papers, written homework, and exams. Assignments and exams demand an ability to master and apply concepts and approaches discussed in class. Attendance is required. Text: *The Norton Anthology of English Literature*. Eighth edition. Package 1 (3-volume set: ISBN 0-393-92833-0). This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Conrad.** This course is a survey of British literature of the Romantic, Victorian, Modernist, and contemporary periods. We will be concerned in this course not only with close readings of the literature and literary form but also with some of the political and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, and novels; **do note that this will be a poetry-intensive course.** Students will be expected to participate in classroom and online discussion (the latter via Blackboard); complete a midterm and a final examination (identification and short essay); and write two essays of approximately 1700 words, of which one will be focused on a poem and the other will require research and incorporation of published literary scholarship.

Further course information will be available in January: <http://people.ku.edu/~kconrad#courses>. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Scurto.** In this course we will engage critical reading and writing skills as we discuss works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England (including the emergence of "postcolonial" literature). Though our primary focus will be on the texts, we will read them in the context of the literary, social, economic, and political developments of the nineteenth and twentieth centuries, considering important cultural and historical questions of class, race, gender, nationalism, and empire. Required coursework: class attendance and participation; reading responses; reading quizzes; midterm exam; and an end of semester major paper. Texts: *The Norton Anthology of English Literature, Volumes D-F: The Romantic Period through the Twentieth Century and After*, 8th ed.; Charlotte Brontë, *Jane Eyre*; Virginia Woolf, *Mrs. Dalloway*; Jean Rhys, *Wide Sargasso Sea*, and Zadie Smith, *White Teeth*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Sullivan.** We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942--). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Wedge.** This class will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus

on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. Texts: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (8th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Barnard.** This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis to the national period between the 1790s and the 1860s. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss the broad artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. Required Texts: Paul Lauter, et al, eds., *The Heath Anthology of American Literature*, 5<sup>th</sup> Edition, volumes A and B. (Houghton Mifflin); Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing; Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*. Penguin Books. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Mielke.** This course surveys what many identify as the foundational works of "American literature" from the pre-Columbian era through the Civil War, all of which record the continual tensions between and among the peoples and institutions vying for power in what Europeans called the New World. Taking a chronological approach to works produced in this period, and placing those works in their social and cultural contexts, we will consider the variety of ways in which residents of the Americas, and later the United States, used texts: to express communal identity, to worship and proselytize, to promote and direct settlement, to categorize and control those in the minority (especially through the category of "race"), to uphold or challenge political authority, to shape governments and social institutions, to contemplate the beautiful, to pursue human perfection, and to shape national culture. Special attention will be given to literature of New England Puritanism, the American Enlightenment, and American

Romanticism. Graded work will include two exams, two essays, and multiple reading quizzes. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Irby.** This course will provide a roughly chronological survey of major aspects and works of American literature from the Civil War period down to the present. We will be dealing with a fair amount of poetry (starting with Whitman and Dickinson), but we'll also be reading novels and shorter fiction, and we'll conclude with a very powerful play. Historical, cultural, political, and philosophical contexts will be examined, along with artistic and literary concerns. Written work will include quizzes, a midterm, two essays, and a final exam. Text: *Norton Anthology of American Literature, 1865 to the Present*, 7th ed., vols. C, D, and E. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Sugimori.** Through close analysis of novels, dramas, poetry and critical articles from 1865 to the present, this course explores American literature in relation to what it represents—history, society and culture, etc. Accordingly, we will examine the texts not only in their own terms but also in their complex intertextuality and negotiation with the country's socio-historical contexts. We will also discuss critical articles on the texts to grasp American literature in terms of literary/intellectual movements (such as realism, naturalism, Harlem Renaissance, modernism and postmodernism) and literary-theoretical approaches (such as psychoanalytic, gender and Marxist criticisms). Thus enhanced awareness of the subject's complex multi-dimensionality will also help our attentive reading, careful analysis and well thought-out oral and written argument—skills essential to successful intellectual activities in general. Required coursework includes essays, exams, daily quizzes, and in-class activities such as in-class writing, peer-reviewing and group presentation. Since this is a discussion-oriented course, regular attendance will be essential. Primary Texts: *The Bedford Anthology of American Literature (Volume 2: 1865 to Present)*; Henry James, *The Turn of the Screw*; Frank Norris, *McTeague*; Zitkala-Ša, *American Indian Stories*; Nella Larsen, *Quicksand*; William Faulkner, *The Sound and the Fury*; Toni Morrison, *Song of Solomon*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Tidwell.** Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a

few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 325 Recent Popular Literature. Instr. Butler.** A reading and discussion of a number of works most of which were published in 2008—a time close enough to be about familiar things, far enough away to be in paperback—in order to think/argue about such matters as classification by genre; distinctions between “serious literature” and “popular literature”; the relationship between contemporary fictions and our senses of ourselves, others, and the world[s] we live in; valid and valuable approaches to reading and understanding; prevailing conventions of judgment; etc. Our reading list contains fiction and nonfiction; books that sold very well, books that did not; books that won prestigious prizes and critical praise, books that did not. Written work will consist of short reaction papers for every work discussed, 2-3 longer papers or examinations, and a final. In addition, the class will be divided into research teams responsible for oral reports on the initial critical reactions to the books studied. One text will be a graphic novel. A few films [2-3] made during the period will be added to the reading/discussion list.

Tentative texts: Early, *The Blue Star*; Hall, *Same Kind of Different As Me*; Harrison, *The Finder*; Moriarty, *While I'm Falling*; Morrison, *A Mercy*; O'Neill, *Netherland*; Winton, *Breath*; Cotter, *Skyscrapers of the Midwest*. These works come from our times and so can reasonably be expected to contain adult themes and language, sex and violence, disagreeable characters, unpleasant situations, and unsettling ideas and emotions. Several are not yet in paperback, but can be found at reduced prices through Amazon, B&N, Bookfinder, and other online sites. The course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 332 Shakespeare. Instr. Harries.** Edwards Campus. This class will survey Shakespeare's works, focusing on close readings of selected plays. We will read and examine about a dozen plays beginning with the histories (including *Richard III*), looking at some of the major tragedies (such as *Othello* and possibly *Hamlet*), and dealing with examples of the comedies and romances (with plays like *Measure for Measure* and *Cymbeline*). Class sessions will be a mixture of lecture, discussion, presentations, and group work. Contributing to the class through thoughtful reading, discussion, and outside research will enhance critical thinking and writing skills and our enjoyment of Shakespeare as a playwright. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and

experience in reading and interpreting literature. Attendance is required. Required Texts: *The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller and *Shakespeare's Words: A Glossary & Language Companion*, David Crystal and Ben Crystal. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th edition. This course fulfills the Shakespeare requirement for the English major.

**ENGL 332 Shakespeare. Instr. Scott.** We'll study up to a dozen plays, paying attention to genre (comedy, history play, tragedy), intellectual/political/social implications (often as these show through the precise language of the play), and dramatic qualities. The choice of readings will depend partly on student experience and preferences. Students must take responsibility for discussion. Competence in writing is expected. Two or three papers, quizzes as needed, two hour examinations, final examination (part of which is comprehensive). This course fulfills the Shakespeare requirement for the English major.

**ENGL 332 Shakespeare. Instr. Sousa.** This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Written work includes two exams; two papers, one of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. *Texts*—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th edition. This course fulfills the Shakespeare requirement for English majors.

**ENGL 334 Major Authors: Toni Morrison. Instr. Anatol.** Edwards Campus. Winner of the 1993 Nobel Prize for Literature, Toni Morrison was the eighth woman and the first black woman ever to receive that award. In this course, we will explore the celebrated author's major works of fiction, as well as a lesser-known short story, several children's books, and a critical article about her own work. We will discuss the themes that resonate for the African-American community, and for the larger U.S. community as well, including definitions of "Americanness" and the ways in which "race," ethnicity, class, and gender intersect. We will consider Morrison's representations of a "dominant" society that often demands assimilation while simultaneously rejecting assimilationists on the basis of racial and cultural difference. The relationship between Individual, Family, and Community

and the relationship between written history, oral stories, and memory are major issues that also will be addressed. Students can expect 2 analytical papers, a midterm exam, and a final exam. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 334 Major Authors: Faulkner & Hemingway. Instr. Carothers.** We will read texts from the range of the careers of these two contemporaries and rivals, considering their consistency and development in subject matter, style, and expressed or implied world views. A sense of place is extremely important to both writers: Faulkner wrote principally of his "little postage stamp of native soil." Yoknapatawpha County, Mississippi, while Hemingway claimed Michigan, Paris, Italy, Spain, Africa, and many other places as his own. Hemingway is supposed to have written mostly about himself, while Faulkner is said to avoid autobiographical fiction. We'll consider these and other received opinions about the two. Course requirements: reading quizzes on each text, two relatively short papers (1,500-2,000 words), mid-term examination, final examination. This course fulfills the English 322 equivalent requirement for the English major.

**ENGL 334 Major Authors: Radcliffe and Austen. Instr. Eversole.** Jane Austen's *Northanger Abbey* (1818) teases the kind of novels Ann Radcliffe wrote, but does this with good nature and sympathy for the imaginative dimensions it expanded and risked in what a "novel" just before the turn of the nineteenth century stood for. Our course allows us to appreciate the achievements of Radcliffe and Austen individually and in relation to each other. This means we won't be reading the earlier author as merely a source of or foil to the later one but rather as an innovator in her own right. Reading these authors together in a reciprocal way opens up how two concepts of the novel and woman novelist cross over more than we would otherwise separately see. Our course will be an experiment of sorts in feminist literary history, emphasizing close reading that exposes the imaginative dimensions mentioned above. So this is a course for people who like to read. We'll first tap your stamina with Radcliffe's *The Mysteries of Udolpho*, the longest novel we'll read (over 700 pages), then go on to her *The Romance of the Forest* and *The Italian*. Then we'll read Austen's *Sense and Sensibility*, *Northanger Abbey*, and *Emma*. There will be reading quizzes, two critical essays and an open-book final exam. This course satisfies the English 314 requirement for the English Major.

**ENGL 334 Major Authors: Kerouac and Ginsberg. Instr. Irby.** In this course we will be primarily focusing on eight of Jack Kerouac's major novels and a large body of Allen Ginsberg's most important poetry, looking at the historical and cultural, etc., contexts as well as the literary, the reception of the work, its on-going presence. There will be quizzes, a couple of essays, and a final exam. Texts: Kerouac: *On the Road*, *Visions of Cody*, *Dr. Sax*, *Maggie Cassidy*, *The Subterraneans*, *The Dharma Bums*, *Desolation Angels*, *Big*

*Sur*; Ginsberg: *Collected Poems, 1947-1980*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 336/AMS 344 Jewish American Literature and Culture: A Service Learning Course. Instr. Lester.** The course will offer a broad survey of Jewish literature and culture in the United States from the colonial and early national period to the present. Students will gain a grasp of the themes, issues, and periods that characterize Jewish literature and culture in the United States as subfields of American literature and culture. Like the cultural histories of other racial and ethnic minority groups in the United States, Jewish American cultural history both overlaps with and also diverges from the mainstream or dominant culture, with which it coexists on unequal terms. Stemming from a unique historical experience, Jewish American cultural history is marked by particular historical watershed events, periods, themes, institutions, challenges and opportunities. **This is a service-learning course** aimed at helping students consider how literature circulates with other cultural practices and forms and shapes meaning in everyday life. Students will devote a portion of time outside class as volunteers to the Kansas Audio-Reader Network, a reading and information service that provides access to the printed word and visual information for blind, visually impaired, and print disabled individuals in Kansas and western Missouri. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 351 Fiction Writing I. Instr. Campbell.** This beginning writers' course, the first course in the major, will be concerned with writing mainstream rather than genre fiction. In addition to writing three 10-12 page stories and a revision project, students will keep a reading journal and write evaluations of each other's stories. After the first few weeks of writing exercises, the class will be conducted as a workshop. Text: *Writing Fiction*, Janet Burroway. \$35 copying fee. Vouchers available at the Union Bookstore only.

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

**ENGL 351 Fiction Writing I. Instr. Jones.** This class will ask you to think critically about the construction of a narrative and the importance of telling a story. We, as a class, will challenge each other to read, compose, and think like writers. This will be accomplished through the reading of challenging and diverse prose, diligent journal writing, thoroughly engaging in class discussion, and, of course, writing and revising your own pieces of fiction. By the time you're

finished with this class, you'll have written no less than thirty pages of edited prose.

**ENGL 351 Fiction Writing I. Instr. Krug.** This beginning writer's course teaches the art of fiction writing. We will be writing mainstream, rather than genre, fiction. Contemporary literary fiction will serve as the basis for a study of literary techniques and forms, such as point of view, structure, voice, character, detail, and setting, focusing primarily on the short-story form. Students will produce two 8-12 page short stories and one revision, with the option of writing a third story with permission of the instructor. Class will be held primarily in a workshop format. Written evaluations of others' stories, and reflections on readings, is also expected. Texts: *Children Playing Before a Statue of Hercules*, ed. David Sedaris, Simon & Schuster; and *The Best American Nonrequired Reading 2005*, ed. Dave Eggers, Houghton Mifflin Company.

**ENGL 351 Fiction Writing I. Instr. McAllister.** This is an introductory course focusing on the art of fiction writing. Contemporary short fiction and a novel will serve as the basis for understanding the execution of modern literary elements such as point of view, structure, description, character, voice, setting, and dialogue. We will also discuss strategies for planning, developing, and completing short stories. Course time will be spent workshopping student-composed short stories, discussing the assigned texts, and expanding student skills through writing exercises. Each student will turn in two short stories, a revision, and a short essay based on a writing technique. This class will require extensive student participation. Text: *Fiction 100*, James Pickering, 12<sup>th</sup> Edition.

**ENGL 351 Fiction Writing I. Instr. Sullivan.** For beginning fiction writers, English 351 requires no texts and it will be conducted in a workshop format. The stories written by students enrolled in the class will serve as our text. Each student will write three stories which will be in length from eight to twelve pages. Those stories will be presented to the class under a pen name. This will be a serious endeavor in writing and reading contemporary literary fiction.

**ENGL 352 Poetry Writing I. Instr. Argumedo.** Instructor uses the pen name "Mickey Cesar." A study of prosody and practice in the writing of verse. Study will also focus on composition techniques, critique, audience awareness and performance. Evaluation will be based on composition, class participation and revised portfolios. Prerequisite: Prior completion of the freshman-sophomore English requirement or its equivalent. ENGL 210 is recommended.

**ENGL 352. Poetry Writing I. Instr. Kaminski.** This workshop will focus on the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. Contemporary poetry and other course readings will serve as

guides for our writing and will help to inform our own ongoing dialogue about poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

**ENGL 352 Poetry Writing I. Instr. Mihalyi.** This course focuses on process and resembles a studio art course (expect to get paint on your clothes and on the ceiling). We will begin by writing simple pieces in order to develop a strong sense of sound, image, line, texture, meaning. We will try many more poems. We will revise and revise. We'll study and discuss a range of contemporary poems, as well as poem drafts from our own class. Individual conferences/critiques will be provided. Students will leave the course with an increased love of language, a final portfolio, and writing skills to last a lifetime. Grading is based on completed class assignments and final portfolio. Attendance required. Text: *The Poetry Home Repair Manual*, Ted Kooser.

**ENGL 353 Screenwriting I. Instr. Ohle.** Using Celtx, a free, downloadable formatting software, students will complete one original 30-min. screenplay and one 30 page teleplay. In this course the emphasis is more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling within the screenplay and teleplay format is the principal focus of the course. And, because screenplays and teleplays pass through many hands and minds on their way to a final shooting script, group evaluation will play a major part in this class as well. All student work will be posted on Blackboard and projected on a screen in class for evaluation and discussion. This course counts (as "playwriting") for credit toward the creative writing emphasis English major or as an elective for traditional (literary study) English majors.

**ENGL 354 Playwriting I. Instr. Lim.** \$35 photocopying fee. Writing: We begin with basics—short exercises exploring diction, action without words, a substantial monologue, a short ten-minute play, and a one-act play about 40-50 pages long which maintains the three Aristotelian unities of time, place, action. Seeing: All English Alternative Theatre (EAT) presentations, and, as time permits, other theatrical offerings in Lawrence. Students may be asked also to help with various aspects of EAT play productions. No more than three absences for the semester will be tolerated.

**ENGL 355 Non-fiction Writing. Instr. Jackson.** This writing workshop introduces students to the forms, techniques, and possibilities of creative nonfiction. By reading works in the forms of the personal essay, familiar essay, lyric essay, New Journalism, and other subgenres, students will gain an understanding of the history and contemporary status of this "fourth genre" in order to write their own. Students will write two pieces to workshop with their peers in class and learn how to critique one another's work. In addition, we will do writing

exercises and engage in class discussions over the reading to further creativity in the form.

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

**ENGL 355 Non-Fiction Writing I. Instr. Polonchek.** In this course we will explore and attempt the many types of writing that fall under the umbrella term "creative nonfiction." This class is about exploration and discovery; creative nonfiction utilizes the combination of an open-minded perspective, critical thinking, and experimentation with literary technique. Our emphasis will be on the personal essay, but we will also look at a variety of works, from autobiography and memoir to reviews, columns, and blogs. While we will read examples of all of these types of writing, the bulk of our class time will be spent in workshops. A willingness to have your work critiqued and the ability to constructively critique that of others is necessary for this course. In addition to short writing assignments and responses to the readings, you will be expected to produce three substantial pieces of work for a final portfolio. While you will not have significant textbook expenses, you will be expected to make copies for the class of each piece to be workshopped.

**ENGL 359 English Grammar, Traditional Section. Instr. Devitt.** How do grammars of English describe sentence structures? How can traditional and other grammars analyze the parts of sentences and the ways they combine? What lies beyond knowing subjects and verbs, nouns and adjectives? How do complex sentences work, the kinds that real people speak every day and the kinds that literary authors craft? What is the role of usage, of rules about "good grammar"? How can grammar explain literary style? How does one author's style differ from another's—or differ from one genre to the next, or one work to the next? Are John Milton's sentences that different from John Grisham's? Amy Sedaris's from Amy Winehouse's? What room is there in English sentence structure for creativity, for play? How can all writers play with their sentence style?

This new course helps students learn and then apply the grammars of English sentences, from nouns and adjectives to restrictive relative clauses and passive transformations. It goes well beyond the grammar usually learned in school or as a three-week section of another course, digging deeper to

enable students to analyze and understand complex sentences that people really write. In addition to gaining a better understanding of how English sentence structure works, students will be able to apply the grammar they've learned to the study of an author's style or their own writing style and to the study and teaching of "good grammar."

I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students' structures, English majors who want to be able to analyze style, and writers who want to know how to control and manipulate their own sentences. Graded work will include both exams and individual and group projects designed to help students meet their own goals.

Texts: Kolln, Martha, and Robert Funk. *Understanding English Grammar* 8th ed. New York: Pearson 2008.

This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. (The course has changed since the undergraduate catalog was printed.) Although a 200-level course is not a prerequisite, this course does not fulfill the 200-level requirement.

**ENGL 359 English Grammar, 8-week Section. Instr. Devitt.** This section of English 359 English Grammar meets for only 8 weeks, from January 14 to March 12. (If you want a regular 16-week semester, please see the other section of English 359.) The class meets daily for students who find grammar, like foreign languages, easier to learn through daily practice and more concentrated attention.

How do grammars of English describe sentence structures? How can traditional and other grammars analyze the parts of sentences and the ways they combine? What lies beyond knowing subjects and verbs, nouns and adjectives? How do complex sentences work, the kinds that real people speak every day and the kinds that literary authors craft? What is the role of usage, of rules about "good grammar"? How can grammar explain literary style? Are John Milton's sentences that different from John Grisham's? Amy Sedaris's from Amy Winehouse's? What room is there in English sentence structure for creativity, for play? How can all writers play with their sentence style?

This new course helps students learn and then apply the grammars of English sentences, from nouns and adjectives to restrictive relative clauses and passive transformations. It goes well beyond the grammar usually learned in school or as a three-week section of another course, digging deeper to enable students to analyze and understand complex sentences that people really write. In addition to gaining a better understanding of how English sentence structure works, students will be able to apply the grammar they've learned to the study of an author's style, their own writing style, and the study and teaching of "good grammar."

I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students' structures, English majors

who want to be able to analyze style, and writers who want to know how to control and manipulate their own sentences. Graded work will include both exams and individual and group projects designed to help students meet their own goals.

Texts: Kolln, Martha, and Robert Funk. *Understanding English Grammar* 8th ed. New York: Pearson 2008.

This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. (The course has changed since the undergraduate catalog was printed.) Although a 200-level course is not a prerequisite, this course does not fulfill the 200-level requirement.

**ENGL 360 Advanced Composition: Writing to Innovate. Instr. Bastian.** Have you ever felt constrained by or bored with writing yet another academic essay? Academic writing need not always take this form. This advanced writing course will introduce students to alternative and innovative forms and styles of writing within the university setting and teach students how to use those forms and styles productively. Using their own knowledge of traditional academic writing and conventions as a base, students will explore how to compose multimedia and multigenre writing as well as employ alternative discourse and styles. Doing so will not only heighten their awareness and use of conventional academic writing but also allow them to explore the ways in which academic writing can be challenged, changed, and enriched to achieve their purposes and goals. Students should expect to be working on writing projects every week. The written work will include recomposing three versions of an academic essay that the student already wrote for another class and a final portfolio project. Required texts T.B.A. Please contact the instructor for further information. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

**ENGL 360/HNRS 492 Travel Writing and the Costa Rican Experience. Instr. Klayder.** Enrolls by application through Study Abroad. For Honors Program students or by permission of instructor (full). This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

**ENGL 362 Foundations of Technical Writing. Instr. Bell.** This course will introduce students to the elements of technical communication, including evaluation, organization, writing, revising, and development of technical documents. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. The course will develop specific technical writing skills able to be utilized in various fields and professional situations, to be developed in class both within groups and independent work. Prerequisite: English Composition (English 101 and 102) or equivalent. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564.

This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

**ENGL 362 Foundations of Technical Writing. Instr. McKitterick.** One Lawrence campus section, one Edwards campus section. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

**ENGL 380 Introduction to Rhetoric & Composition. Instr. Farmer.** What do we know about writing? Must it always happen because of inspiration? Is it strictly a form of self-expression? What do successful writers do and think while in the process of writing? What are the historical traditions of writing? Is writing shaped by different purposes, audiences, situations, and genres, and if so, specifically how? To what extent does culture determine writing? Or gender? Or class? Or identity? Is it possible to teach others how to write, and if so, what are the best practices for doing so?

English 380 is a course designed to introduce students to rhetoric and composition, a field that investigates these (and other) questions about writing and its many complexities. Over the course of the semester, students will survey the issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, students will become acquainted with the historical traditions of discourse instruction, and the relevance of those traditions to our current understandings of writing. This course counts as an elective in the traditional English major and as the Introductory Course in the Language, Rhetoric, and Writing emphasis.

**ENGL 385 The Development of Modern English. Instr. Grund.** The story of the English language is a remarkable one. During its 1,500-year history, English has developed from humble beginnings to a language of global significance. In the process, it has gone through striking changes. For example, in the early Middle Ages, the words *take* and *give* did not exist in English; they were borrowed from the language of the Vikings. When a person in the 16th century claimed that someone was *nice*, he or she meant that the person was *foolish*. And in the 17th century, *her* could be spelled as *har*, *her*, *hor*, *hur*, and *hyr* by people living in the same community. In this course, we will explore where the English of today comes from and how it got there. We will

look at how major historical events have changed the features of the English language and how strivings for social status and social identity have driven the direction that the language has taken. We will study extracts from a range of texts, including a dialogue between an owl and a nightingale, Chaucer's *Canterbury Tales*, alchemical writings, and witness testimonies from the Salem witch trials. At the end of the course, I hope you will see how your own language has been shaped by different people and forces over several centuries, and how you yourself contribute to the continuing change of the English language. There will be three tests and a number of assignments and text analyses. **Required text:** Brinton, Laurel J., and Leslie K. Arnovick. 2006. *The English Language: A Linguistic History*. Oxford: Oxford University Press. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis

**ENGL 400/LA&S 400 Teaching & Tutoring Writing. Instr. Thonus.** Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis

**ENGL 498 Honors Proseminar: Intersections in Nineteenth-Century U.S. and American Indian Literatures. Instr. Mielke.** The nineteenth century witnessed the flowering of literary culture in the U.S. and in Indian country alike, and in this course we will consider the literatures side-by-side, asking the extent to which works by authors as dissimilar as James Fenimore Cooper and Gertrude Bonnin (Zitkala-Ša) are commonly rooted in the intercultural experience of Native and non-Native peoples. As we do so, we will explore works (novels, short stories, poems, autobiographies, oral traditions, and related twentieth-century films) grouped around four topics: captivity, revenge, ethnography, and convergence. We will also necessarily learn about the history of relations between the U.S. and Indian nations, from federal policy to military confrontations and beyond. Authors covered will likely include: James Fenimore Cooper, Black Hawk, Henry and Jane Schoolcraft, John Rollin Ridge, Henry David Thoreau, Henry Wadsworth Longfellow, Gertrude Bonnin, Charles Eastman, and John Neihardt. Students will be expected to read works of literary criticism in addition to assigned primary works, participate in a lively discussion, make multiple in-class presentations, complete an annotated bibliography, and produce an original research paper. This course fulfills the 320 and 500-level or above requirements of the English major.

**English 498 Nation and Gender in Nineteenth-Century British Literature. Instr. Rowland.** In *Imagined Communities*, Benedict Anderson comments that “in the modern world everyone can, should, will ‘have’ a nationality, as he or she ‘has’ a gender.” Taking up two of the most dominant forms of identity and two of the most powerful ways of understanding and organizing the world, this course will investigate how ideas of nation and gender are involved in the production of each other, how they work together and in tension, and, particularly, how they do their cultural work in and through literary texts. We will focus on the literature of nineteenth-century Britain, a period in which the “national” emerged as a critical term for describing literary culture, as well as the years in which ideologies of gender differentiation came to dominate all aspects of society and culture. Texts, including poetry, novels and prose works, will range throughout the century, from early reactions to the French Revolution, through histories of the Indian Mutiny, to fin-de-siècle novels displaying “end of the empire” anxieties. Readings include: Samuel T. Coleridge’s “Christabel,” Walter Scott’s *Waverley*, Lord Byron’s *The Giaour*, Lord Tennyson’s *Maud*, George Eliot’s *Adam Bede*, and Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*. We will also read Anthony Trollope’s *Can You Forgive Her* in installments throughout the semester. This course fulfills the 314 and 500-level or above requirements of the English major.

**ENGL 507 Science, Technology and Society: Examining the Future through a Science Fiction Lens. Instrs. Baringer, McKitterick.** Science and technology offer many benefits to individuals and to societies, yet they also present many challenges. This course explores the past, present, and possible future effects of science and technology on society through readings and discussions of nonfiction writing in conjunction with science-fiction stories and novels. Each week, students write a one-page paper about that week’s readings. Other projects include a mid-term paper, an oral presentation, and a research paper as a final project.

**ENGL 525 Shakespeare: The Jacobean Years. Instr. Bergeron.** In 1603, extraordinary events occurred in England: a Scottish king, James VI, ascended to the English throne and became James I, and he placed the acting companies under royal patronage, including Shakespeare’s group, thereafter to be known as the King’s Men. This intensive course focuses on the plays written or performed during King James’s first decade in England, which coincides with Shakespeare’s last decade of writing. We will begin with *Hamlet*, first published in 1603, then proceed through *Othello* and *King Lear*. The next unit focuses on “classical plays,” those with a Roman or Greek background. We will close this investigation of the Jacobean Shakespeare by looking at representative comedies, including *The Winter’s Tale* and *The Tempest*, both performed at court in November 1611 and again in January 1613. We will read examples of Shakespeare criticism to complement our study of the plays. Students will write two major papers, take a midterm exam, and a Final Exam, and do additional

brief writing. The class will proceed through lecture and active discussion. **Texts:** *The Complete Pelican Shakespeare*, ed. Braummuller and Orgel; Bergeron and de Sousa, *Shakespeare: A Study and Research Guide*. This course fulfills the Shakespeare requirement for the English major.

**ENGL 536 Readings in the Holocaust. Instr. McLendon.** Through examining testimonies, literary representations and critical works, the class will consider issues surrounding the extreme trauma of the Holocaust and its effects on memory and on the manner of expressing traumatic events. We will examine the ways in which various writers engage memory to represent the events of the Holocaust, including poetic expression, the graphic novel, testimony and the reconstruction of memory by means of interviews. Also included will be study of coping devices during and after extreme trauma, issues of dissociation, and elements of post-traumatic stress as the writers express and/or deal with them. Midterm, Final, Term paper.

**ENGL 551 Fiction Writing II Instr. Lorenz.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *The Scribner Anthology of Contemporary Short Fiction*, Williford and Martone.

**ENGL 552 Poetry Writing II. Instr. Harrington.** Instructor approval required for enrollment: send 5 poems (up to 10 pp.) as an attachment (preferably PDF) to: [jharrington@ku.edu](mailto:jharrington@ku.edu). Prerequisite: English 352, Poetry Writing I.

The main object is to write in twenty-first century North America. That means **reading a lot** of poetry published in this century and place. It also means **writing – and revising – constantly**. It also implies a willingness to write outside your comfort zone. We will try a number of writing experiments to this end.

My philosophy: some poems are about love, some are about nature, some are about alcoholism, some don’t have any subject matter, but all poems are about words. Words (and combinations of words) are objects: toys or machines made of sound or images. They may use us, rather than vice versa . . . indeed, when they do, good writing can result.

You’ll be required to compose a poem (or its equivalent) every week. Some of these pieces will be critiqued by the class; and you will critique your classmates’ poems in depth for the rest of the class. We will try to take each poem on its own terms – that is, we’ll determine what the poem is doing, and whether or not it’s doing that well. You will submit a mid-

term portfolio and a final portfolio (with an introduction). You'll also do a short in-class presentation about a contemporary poet and his/her poetics. The rest of the grade will be based on the quality of your attendance, participation, and commentary on the writing of others.

**ENGL 552 Poetry Writing II. Instr. W. Harris.** Since this course is dedicated to the writing of contemporary poetry, your poems should speak from today, not yesterday. As Pound says, "Make it new." To achieve this end the student poet will read and write both mainstream and avant-garde poems. You will write a poem a week, critique your fellow-poets' poems, report on an established poet for class and go to at least one poetry reading. The last day of class you will hand in a twelve poem portfolio, with an introduction. The texts for the course are Cole Swensen's *A Norton Anthology of New Poetry: American Hybrid*, J.D. McClatchy's *The Vintage Book of Contemporary American Poetry*, and Ron Padgett's *Handbook of Poetic Forms*.

**ENGL 555 Non-fiction Writing II. Instr. Atkins.** In this creative-writing course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks are devoted to ranging widely in published essays, tracing and mapping the protean form. Prior experience with the essay is not required, but willingness to work hard and to explore sympathetically is. Most of the course I conduct as workshops, with each student expected to write four essays during the semester. There may also be a test following the initial period of reading. Students bear costs of photocopying. Instructor permission is required to enroll. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; E.B. White, *Essays*; Anne Fadiman, *At Large and at Small*; Atkins, *Tracing the Essay*. Recommended: Atkins, *On the Familiar Essay*.

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

**ENGL 563 Advanced Technical Writing and Editing II. Instr. McKitterick.** During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for online documents, proposals, reports,

specifications, journal articles, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students further develop a technical-writing or -editing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical communication class to help other students better understand the field. **Prerequisite:** Instructor permission. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis

**ENGL 567 Studies in Modern Drama: The Drama Rebellion. Instr. R. Elliott.** In this course, we will examine works by four major playwrights who spearheaded an attack on the standard dramatic fare of late nineteenth- and early twentieth-century continental Europe and Great Britain. Henrik Ibsen, August Strindberg, Anton Chekhov, and George Bernard Shaw challenged not only outworn dramatic and theatrical conventions, but also entrenched societal assumptions. Although generally united, at first, in their desire to achieve greater realism on the stage, three of these writers also developed a more idiosyncratic and signature dramaturgy as their careers developed. We will examine early and later works by Ibsen and Strindberg, then concentrate much of our attention on Shaw, examining five or six of his plays. Attendance at the mainstage University Theatre production of Shaw's *Arms and the Man* will be required. Toward the end of the semester, we will also give attention to the groundbreaking plays of Shaw's fellow Anglo-Irish writers, John Millington Synge and Sean O'Casey, who helped extend "the drama rebellion" into Ireland and on to America. Students will be required to write two papers and present an oral report. There will be a take-home midterm and a final exam. Readings, depending on best availability, may include Ibsen, *Ghosts* and *The Master Builder*, Strindberg, *Miss Julie* and *A Dream Play*, Chekhov, *The Cherry Orchard*, Shaw, *Arms and the Man*, *Man and Superman*, and *Heartbreak House*, Synge, *The Playboy of the Western World*, O'Casey, *The Plough and the Stars*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 570 Mark Twain in His Times and in Ours. Instr. S. Harris.** The year 2010 marks the 100<sup>th</sup> anniversary of Mark Twain's death. Who was this man? Why do his works survive? Why should we care about them?

This course will examine Mark Twain as a topical writer—a man deeply engaged in the social, intellectual, political, and global issues of his age. Because the 500-level courses in the English department also serve as capstone experiences for English majors, the class will require a good deal of independent research, writing, and in-class presentations. Everyone will work in teams as well as independently, and each team will be responsible for contextualizing the assigned readings through historical and,

at times, literary critical materials. Individuals will also be expected to complete major written assignments. Additionally, I am contemplating a class project that will take Twain out into the Lawrence community.

We will be reading Mark Twain's works within a variety of thematic, historical, and generic contexts. For instance, we will think about writings such as *Huck Finn*, *Pudd'n'head Wilson*, "The United States of Lyncherdom," and "A True Story" within the history of U.S. race relations, and about *A Connecticut Yankee in King Arthur's Court* and "To the Person Sitting in Darkness" within the context of American imperialism. We will read Twain's travel writings as part of the story of Americans abroad, and we will look at his satires within the contexts of social justice and national identity. We may also read through some of his letters—particularly his love letters—for what they tell us about him as a persuasive writer. Throughout, we will be thinking about Twain as an individual moving from a small town in Missouri out into a large and increasingly complex world, and we will be talking about how that world impacted him as well as how he impacted the world. Because so much excellent material by and about Twain is available on the web, we will be using the internet both in and outside of class. Students will be expected to do research both online and in the library, and to be able to evaluate the websites, critical articles, and books that they will encounter. As a 500-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 574 The Harlem Renaissance. Instr. Tidwell.** The Harlem Renaissance is well-known for being the first major collective movement in culture and politics in African American literature. Despite the debates among critics about the beginning and end of this period, there is little doubt that the energy and intellectual excitement animating this moment, in the words of one writer, was a "scintillating send-off to that Negro vogue in Manhattan which reached its peak just before the crash of 1929, the crash that sent Negroes, white folks, and all rolling down the hill toward the Works Progress Administration [of 1935]." The ecstasy revealed in literature, art, music, and other cultural forms blurred the boundaries between aesthetics, politics, and life styles. One could possibly account for this New Negro using the Great Migration of African Americans to the North, which was said to have initiated cabarets, rent parties, buffet flats, storefront churches, and other "institutions" that provided creative artists with inspiration to represent the new expressive culture of blues, jazz, gospels, and musical revues as well as folk-inspired innovations in fiction, poetry, and drama. The Old Negro, so ran the argument, was a creature to be argued about, worried over, and helped up. In its place arose a New Negro, less concerned about being a subject of sociological debate than with expressing for the first time the meaning and identity of being an "authentic" African American. This meaning did not result in a single idea but, instead, revealed a

number of different and, at times, conflicting definitions. The purpose of this course is thus two-fold: first, we shall explore some of the several explanatory models that sought to define the meaning of being African American in this era. Secondly, using a number of published texts, art works, different forms of music, and film, we shall examine the various efforts to forge a coherent racial identity under the name New Negro. To accomplish this goal, we shall read, among others, satirist George Schuyler's *Black No More*, experimentalist Jean Toomer's *Cane*, and "womanist" Zora Neale Hurston's *Their Eyes Were Watching God*. Students will be asked to write two "take-home" exams, a number of short "essays," and a major research project. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 590 Afrofuturism: African American Rhetoric and Technology. Instr. Banks.** In examining the relationship between technologies and African American rhetoric, his course will investigate two distinct, but related issues: what can African American history and culture bring to technology study, design, and use, and what roles can technologies play in Black freedom struggle. Please note that there is no prerequisite of prior knowledge of African American rhetoric or culture, or of technology issues for this course. Anyone who has a genuine interest and is willing to do the work will be able to succeed here.

Central Questions: What is the Digital Divide? What factors prevent African Americans and other groups from having access to technologies? What should those groups do to develop a meaningful access to computers and other digital technologies? What differences can a "futuristic" look at African Americans role in society make in imagining Black freedom struggle? How would technologies be different if they genuinely reflected Black culture and the cultures of other groups who have been denied meaningful access? How would African Americans imagine technologies differently? Design them differently? What do African Americans need from technologies? In other words, can technologies actually make a difference in the issues they identify as being important in their lives? What roles should technologies play in the advocacy and activism efforts of African Americans? How have African Americans and Africans throughout the diaspora been technology innovators? What lessons does that innovation offer technology theory, teaching and use? What do we really need to know about technology issues to be effective students and professionals? What discourses do we need to be conversant with? What "skills" do we need to be effective communicators?

Course Texts: Nelson, Alondra, ed. *Afrofuturism: A Special Issue of Social Text*. Nelson, Alondra et al., eds. *Technicolor: Race, Technology and Everyday Life*. Bell, Derrick. *Afrolantica Legacies*. Weheliye, Alexander. *Phonographies: Sonic Grooves in Afro Modernity*. Sinclair, Bruce. *Technology and the African American Experience: Needs and Opportunities for Study*. Miller, Paul D. *Rhythm Science*. This course counts as an elective in the traditional

English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis

final exam. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 590/AAAS 523/723 Theory and Practice of Funk.**

**Instr. Bolden.** A multi-disciplinary course that examines the conceptual foundations of the theory and practice of funk. Employing a wide array of materials, including dance criticism, musicology, literature, and interviews, we will examine the aesthetic characteristics, philosophical principles, and performance practices associated with funk. Although most people tend to conceptualize funk in terms of the dance bands of James Brown, Sly Stone, George Clinton, and others, the earliest references to funk in English came from blues dancers and musicians near the turn of the twentieth century, and there is evidence to suggest that funk is a concept that survived the Middle Passage. As such, funk (or the funk impulse) is a fundamental element of virtually all black musical genres; it predates such terms as hot, swing, and soul, which seem to be synonyms of funk. How do we, then, account for the privileged space that funk occupies in the history of black vernacular performance? How do we document its presence and examine its cultural impact? Important clues can be found in the area of dance. And since the funk impulse is reflected most vividly in kinetic expression, especially dancing, the class will adopt George Clinton's premise that if it makes you move your feet, "it's the Funk." Beginning with traditional African religions, we will examine the central role dancing played in possession rituals, and devote considerable attention to manifestations of this impulse in spirituals, blues, swing, soul, funk, and hip hop. For more information please contact: Tony Bolden [tjbolden@ku.edu](mailto:tjbolden@ku.edu).

**ENGL 590 Crime and Exile: Australian Convict Fiction.**

**Instr. D. Elliott.** Modern Australian history is unique because the nation began as an English prison. Convicted felons sentenced to death were often transported to the recently discovered continent instead of being executed. The first Australian novel was written by a convict and the convict experience has been a rich subject for novelists ever since. In this course we will begin by looking at the way that the Australian convict novel performed cultural work in England during the nineteenth century and then at how more contemporary novelists have used the figure of the convict in various ways to reflect on the nature of power, the effects of degradation, and the possibilities for regeneration and rehabilitation of criminals. For most of you, reading these novels will be a new but rewarding experience—they are exciting, funny, appalling, and gripping. Texts will include Charles Dickens, *Great Expectations* (1861); Marcus Clarke, *For the Term of His Natural Life* (1874); Thomas Keneally, *The Playmaker* (1987); Peter Carey, *Jack Maggs* (1997); Richard Flanagan, *Gould's Book of Fish* (2001); Kate Grenville, *The Secret River* (2005). Students will be expected to write a short paper and a longer researched paper, plus a

**ENGL 590 Studies in Gothic. Instr. Rowland.** Why do we read and watch what terrifies us? What are the pleasures of fear? The Gothic tradition has provided the modern age with its most compelling images and most haunting architecture of fear. This course, designed for upper-level undergraduates, will explore and define the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century texts in literature and film. The Uncanny. Doubles. Live Burial. Life after/in Death. Haunted Houses. Incest. Infanticide. Parricide. The Past. These are Gothic's major tropes of terror. We will examine how these figures came together to form the conventions of Gothic literature and why these conventions have proven so persistent.

Texts: Matthew Lewis, *The Monk*; Charlotte Brontë, *Jane Eyre*; Bram Stoker, *Dracula*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; Henry James, *The Turn of the Screw*; Toni Morrison, *Beloved*; and Stephen King, *The Shining*. Films: *Memento*, *Psycho*, *The Others*. This course fulfills the English 314 or equivalent requirement for the English major.