

**DEPARTMENT OF ENGLISH
UNIVERSITY OF KANSAS**

THE

Fall 2004 COURSES, 300 - 498

**Course descriptions are reproduced as submitted by instructors.
Questions about course content, texts, and requirements should be directed to them.**

ENGL 312 Major British Writers to 1800. Instr. Howard, 2:30 to 3:50 p.m. TR, 155 Rob. Class #29479. In this course we will examine important literature in verse and prose from the Anglo Saxon period to the 18th century. Focus will be on literary and linguistic conventions as well as thematic analysis. We will spend a great deal of our time with the literature of the Middle Ages and Early Modern periods, but will culminate with Jonathan Swift's *Gulliver's Travels*. The success of the course will depend on student involvement in class discussion, and so regular and sustained participation will be expected. Assignments will include regular reading quizzes, a Midterm and Final Exam, and two major Papers. *The Norton Anthology of English Literature*. Seventh Edition. Volume One. M.H. Abrams, ed.

ENGL 312 Major British Writers to 1800. Instr. Boyd, 8:30 to 9:20 a.m. MWF, 4019 Wes. Class #15481. The major British writers covered by this course will be: the "Beowulf Poet," the "Gawain Poet," Chaucer, Marlowe (*Doctor Faustus*), Spenser (*Faerie Queene*, Book I), Milton (*Paradise Lost*). Texts: *The Norton Anthology of English Literature*, vol. I, seventh edition, and N. Coghill, translator, *Canterbury Tales of Geoffrey Chaucer*, Penguin paperback. Written work: four hour examinations; no formal final examination. Oral work: discussion will be required of all students. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Miller, 1:00 to 2:20 p.m. TR, 111 Fr. Class #15482. This course surveys English Literature from the Old English period into the eighteenth century, concentrating on major works from *Beowulf* to *Paradise Lost*. We will consider the literature within its historical, political, and cultural contexts with an eye toward understanding the complexities of the medieval and early modern periods in England. In addition to acquiring a broad knowledge of major literary works, students should expect to develop advanced writing ability and analytical skills. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Requirements include reading quizzes, participation in class discussion, three exams, and two short essays. Text: *The Norton Anthology of English Literature*. Seventh Edition. Volume One. M.H. Abrams, ed. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Cherniss, 1:30 to 2:20 p.m. MWF, 4023 Wes. Class #15483. 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 314 Major British Writers after 1800. Instr. Wedge, 11:30 a.m. to 12:20 p.m. MWF, 4019 Wes. Class #15485. English 314 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: Abrams, et. al., *The Norton Anthology of English Literature*, Volume 2 (7th Ed.); Stoppard, *Arcadia*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Conrad, 7:00 to 9:50 p.m. M, 4019 Wes. Class #15484. 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 literary form but also with some of the political and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, short fiction, and novels; do note that this will be a poetry-intensive course. Attendance is mandatory. Students will be expected to participate in classroom and online discussion, take a midterm and a final examination, and write two papers. Each paper will focus on close readings of one or two texts; one paper must be on poetry. Students should have a registered e-mail address and be able to access Blackboard, although the primary course website will be at <http://people.ku.edu/~kconrad/314s04.html>. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Contoski, 8:30 to 9:20 a.m. MWF, 4023 Wes. Class #15488. We will read American literature from its beginnings to the Civil War. The usual method of instruction will be class discussion, though the teacher will present informal lectures on major figures. Painless quizzes--painless if you have read the assignment--will help the students keep up with the reading. There will be two examinations, two team oral reports (with written reports based upon them), and a personal essay telling what a work we have studied means to you at this stage in your life. At the end of the semester each student will present to the class a term project, an explication of a character, a theme, or a short work in the manner of the student's choosing. Term projects in the past have consisted of original poetry, original songs, a Puritan dinner served to the class, and interpretative dances. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Irby, 11:00 a.m. to 12:20 p.m. TR, 4023 Wes. Class #15487. This course will provide a roughly chronological survey of major aspects, works, authors of American literature from its origins (whenever and however we determine those to have been) down to the period of the Civil War. A diverse array of varying genres will be covered, coming to our conclusion with some of the most notable writing of the "American Renaissance", as, for example, Whitman, Melville, and Dickinson. The artistic concerns will be examined in each case, but also (and in many cases even more importantly) the historical, cultural, political, philosophical, and religious contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a midterm, two essays, and a final.

Text: *The Norton Anthology of American Literature: Literature to 1865*, 6th ed. (2003) -- two volumes, A and B. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. McLendon, 1:00 to 2:20 p.m. TR, 108 Smi. Class #15489. Survey of American Literature from Colonial period through Romantic period. Final. 2 papers 6-8 pages. Regular quizzes. Covers American literature, its beginnings and development to the Civil War, looking at political, social, and literary trends throughout this time period with attention to all groups who contributed to the formation of this literature. *McMichael Anthology of American Literature*, vol. 1. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Contoski, 9:30 to 10:20 a.m. MWF, 4023 Wes. Class #15492. We will read American literature from the Civil War to the present. The usual method of teaching will be by class discussion, though the instructor will give short, informal lectures on the major figures. Occasional painless quizzes will insure that the student read the material when it is assigned. There will be two examinations, two team oral reports with written reports based on the oral reports, and a short personal essay. In addition, at the end of the term each student will present a term project to the class. A work, a character, or a theme will be interpreted in any form the student

chooses. Term projects in the past have consisted of songs, poems, paintings, collages, and interpretative dances. Texts: *The American Tradition in Literature*, 10th ed. vol. 2. and *Darkness at Each Elbow* by Harley Elliott, a contemporary Kansas poet. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. M. Caminero-Santangelo, 11:00 a.m. to 12:20 p.m. TR, 4025 Wes. Class #29482. This course is a survey of American literature from 1865 (the end of the Civil War) to the present. The primary goal in this course involves developing a basic understanding of some of the critical issues, styles, and movements of American literature. We will try to grasp critical concepts and literary movements such as local color and regionalism; realism, naturalism, and magical realism; modernism and postmodernism; stream of consciousness; imagism; the Harlem Renaissance; etc. The foundational assumption of this section of English 322 is that American literature is *not* just what has become recognized as "canonical," but includes a wide variety of voices that until very recently have been left out of surveys of American literature; the syllabus will reflect, and take seriously, that diversity. Thus we'll read works by U.S. Latina/o, American Indian, and African American writers alongside of canonical white writers like Twain, Hemingway, Wharton, Faulkner, Dickinson, Stevens, Pound, and so on. Since the course starts with the Civil War period and moves through such crucial periods of American history as Reconstruction, the Civil Rights Era, etc., *the topic of "race" will be one of the central issues of the class.* This course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Tidwell, 1:00 to 2:20 p.m. TR, 4023 Wescoe. Class #15493. Welcome to this survey of American Literature, 1865 to the present. In the course of our reading, we will encounter an "American" literature that has undergone reshaping and redefinition, having benefited from efforts to expand the canon of "traditionally" anthologized texts and authors. The process of expansion has proceeded under a number of different names, but the one most often employed has been "the reconstruction of American literature." In the past, "American" literature had come to mean a handful of familiar names, canonical figures who had come to constitute a standard by which all other writers were measured. The response to this "select" group has been to challenge the very grounds used to propel these few writers into a place of privilege. The usual tack for interrogating the evaluative standards authorizing the "canonizing" of these writers has been to ask: "What is *American* literature? Indeed, what is *literature*?" By probing the significance of gender, race, and class as interpretive categories, the ensuing debates on these issues have opened up the traditional anthologies to include an array of marvelous voices. As we encounter this new, richly diverse collection of writers and texts, we will be guided not only by an attention to formal qualities but by historical contexts too. Ultimately, our challenge is to sharpen skills in critical reading and writing and to develop further an ability to work collaboratively. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Ellis, 1:30 to 2:20 p.m. MWF, 4057 Wes. Class #15495. *Recent Popular Literature* is a course that will survey a broad range of contemporary written expression. Comprehensive notetaking, in-class analysis, and bi-weekly response essays will revolve around the stories, poems, and essays anthologized in the textbook, *Living in America: A Popular Culture Reader*, edited by Patricia Y. Murray and Scott Covell. Recent British fiction will also be represented in sections where we will study Tony Parsons' 2000 roman a clef, *Man and Boy*, and Irvine Welsh's controversial 1993 cult novel, *Trainspotting*. In addition to notes and response essays, students will also be expected to research, write, and present a fully developed argumentative research paper that focuses on a recent popular writer. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 327 Studies in 20th Century Drama: 20thC British Drama. Instr. R Elliott, 9:30 to 10:20 a.m. MWF, 4025 Wes. Class #15498. In 1900, Great Britain, though its empire was at its zenith, was a theatrical backwater. The innovative plays of Ibsen, Strindberg, and other Continental playwrights had only begun to have an impact, and the

popular stage was awash in stilted melodrama and mindless farce. Plenty of melodrama and farce can still be found in London's West End, but, in the year 2004, British theatre is also universally admired for its productions of literate classical and contemporary drama. How did this transformation take place? In this course, we will study the works of some 12-15 twentieth-century British playwrights and trace both their thoughtful response to European dramatic movements and their leading role in developing a significant dramatic tradition of their own. We will examine plays by J. M. Synge, George Bernard Shaw, Samuel Beckett, Harold Pinter, Tom Stoppard, Brian Friel, Caryl Churchill, and Michael Frayn among others. We will also read one play that is still on its first run in London and/or New York, possibly David Hare's *The Permanent Way* or Michael Hastings's *Calico*. Assignments will include two 5-7 page papers, an oral presentation, and a creative project. There will also be a mid-term and a final examination. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 331 Chaucer. Instr. Davidson, 2:30 to 3:50 p.m. TR, 4057 Wes. Class #15499. In this course we will immerse ourselves in the language, culture and literature of Chaucer and his age. In addition to requiring reading knowledge of Middle English, we will attempt to understand the culture in which Chaucer adapts and expands on his literary models. We will pay close attention to how literary traditions and political conditions in late medieval England time shape his depictions of late medieval experience across genders and cultures. In our focus on his major works including *The Canterbury Tales*, we will ask how Chaucer challenges medieval conceptions of authorship and authority. **Text:** Larry D. Benson, ed. *The Riverside Chaucer*. 3rd ed. Boston: Houghton-Mifflin, 1987. **Requirements:** One quiz (20%), one presentation on medieval culture and literature (10%), one essay (30%) and one take-home examination (40%). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Sousa, 9:30 to 10:50 a.m. TR, 107 Smi. Class #15500. 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. 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; Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition (recommended); and materials on reserve and handouts. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Scott, 10:30 to 11:20 a.m. MWF, 4035 Wes. Class #15501. 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). **Text:** Shakespeare, *Complete Works*, ed. Bevington. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Swann, 11:00 a.m. to 12:20 p.m. TR, 4051 Wes. Class #15503. This course aims to introduce the student to a wide range of William Shakespeare's works and the historical contexts in which his plays were written and performed. We will also examine a contemporary rewriting of *King Lear*, Jane Smiley's novel *A Thousand Acres* (published in 1991, winner of the Pulitzer Prize), and an adaptation of Shakespeare's *The Tempest*, the classic science-fiction film *Forbidden Planet* (1956). **Requirements:** regular attendance; participation in class discussions; frequent quizzes; two essays (one short paper of five pages, one longer essay eight pages in length); comprehensive final exam. **Texts:** *The Norton Shakespeare*, ed. Stephen Greenblatt et al.; Jane Smiley, *A Thousand Acres*. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Swann, 2:30 to 3:50 p.m. TR, 4025 Wes. Class #29942. See description for ENGL 332, Instr. Swann, above.

ENGL 332 Shakespeare. Instr. Scott, 1:30 to 2:20 p.m. MWF, 4035 Wes. Class #15502. See description for ENGL 332, Instr. Scott, above.

ENGL 332 Shakespeare. Instr. Carothers., 7:10 to 10:00 p.m. W, 121 RC. Class #29487. We'll read twelve of the plays, and have individual reports on many of the others. The course will emphasize close reading of the individual text (who says what, to whom, under what circumstances), genre (comedy, history, tragedy, romance), and interpretation (what does it all mean, anyway?). Some discussion of live and film performances. **Written work:** Short reading quizzes on each play, two short papers (1,000-1,500 words), mid-term examination, final examination. This course fulfills the Shakespeare requirement for the English major. (Taught at KU Edwards Campus and open only to students enrolled in KUEC programs. Other students need special permission from CLAS Academic Advisor at KUEC, who can be reached at 864-8659 or 913-897-8659.)

ENGL 334 Major Authors: Baraka and Reed. Instr. W Harris, 1:00 to 2:20 p.m., TR, 4076 Wes. Class #15505. Ishmael Reed declares, "I try to do what has never been done before." Reed and Amiri Baraka, two contemporary African American authors, have devoted their careers to fulfilling the above literary credo of making it new. Writing in a variety of genres, including novels, poems, essays and plays, these authors have produced a large body of work which we will examine in detail over the semester. These controversial writers explore a number of important topics, such as racial identity, poetics (the functions of art), black music, popular American culture, social justice, and revolution. We will pay special attention to the different strategies that these writers—Baraka formed by the 60s, Reed by the 70s—employ to gain empowerment for themselves and their people. Most of Baraka's readings will come from *The LeRoi Jones/Amiri Baraka Reader*; some of his writings we will investigate are "Dutchman," a play, "The Screamers," a short story, and "Somebody Blew up America," a poem. We will read a number of Reed's novels, including, *Flight to Canada*, a neo-slave narrative, *Yellow Back Radio Broke-Down*, a western and *Mumbo Jumbo*, a voodoo detective story. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Chopin, Wharton & Cather. Instr. Sharistanian, 11:00 a.m. to 12:20 p.m. TR, 4057 Wes. Class #29490. An opportunity to study three major modern American women writers both individually and comparatively. Regionalism, local color, realism, social satire, and modernist experimentation are some of the modes these writers will allow us to examine. Issues of gender, class, and race will be important. A range of major novels and short stories by each. Developmental patterns, underlying continuities, and characteristic strengths and limitations of each author. The historical contexts of these writers--the crucial transitional period from the end of Reconstruction to a thoroughly modern America--will be emphasized. Some underlying similarities in the ways these writers' careers unfold will also be emphasized: the slow way in which each woman comes to define herself as a writer, the complex ways in which each indirectly expresses herself in her texts, their use (particularly Wharton and Cather) of both female and male protagonists and narrators, the ways in which they deliberately address aspects of historical change, the ways in which they can be read as both modern and resistant to change, the strong attachments they feel to aspects of European culture while being distinctly American writers, the shifts in their reputations, their complicated relationships to feminism. Texts will **probably** be: Chopin, *The Awakening* and a substantial gathering of short stories; Wharton, *The House of Mirth*, *Ethan Frome*, *The Custom of the Country*, *The Age of Innocence*, selected short stories; Cather, *The Song of the Lark*, *My Antonia*, *A Lost Lady*, *The Professor's House*, selected short stories. Probably two or three papers and two exams. Regular attendance and class participation will be mandatory. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Mark Twain, Race, and Gender in the 19th Century. Instr. S Harris, 9:30 to 10:50

a.m. TR, 4057 Wes. Class #15504. How did Mark Twain portray African Americans, Native Americans, and Asians in his writings? How did he portray women, across racial lines? How do his portrayals compare with other writers of his period, especially writers of color? In this course we will examine Mark Twain's writings within the racial and gender contexts of the second half of the 19th century. We will read a number of Twain's works, from sketches such as "John Chinaman in New York" and "The Noble Red Man" through novels such as *Adventures of Huckleberry Finn*, to travel narratives such as *Following the Equator*, to anti-imperialist writings such as "To the Person Sitting in Darkness." To compare Twain to his contemporaries, we will also read works by a number of other American writers: for instance short stories by African American writer Charles Chesnutt and narratives by African American educator Booker T. Washington, writings on Native Americans by the white novelist Helen Hunt Jackson and the Native American writers Sarah Winnemucca and Alexander Posey, and meditations on America's involvement with other nations by philosopher William James. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Chopin, Wharton & Cather. Instr. Sharistanian, 4:10 to 7:00 p.m. W, 121 RC. Class #26734. See description for ENGL 334, Instr. Sharistanian, above. (Taught at KU Edwards Campus and open only to students enrolled in KUEC programs. Other students need special permission from CLAS Academic Advisor at KUEC, who can be reached at 864-8659 or 913-897-8659.)

ENGL 337 Introduction to U.S. Latino/a Literature. Instr. M Caminero-Santangelo, 2:30 to 3:50 p.m. TR, 4035 Wes. Class #29494. This class will focus on key readings in U.S. Latina/o literature, including literature by people of Mexican, Puerto Rican, Cuban, and Dominican descent, with a focus on literature from 1959 to the present. Reading poetry, drama, autobiography, essays, and novels, we will consider the separate histories of each of these groups and of their relationship to the U.S., while also discussing what (if anything) defines a common "Latino/a" identity. We will also consider issues such as the negotiation of (multiple) identity; the treatment of racial, ethnic, and cultural difference; the tension between cultural preservation and assimilation, including religion, language, and gender roles; the development of political consciousness (with particular attention to the Chicano/a farmworkers' movement); and possible strategies of resistance to cultural and/or political oppressions. Longer texts may include the following: Anaya, *Bless Me, Ultima*; Alvarez, *How the Garcia Girls Lost Their Accents*; Santiago, *When I Was Puerto Rican*; Thomas, *Down These Mean Streets*; Garcia, *Dreaming in Cuban*; Valdez, *Zoot Suit*; and others. Classes will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade, along with written work probably including two papers, two exams, and quizzes. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 338 Introduction to African-American Literature. Instr. Tidwell, 9:30 to 10:50 a.m. TR, 4076 Wes. Class #15506. Welcome to ENGL 338, an introduction to both written and oral traditions of African American writing, from its beginnings in 1746 to the present. This course was designed to fill a void created by enthusiastic students, eager to learn, but coming to upper division Black literature classes with little or no history of the writers, their works, or the socio-political context that inspired the writing. Thus one of our primary tasks is to provide that background. Because the literature is so extensive, this course can not possibly be comprehensive, only representative. For our thematic focus, I have chosen to explore one facet of an admittedly complicated literary experience: the continuing effort to define the relationship between vernacular and "formal" cultures. Beginning with oral literatures and continuing on into written forms, African American authors have shaped their creative works or have had them shaped by the traditions of the spoken word and written texts. Using this approach enables us to connect the nameless "author(s)" of the oral tales, ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We are also able to trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political contexts spawning the texts. Instead, the importance of extra-literary

background emerges from the discussion of textual analysis. By examining variations of this problem, we shall be able to think about and define how different writerly strategies coalesce into a literary tradition shared by nearly all African American writers. In so doing, we will be able to accept the course's ultimate challenge: to sharpen our critical reading, thinking, and writing skills.

<http://www.people.ku.edu/~tidwelje>, email tidwelje@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 339 Introduction to Caribbean Literature. Instr. Anatol, 11:00 a.m. to 12:20 p.m. TR, 4035 Wes. Class #29498. This course is designed as an intensive survey of Caribbean literature, introducing students to some of the central themes in this body of work, such as slavery and its legacies; concepts of "race," "ethnicity," and "nation"; the oral tradition; the creolization of cultures; roles that men and women are expected to play, both within "traditional" households and within the larger society; movement and migration. We will explore texts by authors from the English-, French-, and Spanish-speaking Caribbean (all in English translation). The literature will include a wide variety of genres, such as slave narratives, folklore, novels, short stories, essays, film, drama, and poetry.

Texts may include: Julia Alvarez, *How the García Girls Lost Their Accents*; Judith Ortiz Cofer, *Silent Dancing*; Maryse Condé, *I, Tituba, Black Witch of Salem*; Jamaica Kincaid, *Annie John* and/or *My Brother*; Earl Lovelace, *The Dragon Can't Dance*; Mary Prince, *The History of Mary Prince*; Jean Rhys, *Wide Sargasso Sea*; Samuel Selvon, *The Lonely Londoners*; Derek Walcott, *Dream on Monkey Mountain*; Myriam Warner-Vieyra, *Juletane*; short stories by Edwidge Danticat, Rosario Ferre, V.S. Naipaul, Olive Senior, and/or Shani Mootoo; essays by Aimé Césaire, Frantz Fanon, C.L.R. James, George Lamming, and/or Eric Williams; poetry by Aimé Césaire, Lorna Goodison, Nicolás Guillén.

Students can expect 2 analytical papers, several in-class essays and/or short quizzes, a midterm exam, a final exam, and an oral presentation. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Campbell, 9:30 to 10:50 a.m. TR, 208 Fr. Class #15507. 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. \$35 vouchers are available at The Union Bookstore only.

ENGL 351 Fiction Writing I. Instr. Stigman, 11:30 a.m. to 12:20 p.m. MWF, 223 Fr. Class #26788. Members of this beginning fiction-writing course will study the art and craft of the short-story in order to develop an aesthetic that shapes their work as writers. As a class, we will work toward this goal using a short-story anthology, flash-fiction, various exercises, presentations, and students' stories in the workshop-mode. Students will develop and revise 2-3 original stories. I expect regular attendance, active, verbal participation, and thoughtful written commentary on peers' stories. Texts: Wolff, *Vintage Book of Contemporary American Short-Stories*; Thomas, et al, *Flash-Fiction*.

ENGL 351 Fiction Writing I. Instr. Bunten, 1:00 to 2:20 p.m. TR, 208 Fr. Class #15508. If you've always wanted to write, but

- don't know where to start
- just started trying, or
- tried, but got scared and stopped

this is the class for you. Fiction Writing I, the first class in the creative writing major sequence, helps beginning writers through the exciting process of conceiving of, developing, and completing short stories.

During the first weeks, we will write exercises in class to try different techniques and methods, experimenting with point of view, character, dialog, setting, and other elements of fiction. We'll discuss the results in

class workshops.

From there, students will move on to producing their own stories. During the semester, you will develop two complete pieces to be workshopped in class. You will turn in a substantial revision of one of these, along with the rest of your work, in a portfolio at the end of the semester. In addition, each week we will read and discuss stories from our anthology as models of the different forms of fiction.

Grading: Students will be evaluated based on their stories as well as upon their participation in class workshops.

Text: Janet Burroway's *Writing Fiction: A Guide to Narrative Craft*, 6th Edition.

Note: Emphasis will be on writing serious literary fiction--that is, short stories--*not* genre fiction (westerns, romance, horror, science fiction, etc.) or screenplays.

ENGL 351 Fiction Writing I. Instr. Stigman, 1:30 to 2:20 p.m. MWF, 223 Fr. Class #15509. See description for ENGL 351, Instr. Stigman, above.

ENGL 351 Fiction Writing I. Instr. Desnoyers, 2:30 to 3:50 p.m. TR, 223 Fr. Class #27134. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor. A fee will be charged each student for the duplicating of manuscripts. Text: Burroway, *Writing Fiction*, sixth edition.

ENGL 352 Poetry Writing I. Instr. Daldorph, 11:30 a.m. to 12:20 p.m. MWF, 4021 Wes. Class #15511. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. The basic requirement is one poem per week over the course of the semester. Poems in "fixed" forms and in "free verse." Students will be graded on work--both critical and creative--in the workshop and on a final portfolio. Text: John Hollander, *Rhymes Reason*.

ENGL 352 Poetry Writing I. Instr. Rabas 11:30 a.m to 12:20 p.m. MWF, 225 Fr. Class #29499. This course serves both as an introduction to poetry writing as well as a way to help those who have already started writing poetry tighten, hone, revise, and take what they have already written to new heights. We will write a lot of poems, and we will read a lot of poems, primarily by contemporary poets who are doing new and exciting things with the language today. Come ready to write, as well as to be inspired.

ENGL 352 Poetry Writing I. Instr. Tietjen, 1:30 to 2:20 p.m. MWF, 225 Fr. Class #15510. We'll discuss a number of essays and poems (by various poets from the last 2,000 years) on the craft of making poems. But this is primarily a workshop: we'll focus on the new poems which you and your classmates write for this course--roughly one per week--sometimes as open assignments, but usually as solutions to specific writing challenges which are meant to hone your skills. We discuss works-in-progress in order to help you revise and improve. Hence, your willingness to rework your barbaric yawps, to give constructive criticism kindly, and to receive the same with humility are essential to our success--as are regular attendance, thorough preparation, and active participation. At semester's end you'll turn in a chapbook of your original poems which you will have revised and sequenced to make a coherent whole. Along the way, you'll also write a few critiques (from a poet's perspective) of established poets' books. If you're serious about writing poems, this will be the best course you ever take.

ENGL 353 Screenwriting I. Instr. Ohle, 9:30 to 10:50 a.m. TR, 245 JRP. Class #26995. Text: *Professional Writer's Teleplay/Screenplay Formats*. Not available in bookstores. Can be ordered at nominal cost from Writer's Guild of America, East, Inc., (555 West 57th Street, New York, N.Y. 10019), or through their Internet site.

Students will complete two 30-min. screenplays, one original and one adaptation. The emphasis will be much more on writing than screen. It is not a lecture course in film history or filmmaking. Story telling within the screenplay format is the principal focus of the course. And, because screenplays 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. In other words, everyone gets to (in fact is required to) read and offer commentary on everyone else's work.

ENGL 354 Playwriting I. Instr. Lim, 9:30 to 10:50 a.m. TR, 4021 Wes. Class #15512. Reading: Roger Hall's *Writing Your First Play* and lots of Xeroxed handouts. \$35 Xeroxing 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 354 Playwriting I. Instr. Lim, 1:00 to 2:20 p.m. TR, 4050 Wes. Class #15513. See description for ENGL 354, Instr. Lim, above.

ENGL 362 Professional Writing: Technical Writing. Instr. McKitterick, 1:00 to 2:20 p.m. TR, 4066 Wes. Class #15518. 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 science and business. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree.

ENGL 362 Professional Writing: Technical Writing. Instr. Kofler, 4:00 to 5:20 p.m. TR, 4066 Wes. Class #15515. This course introduces students to professional and technical communication. Students will explore different genres of technical writing. Writing assignments will include memos, instruction manuals, reports, etc. It is designed to help students evaluate and revise professional documents. Students will assess the audience and purpose of these documents.

ENGL 362 Professional Writing: Arts Reviewing. Instr. Whitehead, 2:30 to 3:50 p.m. TR, 220 Fr. Class #15516. This course will provide students with practical experience in reviewing music, film, books, etc., for newspapers and magazines. It will address such concerns as the critic's role and functions, writing as a specialist for general readers, and preparing for an assignment, as well as journalism's workaday challenges: quickly engaging the reader, writing concisely to a specific length, writing on deadline, and making last-minute cuts. Students will be free to select some of their own assignments. Reviews of 500-1000 words will be due approximately every two weeks, with the goal of assembling a portfolio of five professional-quality writing samples. Students' reviews and published reviews will be critiqued workshop-style. There are no required texts, but an active email account is necessary.

ENGL 362 Professional Writing: Technical Writing. Instr. McKitterick, 7:10 to 10:00 p.m. M, 322 RC. Class #15514. See description for ENGL 362, Instr. McKitterick, above. (Taught at KU Edwards Campus and open only to students enrolled in KUEC programs. Other students need special permission from CLAS Academic Advisor at KUEC, who can be reached at 864-8659 or 913-897-8659.)

ENGL 387 Introduction to the English Language. Instr. Davidson, 1:00 to 2:20 p.m. TR, 4057 Wes. Class #29503. This course is aimed at introducing you to studies of present day English through “traditional grammar.” We will integrate perspectives from linguistics and popular attitudes toward language to understand how speakers and writers use and resist “proper” English. We will also investigate how such resources as dictionaries and grammar

guides influence language choice and language attitudes. After examining the features of language and communication, we will explore how speakers and writers exploit “grammar” and language variation across cultures and genders today. Primary Texts: Lester, Mark. *Grammar and Usage in the Classroom*. 2nd ed. Boston: Allyn & Bacon, 2001, Trask, R. L. *Language: The Basics*. 2nd ed. London and New York: Routledge, 1999. Secondary Text: Crystal, David. *The Cambridge Encyclopedia of the English Language*. [Watson Reserve PE 1072 C68 1995]

ENGL 466 Literature for Children. Instr. Sommers, 9:30 to 10:50 a.m., TR, 4035 Wes. Class #15522. What is children’s literature? What constitutes it, and is it designed strictly to be read by children (apparently not!)? This course will focus on examining a wide variety of children’s literature in order to consider these questions among others. We will examine everything from traditional and contemporary fantasy to realistic fiction, poetry, picture books and bold hybrid forms of children’s literature. Students will develop appropriate critical skills and terminology, become increasingly familiar with the literature itself, and begin to playfully entertain what exactly makes a text, or body of texts, seen as “children’s” literature. The class will have two critical essays (one long, one short), routine reading quizzes, some smaller group projects, some longer individual study of authors and an alarming amount of good cheer and merry-making (possibly of the playful, noisy variety). Texts will include (but will not be limited to): some of *Aesop’s Fables*, various tales from the Brothers Grimm, *Winnie the Pooh*, *Where the Wild Things Are*, *The Wonderful Wizard of OZ*, *The Lorax*, *The Adventures of Captain Underpants*, *The Devil’s Arithmetic*, *The Best Christmas Pageant Ever*, etc.

ENGL 466 Literature for Children. Instr. Candelaria, 2:30 to 3:20 p.m., MWF, 4025 Wes. Class #15523. This course focuses on a wide variety of children's literature, from "picture books" to "chapter books" to "young adult" books, focusing primarily on commercially-produced texts from the twentieth century. The class will also focus primarily on fantastic literature aimed at children. There will be exceptions to both these rules, as well as a consideration of other media aimed at children. The class will read and discuss the literature both within and independent of its social context. Students are warned that this can lead to a different appreciation of the literature. Written work will consist of numerous short papers, and a longer final paper. Texts include: Baum, *The Wizard of Oz*; Carroll, *Alice's Adventures in Wonderland*; Heinlein, *Have Spacesuit, Will Travel*; Lewis, *The Lion, The Witch, and the Wardrobe*; McCaffrey, *Dragonsong*; O'Brien, *Mrs. Frisby and the Rats of NIMH*; Paterson, *Bridge to Terabithia*; Rowling, *Harry Potter and the Sorcerer's Stone*, and Snicket, *The Bad Beginning*, in addition to short selections such as picture books, poetry, and fairy tales.

ENGL 479 The Literature of: Contemporary Historical Fiction. Instr. Butler, 1:30 to 2:20 p.m., MWF, 4019 Wes. Class #15524. The course will be a condensed survey in which we’ll think about the tendencies and shapes of contemporary historical fictions as well as the relationships of history and historical theory to narrative practices, literary genre, theory, convention, fashion, and fad. Course work will be determined by the size, interests, and character of the class. Our reading list is relatively short but does contain some very long books. A few films might be added. Written assignments will include a final exam and either a long paper or 2-3 short ones. Class sessions will primarily be discussion driven. Texts: Carey, *Illywhacker* and *True History of the Kelly Gang*; DeLillo, *Underworld*; Hillenbrand, *Seabiscuit*; Marquez, *One Hundred Years of Solitude*; Pynchon, *Mason & Dixon*; Smith, *White Teeth*.

ENGL 498 Honors Proseminar: The Psychoanalysis of Race. Instr. Fowler, 11:00 a.m. to 12:20 p.m., TR, 4050 Wes. Class #15570. Current psychoanalytic and psycholinguistic theory asserts that meaning does not inhere naturally in a thing, but rather our meanings are our own invention. A word means what it means because we assign one meaning to it and cast out other meanings. For example, to distinguish the borders of masculinity, femininity must be excluded; similarly, the definition of white identity is that it is separate and distinct from black identity; and, accordingly, a desire to identify the self leads to acts of cultural repression. In *The Psychoanalysis of Race*, we will analyze the way white, black, male, and female American authors grapple with the problem of asserting the

difference necessary for meaning and identity without subordinating or excluding the other or opposite in a binary opposition. Also, we will examine various authors' interrogation of an unstable racial identity, carved out by repression, which is never complete or final because repression always sets in motion the return of the repressed. Finally, by engaging male and female authors of different races, we will broach the question—how does gender affect an author's representation of racial identities? Course requirements will include one paper (approximately 10 typewritten pages), an oral presentation, response papers, and a final exam. Class participation also is a requirement. Texts: Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; William Faulkner, *Intruder in the Dust*; Richard Wright, *Native Son*; Ralph Ellison, *Invisible Man*; Flannery O'Connor, *The Complete Stories and Wise Blood*; Toni Morrison, *Beloved*, *Jazz*, and *Playing in the Dark*.

ENGL 498 Honors Proseminar: Journeys of Discovery. Instr. Sousa, 1:00 to 2:20 p.m., TR, 4019 Wes. Class #15571. This honors proseminar will focus on **Journeys of Discovery** and the experiences with which journeys are associated. Our readings include plays, diaries, travel accounts, biography, and film that interrogate the concept of "place" and the experience of dwelling and how these intertwine with questions of identity. Therefore, we will explore the different ways we shape and are shaped by place. Definitions of place and homespace will provide us with points of departure. We will also examine concepts of exile and alienation, and journeys of no return. We will discuss our common readings, share ideas from our individual research projects and papers, and lead one another on journeys of discovery through written work, discussion, presentations, reports, and performance. With the guidance of the instructor, students will select and research a topic of interest to them. Our tentative reading list includes some of the following: Thomas More, *Utopia*; Walter Raleigh, *The Discoverie of the Large, Rich, and Bewtiful Empyre of Guiana* and/or Herzog's film, *Aguirre, the Wrath of God*; Richard Hakluyt, *Voyages and Discoveries*; Shakespeare, *Pericles* and *The Tempest*; excerpts from 19th-century travel accounts written by botanists, naturalists, geologists, engineers, explorers, and missionaries in Brazil (John Mawe, George Gardner, Richard F. Burton, James W. Wells); Ibsen, *Hedda Gabler* and *Ghosts*; Elizabeth Bishop, trans., *The Diary of Helena Morley* (late 19th century); Eugene O'Neill, *Long Day's Journey into Night*; Tennessee Williams, *A Streetcar Named Desire*; Jean Paul Sartre, *No Exit*; Anouilh, *Traveler Without Luggage*; and Jon Krakauer, *Into the Wild*.