

Fall 2006 Courses 300-499

Please consult the Timetable for class times and locations

ENGL 312 Major British Writers to 1800. Instr. Boyd. 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. Diamond. We will read a wide range of texts throughout the course, some in their entirety (*Beowulf*, Marlowe) and some in part (Chaucer, Spenser). Class discussion will focus on the texts both in their social and intellectual contexts and as works of literature (for example, as developments in a genre). Course Requirements: attendance, class participation, quizzes, possibly homework assignments, two papers, and a final exam. Text: *Norton Anthology of English Literature*, Vol. 1, 8th ed. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Swann. Love, sex, and power: these are the topics that captured the imaginations of the early British writers we'll read throughout the semester. We'll discuss works by medieval, Renaissance, and eighteenth-century authors (both men and women) and explore how these fascinating literary texts were shaped by - and sought to shape - the historical moments in which they were written. Our reading will be richly diverse: we'll examine both comic works and some of the most profound and gut-wrenching epics ever written in the English language; and in the process, we'll analyze many different literary genres - narrative poems, plays, prose works, and lyric verse. This wide-ranging course will be especially valuable to anyone who wants to gain a broad background knowledge of British literature. **Course assessment:** 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 Anthology of English Literature*, 7th edition, vol. 1; Geoffrey Chaucer, *The Canterbury Tales*, ed. A. Kent Hieatt and Constance Hieatt. This course fulfills the English 312 or equivalent requirement for the English major.

English 314 Major British Writers After 1800. Instr. Elliott, D. In this course we will carefully examine works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England. Though our primary focus will be on the literary texts themselves, we will be reading them in the context of the literary, social, economic, and political history of the nineteenth and twentieth centuries, considering questions of class, race, gender, nationalism, and high versus popular culture. There will be two 4-6 page papers, and midterm and final exams, as well as in-class writing and quizzes. Texts: Abrams, et. al., *The Norton Anthology of English Literature*, vol. 2 (8th ed.); Jane Austen, *Emma*; Charles Dickens, *Hard Times*; Virginia Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 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 three 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: *Norton Anthology of English Lit*, Vol 2 (8th Ed.); Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*; Hardy, *Tess of the d'Urbervilles*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers After 1800. Instr. Rowland. We will survey the major authors and literary trends of the Romantic, Victorian and Modern periods with a focus on poetry and a secondary focus on the novel. Around 1800 literature emerges as a vernacular and national tradition. We will track the consolidation and fragmentation of a national literary culture as it struggles with the internal national divisions of the British Isles, Britain's colonial and imperial culture, and the devastation of the 20th century World Wars. Our sense of this larger political and social context will be matched by close attention to literary form as it is shaped, warped or resistant to these larger worldly forces. Because of the territory and years we must cover, reading for this course is extensive. Attendance, participation, frequent short assignments, as well as two essays, a midterm and a final exam, make up the course requirements. Texts: *Norton Anthology of English Literature* (vols. 2A, 2B and 2C). This course fulfills the English 314 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 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/314f06.html>.

ENGL 320 American Literature I. Instr. Contoski. 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 interpretive dances. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. McLendon. Survey of American Literature from Colonial period through Romantic period. Final. Two 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. This course fulfills the English 320 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--Colonial (c1500-1700), Eighteenth century and Enlightenment (c1700-1790), and Early National and Antebellum (c1790-1860)--and gives special emphasis to the national period between the 1790s and the Civil War. 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 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: *The Heath Anthology of American Literature*, vols. A and B (5th ed.); Charles Brockden Brown, *Edgar Huntly* (Hackett edition); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (Penguin edition) This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Irby. 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 322 American Literature II. Instr. Hemenway. This course will cover the development of American literature from 1865 to the present. We will study a variety of writers, genres and movements as we examine themes relevant to each specific cultural context. Students will be required to write two 4-6-page papers, both critical responses to selected texts, and will take a midterm and a final exam. As this course is a combination of lecture and discussion, daily student preparation and participation will be expected; there will be a quiz for every reading assignment. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Contoski. 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 reads 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 interpretive 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. Landsberg. We will study works by eight authors and will concentrate on two themes, democracy and religion. Students will submit papers and give oral reports in class. Correct writing will be essential for passing this course. As this is in part a discussion course, regular attendance will be required. Required texts: Henry Thoreau, *Civil Disobedience and Other Essays*; Walt Whitman, *Complete Poetry and Selected Prose*; Henry James, *The American*; John Dos Passos, *The 42nd Parallel* and *The Big Money*; Emily Dickinson, *Final Harvest*; Mark Twain, *The Adventures of Huckleberry Finn*; Ernest Hemingway, *The Snows of Kilimanjaro and Other Stories*; Optional: *Merriam Webster's Guide to Punctuation and Style*. 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 322 American Literature II. Instr. Caminero-Santangelo, M. 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 325 Recent Popular Literature. Instr. Wicktor. In this course we will thoughtfully and critically discuss novels and plays published (or made "popular") within last few years. Use of these recent texts will allow us to discuss "popular" vs. "high" culture, consumerism and mass production, and literature into film. These texts require readers to confront sexuality and manipulation, humour and cruelty, art and morality, the body and beauty, technology and the culture industry, and race and recognition. To aid our critical reading of these timely issues, basic literary theoretical approaches (e.g., feminist, Marxist, psychoanalytic) will be introduced and employed in class discussion and writing assignments. Required coursework includes class participation, two 5 page critical essays, midterm and final exams, reading responses, and in-class writing and/or quizzes. Course texts *may* include the following: Kate Atkinson, *Case Histories*; Truman Capote, *In Cold Blood*; William Gibson, *Pattern Recognition*; Zora Neale Hurston, *Their Eyes Were Watching God*; Neil LaBute, *The Shape of Things*; Vince Locke and John Wagner, *A History of Violence*; Patrick Marber, *Closer*; Alan Moore and David Lloyd, *V for Vendetta*; Tom Perrotta, *Little Children*; Sarah Waters, *Tipping the Velvet*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 326 African American Literature. Instr. Mack. Reading, analysis, and discussion of contemporary fiction, poetry, and drama from sub-Saharan Africa. Brief attention will be paid to historical development and to traditional literature. Crosslisted with AAAS 332.

ENGL 331 Chaucer. Instr. Cherniss. This course serves as an introduction to the major works of Geoffrey Chaucer, including selected earlier works and *Canterbury Tales*, together with elements of the intellectual and literary background of the late medieval period in England. Written work includes two essays, a midterm examination, and a final. Required Texts: L. D. Benson, ed., *The Riverside Chaucer*; Andreas Capellanus, *The Art of Courtly Love*; Boethius, *The Consolation of Philosophy*. Recommended: C. S. Lewis, *The Discarded Image*. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Bergeron. For four hundred years people have been watching productions of Shakespeare's plays, reading his texts, and discussing his accomplishment. There must be something here. We may only know him as a cultural icon, a writer referred to as if universally known; but in this general survey of Shakespeare's plays, we have an opportunity to come face to face with his genius, wrestle with his texts, and work out an understanding. We will read and examine probably a dozen plays, ranging from early comedies (such as *Twelfth Night*) through representative history plays (such as *Richard II*) through major tragedies (*Hamlet* and *King Lear*, for example) to the final plays (including *The Winter's Tale*)—different genres from different periods of Shakespeare's career. Through discussion and writing we will enhance our critical abilities and have great fun. Students will write two papers, participate actively in class discussion, take a mid-term exam and a Final Exam. Other minor projects (written or oral) will occur. Texts: *Complete Pelican Shakespeare* (new edition); *Shakespeare: A Study and Research Guide*. This course fulfills the Shakespeare requirement for English majors.

ENGL 332 Shakespeare. Instr. Elliott, R. This course is an introductory survey of the comedies, tragedies, histories, and romances of William Shakespeare. We will read and discuss approximately twelve of Shakespeare's plays spanning his entire career. We will also use *The Bedford Companion to Shakespeare* to help us explore a number of topics related to Shakespeare study, such as his theatrical, literary, and social environment. Attendance at local productions of Shakespeare plays may be required. Required coursework includes two papers of moderate length, a production-oriented creative project, midterm and final examinations, and of course, attendance and participation. This course fulfills the Shakespeare requirement for English majors.

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). Text: Shakespeare, *Complete Works*, ed. Bevington. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Swann. 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. Because this class meets weekly, more than one absence will result in a reduction of your final grade. **Texts:** *The Norton Shakespeare*, ed. Stephen Greenblatt et al.; Jane Smiley, *A Thousand Acres*; *MLA Handbook*. This course fulfills the Shakespeare requirement for English majors.

ENGL 332 Shakespeare. Instr. Bovaird-Abbo. [Edwards Campus] We will read about ten to twelve of Shakespeare's plays, with an emphasis on close readings of the individual texts. In addition, we will pay attention to the conventions of genre, as well as the intertextuality of the plays and the historical contexts in which the plays were written and experienced. 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. Therefore, students will be expected to contribute regularly to class discussion and to complete presentations and reports throughout the semester. Written work will include two essays, quizzes, written homework, a mid-term examination, and a comprehensive final examination. Required text: *The Norton Shakespeare*, ed. Stephen Greenblatt. This course fulfills the Shakespeare requirement for the English major.

ENGL 334 Major Authors: Chopin, Wharton & Cather. Instr. Sharistanian. 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: Marlowe. Instr. Hardin. Christopher Marlowe, born the same year as Shakespeare, began writing plays a bit earlier than he and quit rather quickly, after being stabbed in the head during a quarrel. As the first great English playwright, he is worth studying in his own right. His plays continue to be acted and his life (he was reputed to be a spy, a counterfeiter, and an atheist; he got an MA at Cambridge without showing up for classes) continues to attract biographers. An entire course devoted to Marlowe will allow us to plunge into all 6 ½ plays, Marlowe's introduction of the Faust story into literature, his erotic poetry, and the mysteries of his life (about which we shall use Charles Nicholl's sensational and bestselling book, *The Reckoning*). To acquire some knowledge of pre-Shakespearean drama at Marlowe's moment, we'll also read Thomas Kyd's *Spanish Tragedy*, a bloody play (man bites out tongue on stage) by Marlowe's sometime roomie. Two papers, reading quizzes, final exam, an oral report. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 334 Major Authors: Thomas King and Louis Owens. Instr. Hirsch. Though popular and greatly respected by students, teachers, and scholars of American Indian literature, the works of Thomas King and Louis Owens seldom appear on the syllabi of American literature courses outside that field, though King has a large following in Canada, where he is a professor at the University of Guelph. His radio show, *The Dead Dog Café Comedy Hour*, was one of the most popular ever broadcast in Canada, and his second novel, *Green Grass, Running Water*, a major critical and popular success in the United States, stimulated significant interest in all of his work. Louis Owens, before his tragic death in the summer of 2002, was a major scholar and critic, as well as novelist, whose work was a staple in virtually every course in American Indian literature, both in the United States and beyond its borders. Though their respective works differ significantly, both King and Owens use narrative structures and strategies drawn from Native oral storytelling traditions as ways of exploring the value of traditional ways of seeing and knowing, and of acquiring and transmitting cultural knowledge, in contemporary Western society. Over the course of the semester, we will read three novels by each author and discuss a

wide range of issues of profound concern to Native peoples today. Texts: Thomas King, *Medicine River*; *Green Grass, Running Water*, *Truth & Bright Water*; Louis Owens, *The Sharpest Sight*, *Bone Game*, *Dark River*.

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. Texts: Hemingway: *The Complete Short Stories of Ernest Hemingway* (Finca Vigia edition), *The Sun Also Rises*, *A Farewell to Arms*, *The Garden of Eden*, *The Old Man and the Sea*. Faulkner: *The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *The Hamlet*, *Collected Stories*. This course fulfills the English 322 equivalent requirement for the English major.

ENGL 336 Jewish American Literature & Culture. Instr. Lester. What does it mean to be Jewish in contemporary U.S. culture? And how can we address this question if the answers are multiple and vary according to region, generation, gender, class, sexual preference, religious belief, political affiliation, national origin(s), immigration history, family history, etc.? What historical and geopolitical contexts determine the meaning of being Jewish today in the United States or elsewhere? What role do literature and other cultural institutions play in the production, reproduction, and transformation of such meanings? How do these meanings circulate and how do ordinary people engage with them? Whose answers determine the meaning of American Jewishness? In what contexts? These are the major questions this course will address as we examine the role of literature and culture in the construction of social meanings about American Jewishness. To situate students actively within the ongoing process of producing, reproducing, and transforming the meanings of American Jewish identity, this course will require students to undertake a project on American Jewish identity grounded either in academic or community-based research. Crosslisted with AMS 344.

ENGL 337 Intro to U.S. Latino/a Literature. Instr. Caminero-Santangelo, M. 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*; Tobar, *The Tattooed Soldier*; Thomas, *Down These Mean Streets*; 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 Intro to African American Literature. Instr. Tidwell. 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 cannot 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 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 Intro to Caribbean Literature. Instr. Anatol. 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-, Spanish-, and Dutch-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*; Perry Henzell (dir.), *The Harder They Come*; Jamaica Kincaid, *Annie John*; 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 three analytical papers, a midterm exam, and a final exam.

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. 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 351 Fiction Writing I. Instr. Haas. English 351 is not a literature course nor a course in critical theories of literature or techniques of fiction. We will, however, in the process of discussing the fiction the class produces, inevitably discuss and, as the semester progresses, attempt to employ in our writing, the techniques of fiction writing. The emphasis in this class will be on the production of your own creative work--this fiction will serve as the primary text for the class. In addition to writing three short stories of approximately ten pages, you will explore and learn to reflect on your personal creative process through a substantial amount of journal writing. Some coursework will be supplemented with readings from the required text. The majority of class time will be spent workshopping stories, to which you will also write brief responses. \$35 xeroxing fee. Required text: TBA.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 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 351 Fiction Writing I. Instr. Storey. The course is an introduction to the art and craft of fiction writing. Because fiction writing is an art, we will discuss the aesthetic qualities of fiction—the beauty of language. Because fiction writing is a craft, we will study the literary devices and techniques responsible for aesthetic success, including the “dirty work” of editing and revision. Stories from the required text and on electronic reserve will be used as models for student work. During the semester, students will workshop two or three stories (depending on time) of significant length (8-20 pages) and complete a revision. Other work may include brief writing exercises and creative responses. Required text: TBA

ENGL 351 Fiction Writing I. Instr. Daldorph. 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 352 Poetry Writing I. Instr. Britton. “A poem can change your life. In poems, we discover the words and images to understand and interpret the world.” --Elise Paschen, *Poetry Speaks*. This course is a beginning poetry writing workshop. While the writing and critiquing of student poems will be our primary [pre]occupation, anticipate regular activities and readings designed to enhance the overall experience. Each member of our community should plan to submit twelve pieces for class consideration and revise them for a final portfolio. In addition, the thoughtful maintenance of a writing log is required wherein each poet reflects about his/her own creative life and process. Required texts: *Writing Poems*, Sixth Edition, by Michelle Boisseau and Robert Wallace; *In the Palm of Your Hand: The Poet's Portable Workshop* by Steve Kowitz; and *Letters to a Young Poet/the Possibility of Being* by Rainer Maria Rilke. Grading will be based on one's valued presence and engagement with the material and tasks at hand.

ENGL 352 Poetry Writing I. Instr. Bobo. Following Natalie Goldberg's idea that “we are carried on the backs of all the writers who came before us” (*Writing Down the Bones*), we will read poetry in order to study how it has been written and defined in the past, how it is being written and defined now, and how we might add our voices to the ongoing, ever-morphing mix of “poetry” tomorrow. Texts for this course will include the students' own written work, Peter Schakel and Jack Ridl's *250 Poems: A Portable Anthology* (2003), and Mary Oliver's *A Poetry Handbook* (1994). Each student will be responsible for a short presentation, weekly writing exercises, workshop participation, and a final portfolio.

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. Students will complete two original 30-min. screenplays. The emphasis will be much more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling 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. This course counts (as "playwriting") for credit toward the creative writing emphasis English major or as an elective for traditional (literary study) English majors. 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. Optional screenwriting software: *Final Draft*, version 6 or 7.

ENGL 354 Playwriting I. Instr. Lim. \$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 360 Advanced Composition: The Modern Familiar Essay. Instr. Glover. Contemporary Literary Nonfiction will be a study of the essay, with an emphasis on writing the personal essay. This course will introduce students to genres present in literary nonfiction writing: personal essay (nature, travel, spiritual), memoir, and literary journalism. They will analyze and synthesize readings in order to create their own work. They will be introduced to stylistic techniques, and characteristics of the form, which they will utilize in each of the three essays they will write during the semester. The format of the class will consist of large group discussions, large and small group workshops, and individual conferences. There will be a publication component within the course where students will be required to research possible sources for the publication of their work. The course will culminate with students participating in a community reading event. This course fulfills one requirement for the creative writing degree.

ENGL 362 Foundations of Technical Writing. Instr. Evans. English 362 introduces students to the elements and genres of professional and technical communication. During the semester we will examine and learn to analyze the rhetorical features of various writing situations, including the writer's purpose, assumed audience, and use of appropriate styles and tones. Students will gain experience in drafting, evaluating, and revising various kinds of professional documents: résumés and letters of application, memos, manuals, and more. In addition, through participation in collaborative projects, group and individual presentations, and peer review sessions, students will enlarge their repertoires of communication skills in ways that will prepare them to meet the needs of many employment situations. **Prerequisite:** Completion of English 101 and 102 or their equivalents. **Required Texts:** Cheryl E. Ball and Kristin L. Arola, *ix visual exercises for tech comm* (CD-ROM); Mike Markel, *Technical Communication* (8th ed.); Roger Munger, *Document-Based Cases for Technical Communication*. **Note:** The new edition of Markel's standard text will be published in July; Bedford/St. Martin's will be creating a special package that will include the other two works free of charge. (Please contact the Instructor for more information.)

ENGL 362. Foundations of Technical Writing. Instr. Kofler. 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. Assessment Measures: Various professional documents 40%; Group Presentation 10%; Class Participation (in-class writings, edits, group work) 20%; (Points) Quiz 10%; Final Assignment 20%.

ENGL 362. Foundations of Technical Writing. Instr. McKitterick. 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 387 Introduction to the English Language. Instr. Davidson. This course introduces you to the ways in which assumptions about "proper" English shape its status and usage. We will explore how speakers and writers exploit language variation across culture and media today to ask these primary questions: What is linguistic profiling? Is Spanglish English? What does it mean to "speak American"? Is English really a global language? We will also consider descriptive approaches to grammar in order to examine the diversity of English in sources ranging from dictionaries and text-messaging to journalism and Disney animation. *Texts:* Lester, Mark. *Grammar and Usage in the Classroom*. 2nd ed. Boston: Allyn & Bacon, 2001. Lippi-Green, Rosina. *English with an Accent: Language, Ideology and Discrimination in the United States*. London: Routledge, 1997.

ENGL 466 Literature for Children. Instr. Harries. This class will examine some major trends in children's literature in order to explore the ways in which children have been perceived as an audience. We will look at the dominant sub-genres including picture books, poetry, fairytales, fantasy and historical fiction. We will also address the question of how we as adult readers approach the subject, and, hopefully, just have some fun with it. Course work will include two papers (approximately 7 pages each), one oral presentation, one exam, and daily quizzes and class work. The main textbook for the course will be David Russell's *Literature for Children*, and we will read a number of other books including, but not limited to, *The Lion, the Witch and the Wardrobe* by C.S. Lewis, Roald Dahl's *Matilda*, Neil Gaiman's *Coraline*, *Where the Sidewalk Ends* by Shel Silverstein, *Number the Stars* by Lois Lowry, and a number of others by the likes of Judy Blume, Gary Paulsen, Edward Gorey and Maurice Sendak.

ENGL 466 Literature for Children. Instr. Anatol. The general topic of this course is literature for children. We will engage in an active and rigorous examination of the selected works, considering numerous issues such as the changing constructions of childhood, children's moral education, lessons about gender roles, standards of beauty, multiculturalism, and the aesthetic value of the works. Our primary focus, however, will be on the controversial process of censorship. All of the children's books chosen for this course are among those that have been the most "challenged," or asked to be taken off school or library shelves, in the past 15 years. Our discussions will address the reasons why the books have been challenged and whether the allegations are accurate; what child readers might take from the books (both positive and negative); what responses besides banning might be appropriate for adults concerned about the materials that children receive. Texts may include: "Anonymous," *Go Ask Alice*; Judy Blume, *Blubber*; Robert Cormier, *The Chocolate War*; Carolivia Herron, *Nappy Hair*; M.E. Kerr, *Deliver Us from Evie*; C.S. Lewis, *The Lion, the Witch and the Wardrobe*; Walter Dean Myers, *Monster*; Leslea Newman, *Heather Has Two Mommies*; Katherine Paterson, *Bridge to Terabithia*; J.K. Rowling, *Harry Potter and the Sorcerer's Stone*; Shel Silverstein, excerpts from *Where the Sidewalk Ends* and/or *A Light in the Attic*; Mildred Taylor, *Roll of Thunder, Hear My Cry*. Students can expect three analytical papers, a midterm exam, and a final exam.

ENGL 479: The Literature of: Contemporary Historical Narrative. Instr. Butler. The course will use a handful of texts as material for thinking 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. Mostly we will devote our attention to considering contemporary ideas about the relation of past and present and the way those ideas are incorporated within current historical fiction. 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. Our texts will not be conventional historical novels like *Gone with the Wind*, *Alice of Old Vincennes*, *Captain from Castile*, or *Centennial*—but what they are will be for us to discover. A few films will likely be added to our text list. Written assignments will include a final exam and either a long paper or 2-3 short ones. Class sessions will primarily be discussion driven. The reading list is not definitely set; At this time it includes some or all of the following: Ross Gibson's *Seven Versions of an Australian Badland*, selections from Iain Bank's *Lights Out for the Territory*, Toni Morrison's *Jazz*, Thomas Pynchon's *Vineland*, Delia Falconer's *Lost Thoughts of Soldiers*, Don DeLillo's *Underworld*, Chang-Rae Lee's *A Gesture Life*, and Erik Larson's *Devil in the White City*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 498 Honors Proseminar: Beckett and Absurdist Drama. Instr. Fischer. This honors proseminar is devoted to the dramatic works of Samuel Beckett (1906-1989) and, more broadly, to a variety of post-World War II plays often called absurdist. These writers, like the existentialists and the Beats, captured the uncertainty caused by the crumbling of familiar institutions and traditions and represented the often humorous struggle to find new meanings to live by. We will re-read absurdism from a twenty-first century perspective. What insights can the absurdist offer today, in a time not of doubt, but of strong, conflicting, beliefs? How have more recent authors looked back at Beckett, Genet, Pinter, Fornes, Albee, Kennedy, and Shepard, re-reading them not for their absurdist qualities but for other ideas and techniques? What do race- or gender-inflected experiences of the absurd look like? Requirements: Class participation, weekly journal entries, oral presentation, research paper. Students should be prepared to attend evening and/or weekend events. Texts: Beckett, *Endgame*, *Krapp's Last Tape*, and selected later plays; Ionesco, *The Bald Soprano*; Camus, *Caligula*; Genet, *The Screens*; Kennedy, *Funnyhouse of a Negro*; Pinter, *The Homecoming*; Shepard, *The Tooth of Crime*; Fornes, *Fefu and Her Friends*; Albee, *Three Tall Women*; Mamet, *Oleanna*; Stoppard, title TBA; Parks, *Topdog/Underdog*; Esslin, *Theatre of the Absurd*, rev. ed., additional secondary readings. Note: Some titles may change.

ENGL 498 Honors Proseminar: Evolution in the Victorian Novel. Instr. Neill. This course will examine cultural and literary responses to nineteenth-century theories of evolution. We will companion readings of works by evolutionary theorists with a variety of well-known Victorian novels. In reading these texts, we will consider not just the ways in which they articulate principles of biological and social evolution, but also how they narrate the place of faith and/or superstition in a world transformed by scientific positivism. We will also pay attention to the relationship between evolutionism and narrative form. Some portion of the course will be devoted to discussion of contemporary debates about the teaching of evolution and what (if any) intervention narrative fiction might make in repositioning the terms of that debate. TEXTS: Charles Lyell, *Principles of Geology* (extracts); Jean-Baptiste Lamarck, *Zoological Philosophy* (extracts); Thomas Malthus, *Essay on the Principle of Population* (extracts); Robert Chambers, *Vestiges of the Natural History of Creation* (extracts); Herbert Spencer, *The Principles of Psychology* (extracts); Charles Darwin, *The Origin of Species* and *The Descent of Man* (extracts); Thomas Huxley, *Evidence on Man's Place in Nature* (extracts); Charlotte Bronte, *Jane Eyre*; Selected stories and essays by Charles Dickens, George Eliot, *Daniel Deronda*; Thomas Hardy, *Tess of the D'Urbervilles*; Arthur Conan Doyle, *The Hound of the Baskervilles*; Bram Stoker, *Dracula*.