

Fall 2007 Courses 300-499

Please consult the Timetable for class times and locations

ENGL 309 The British Novel. Instr. Wedge. English 309 will study significant novels representative of development of the British novel of the 18th, 19th, and 20th centuries. 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: Austen, *Emma*; Dickens, *Great Expectations*; Fielding, *Joseph Andrews*; Hardy, *Tess of the d'Urbervilles*; Rhys, *Wide Sargasso Sea*; Richardson, *Pamela*; Rushdie, *Midnight's Children*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Eversole. A survey of important literature in various genres from the late 14th to the early 18th century. We will pay close attention to the texts and reach some conclusions about the times of their composition as well. The main paper will concern the relation between poetry written by men and poetry written by women. I plan to set four discursive tests, two in class and two outside, and an analytical essay besides a comprehensive final examination. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312. Major British Writers to 1800. Instr. Hardin. This course skips through four centuries of English literature, focusing on certain major authors—"major" in that almost any one of them can be the subject of a course by himself. These texts have stood the famous "test of time"; they are classics; they have, in Samuel Johnson's words, pleased many and pleased long. We will spend several weeks on Chaucer's *Canterbury Tales*, and read a good chunk of early drama, Spenser, and other poets. We will read all of Milton's *Paradise Lost*. Work will include three 3-5-page papers, frequent quizzes, and a final exam. 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 which 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 texts and some of the most profound and gut-wrenching works 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. **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. **Required texts:** *The Norton Anthology of English Literature*, 8th edition, vol.; 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.

ENGL 314 Major British writers after 1800. Instr. Carothers. A survey of trends and movements in British literature from the Romantic, Victorian, Modern, and Contemporary perspectives. Regular quizzes on assigned readings, mid-term examination, 1 or 2 short papers, final examination. Required texts: Damrosch, et. al., *Masters of British Literature, Vol. B*; Mary Shelley, *Frankenstein*; Charles Dickens, *Hard Times*; Virginia Woolf, *Orlando*; David Lodge, *Small World*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Neill. In this course, we will read British literature from the Romantic, Victorian, and Modern periods (with a "postcolonial" endnote). We will think about the material we read in contemporary historical, philosophical, and political contexts, while also practicing critical and analytic skills in our study of individual works. The movements and issues we will discuss will include the cultural effects of industrial revolution, relationships between faith and science, the changing dynamics of gender, race and class, and the growth of the British Empire. Texts: *Norton Anthology of English Literature*, 8th ed., vols. D, E, and F ("The Romantic Period"; "The Victorian Age"; "The Twentieth Century and After"); Charlotte Brontë, *Jane Eyre*. Requirements: two papers, a midterm, and a final, comprehensive exam. This course fulfills the English 314 or equivalent requirement for the English major.

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

ENGL 316 Introduction to Major American Writers. Instr. Graham. The goal in this course is to increase your appreciation and understanding of American writing and to gain some familiarity with selected MAJOR writers. I have chosen to focus this semester on short fiction. We will also do some formal study of poetry using the work of Kansas writer Langston Hughes. Because poetry is making a comeback in America, a series of special dialogs are planned using videotaped poetry performances on Fridays, called "video Fridays." In this course, you will learn a certain amount of literary language, i.e. how to talk about writers and writing; how to

write a literary essay; and, most of all, how to read between the lines. You will be graded on the quality of your work on two major exams, a final project, your participation in a group activity, and your general class readiness. You should **not** expect to miss classes and you **should** expect to attend lectures and readings outside of class for extra credit. The main function of this class is learning through dialog and discussion. You will be strongly encouraged to share different points of view and tolerance of difference is a must. I do give pop reading quizzes (no-make-ups) on a regular basis to keep everyone on target! You might want to pick up a used copy of Hughes' *Selected Poems* since it is a frequent item in local bookstores. For further details, consult instructor. This course fulfills the English 322 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 (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)--and gives special emphasis to the national period between the 1790s and the 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 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: *Bedford Anthology of American Literature, vol. I*; Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker* (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 320. American Literature I. Instr. Lancaster. This course is an introduction to American Literature from the Colonial Period to the Civil War. We will study literary works of many types in their historical context, paying particular attention to how texts conflict and interfere with each other in the process of constructing history. Students will be involved in the process of syllabus formation and have a chance to both choose texts for class reading and prepare texts for class discussion. Students should expect to do quite a bit of reading and writing in this course. We will use the *Heath Anthology of American Literature Volumes A and B* (5th edition). Students will be responsible for participating in class discussion, writing two papers, completing daily writing assignments, and writing a final examination. This course fulfills the English 320 or equivalent requirement for the English major.

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

ENGL 322. American Literature II. Instr. Landsberg. We will read works by nine representative authors, almost all of them from the Civil War period through the early decades of the 1900s. The writers are Henry D. Thoreau, Walt Whitman, Mark Twain, Henry James, Emily Dickinson, Ernest Hemingway, John Dos Passos, and Eugene O'Neill. Thoreau and O'Neill will be treated briefly, the others extensively. The instructor will be informative, but will not give formal lectures. All students will be expected to have done the reading for each class and to participate in discussions of these readings. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. McLendon. This course will introduce you to American literature, 1865 to present. We will consider short stories, poetry, drama, and short novels. We will look at how American Literature has evolved from the Civil War to the present, how realism shifted into modernism and beyond, and how styles of literature altered with literary experiment. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Tidwell. Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. 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, *One Good Turn*; Truman Capote, *In Cold Blood*; William Gibson, *Pattern Recognition*; Zoë Heller, *What Was She Thinking?: Notes on a Scandal*; Zora Neale Hurston, *Their Eyes Were Watching God*; Jhumpa Lahiri, *The Namesake*; Vince Locke and John Wagner, *A History of Violence*; Patrick Marber, *Closer*; Susan Orlean, *The Orchid Thief*; Tom Perrotta, *Little Children*; Marjane Satrapi, *Persepolis*; Sarah Waters, *Tipping the Velvet*.

ENGL 327 Twentieth-Century Drama: Twentieth-Century British Drama. Instr. R. Elliott. 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 2007, 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 Bernard Shaw, Noel Coward, Harold Pinter, Tom Stoppard, Caryl Churchill, and Michael Frayn among others. Several of these playwrights remain active. We will likely read a new play by one of them or by a young writer just beginning a significant career. Assignments will include two 4-6 page papers 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 332 Shakespeare. Instr. Hardin. The aim is to help you understand and appreciate Shakespeare's plays. As you *read* the plays (and this is the real work of the course), you'll find that the language gradually will become less difficult, and the plots, characters, and ideas will begin to assume familiar contours. After this course you should be able to enjoy any Shakespeare play on your own. We will all learn if you *join in class discussions*, contributing your questions or ideas to the other students' and mine. Course work will include three papers for a total of 45% (10+10+25), reading quizzes 30%, final exam 25%. We'll be studying major tragedies, comedies, and at least one history play. I'd like to devote a small chunk of the course to the plays set in the ancient (Greek-Roman) world. This course fulfills the Shakespeare requirement for the English major.

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

ENGL 332 Shakespeare. Instr. Swann. This course will introduce students 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 American 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. **Required 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 334 Major Authors: Charles Brockden Brown. Instr. Barnard. This course will survey major novels and a selection of short stories and essays by Charles Brockden Brown, usually considered the most significant US novelist before the Antebellum period. Brown flourished in the 1790s and 1800s, during the revolutionary-Napoleonic period, and developed a program of progressive novel-writing and journalism based on the models of British democratic radicals such as William Godwin and Mary

Wollstonecraft. Brown was an early advocate of women's rights and a "writer's writer," a public intellectual who influenced a wide spectrum of US and European figures in the romantic period. Brown's fictions are gothic political allegories that respond to the crisis atmosphere of the revolutionary 1790s, tales of suspense and emotional distress that provide complex progressive responses to the period's atmosphere of partisan paranoia and dramatic ideological transformation.

The last 25 years have seen a major wave of scholarly research and reevaluation of Brown and his works. As we read Brown's novels, stories and essays, we will examine some of the key questions and concerns this scholarship explores: Brown's career-long concern with women's rights; his analysis of ideological scapegoating and violence in the counterrevolutionary wave of the late 1790s; the racialized violence of frontier expansionism and slavery; the role of the novel in modern, commercial societies; and the interrelation of race, class, and gender in the new social order of the post-revolutionary 1800s. Class work will include two 5-7 page papers, two exams, and in-class quizzes. Assigned books will include the novels *Wieland* (1798), *Ormond* (1799), *Edgar Huntly* (1799), and *Arthur Mervyn* (1799-1800). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 334 Major Authors: Jane Austen. Instr. D. Elliott. "First and foremost," wrote famous nineteenth-century critic George Henry Lewes, "let Jane Austen be named, the greatest artist that has ever written." Jane Austen's status as a canonical figure in the history of English literature was well-established long before the late twentieth century when feminist critics revived the reputations of so many once-prominent women writers. Her six published novels have long been admired for their witty social satire and endearing characters and have been widely read by both a scholarly and popular audiences. Their enduring popularity is apparent in the numerous film versions of the novels that have been released in recent years. Why is Jane Austen such a popular writer, even for a late twentieth- and early twenty-first-century audience? Is there something subversive in her polished and seemingly-conservative writing? How did her contemporaries read her and how do readers and viewers interpret her now? We will read the six major novels-- *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*-- as well as some of her juvenilia and unfinished novels. We will also watch some of the films made from or based on the novels. We will consider the novels in their historical context, looking particularly at issues of gender and class, as well as literary style. Students will participate in lively discussion and write two 5-7 page papers, a midterm, and a final exam. This course fulfills the British Literature before 1900 requirement for the Edwards Campus degree (Literature, Language, and Writing). This course fulfills the English 314 or equivalent requirement for the Lawrence Campus English Major.

ENGL 334 Major American Authors: Steinbeck and Faulkner. Instr. Joiner. Faulkner's "little postage stamp of native soil" is brought to life in his fictional Yoknapatawpha County, Mississippi, while Steinbeck locates much of his fiction in or near the Salinas Valley in Central California. We will read texts from these contemporaries who are not often paired, looking specifically at the importance of place in their fiction—both geographically and historically. Faulkner's fiction spans a vast and changing temporal landscape, while Steinbeck focuses on historical conditions and events in the first half of the 20th century. We'll consider how these authors both communicate (and rely upon) a sense of time and physical place, yet also converse timelessly and universally across and beyond these same boundaries. Course requirements: daily writing assignments, two essays, midterm examination and final examination. Texts will include Steinbeck's *The Grapes of Wrath*, *Of Mice and Men*, *East of Eden*, and *Cannery Row*, and Faulkner's *As I Lay Dying*, *Absalom, Absalom!*, *The Hamlet*, and *Light in August*. This course fulfills the English 322 equivalent for the English major.

ENGL 338 An Introduction to African American Literature. Instr. W. Harris. This multi-genre survey of 19th and 20th century Black American literature will include works by the anonymous poets of folk seculars and spirituals, Frederick Douglass, Harriet Jacobs, Booker T. Washington, W.E.B. Du Bois, Langston Hughes, Zora Neale Hurston, Richard Wright, Gwendolyn Brooks, Amiri Baraka, Ishmael Reed, Alice Walker, Nikki Giovanni and others. Even though we will pay close attention to individual authors, we will also attempt to define a coherent African American literary tradition. Du Bois' double consciousness will be used as a principal device for locating writers within the tradition. Our text will be Patricia Hill's *Call & Response*. This course fulfills the English 322 equivalent requirement for the English major.

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

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

ENGL 351 Fiction Writing I. Instr. 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 workshoping. 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. Emily Hall. This class is an introduction to the hard work of fiction writing. It will be conducted in workshop format, meaning that we will spend most of our class periods reading and critiquing students' work. Additionally, we will read and discuss a variety of contemporary short stories to explore literary devices and writing techniques. Students will complete two quality stories and a revision, as well as substantial responses to each others' work. Required text: TBA

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 photocopying fee. Required text: TBA.

ENGL 351 Fiction Writing I. Instr. Stigman. In this course, we will investigate the art and craft of short-story writing, which considers issues of genre conventions and expectations, entering another's "imaginary life" through fictional characters, and development of the writer's individual aesthetic. We will learn to read as writers by studying numerous stories, and we will use the workshop format to discuss each student's original stories, which will undergo semester-long revision for a portfolio. Attendance and verbal participation contribute significantly to course grades.

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

ENGL 352 Poetry Writing I. Instr. Bell. This class is primarily for writing poetry. You will be challenged with a variety of structural and narrative techniques in order to produce poetry that you have revised and are proud to have written. Most classes will be reserved for workshopping one another's poetry, in combination with discussion of published poems from the text. The basic requirements are to produce and copy at least one poem each week for workshop, as well as to complete the assigned readings. Grades will be determined based upon production of poems, class participation, and a final portfolio of a collection of poems you have revised during the semester. Text: *Poetry: A Pocket Anthology*, ed. R.S. Gwynn, 5th ed.

ENGL 352 Poetry Writing I. Instr. Console. This poetry workshop provides a framework for writing poems and for developing critical thinking and speaking skills necessary to discuss them. Expect to submit work for critique twice during the semester, to write brief responses to your classmates' work, and to complete a 10-15 page final portfolio. Required texts for this course are two recent volumes of poetry: Ben Lerner's *Angle of Yaw* (2006) and Juliana Spahr's *This Connection of Everyone with Lungs* (2005).

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 1. Instr. Ohle. Students will complete two original 30-min. screenplays, along with treatments and loglines. 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. This course counts as ("playwriting") for credit toward the creative writing emphasis English major, or as an elective for traditional (literary study) English majors. No required text. We will use Celtx, a free, downloadable screenwriting software.

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

ENGL 355 Nonfiction Writing I. Instr. Johnson. This course involves study of the art and craft, the literary techniques, of creative nonfiction and practice in writing in that genre. The prerequisite is completion of the freshman-sophomore English requirement or its equivalent. The class format will be dominantly that of a workshop in which students critique one another's work. Students will read exemplary creative nonfiction by well-known authors and write three essays (the first, 3-4 pages; the second, 5-7 pages; the third, 7-10

pages) that will be collected, in revised and polished form, in individual portfolios at the end of the semester--the principal basis for the grade in the course. The required texts are *In Fact: The Best in Creative Nonfiction*, ed. Lee Gutkind, and Bill Roorbach, *Writing Life Stories*. The recommended texts are *Composition and Literature*, a publication of the Department of English, and Andrea Lunsford, *The Everyday Writer*, third edition.

ENGL 360 Advanced Composition: Writing with Confidence. Instr. Devitt. Do you want to write with more confidence that you know what you're doing? This advanced writing course will help students move from writing acceptably to writing effectively. We will study and practice specific ways of looking at texts that lead to more deliberate and knowledgeable writing and revising. Each student will choose kinds of writing to learn (perhaps writing for future professional or personal goals) and apply the strategies we learn to those particular kinds of writing. We will also study and practice common stylistic strategies that many writers find useful. Students should expect to be working on writing projects every week, with writing portfolios due intermittently. Texts: Joseph Williams, *Style: The Basics of Clarity and Grace 2nd ed*; Devitt, Bawarshi, and Reiff, *Scenes of Writing: Strategies for Composing with Genres* (recommended).

ENGL 360/HNRS 492: Pura Vida: Travel Writing and the Costa Rican Experience. Instr. Klayder. The class will meet 4-5:20 M throughout the fall semester and culminate in a twelve-day experience traveling through Costa Rica over winter break. 3 hours credit, English and Honors elective. **Instructor permission and admission through study abroad required.**

The first half of the class will focus on the history and genre of travel writing. Students will examine the interdisciplinary range of the genre from botanical classification and cartography to adventure account and personal reflection. The second half of the course will focus on Costa Rica in particular. Students will study everything from urban culture to ecotourism to literature as they get to know this beautiful country. During the semester, there will be reading, writing, and research assignments relevant to both travel writing and Costa Rica. The final project will combine the two aspects of the course. In Costa Rica we will stay in San Jose, Monteverde in the rain forest, and Manuel Antonio on the Pacific Coast and visit many other highlights of Costa Rica. Texts: *The Norton Book of Travel*; *The Best American Travel Writing 2006*; *The Cambridge Companion to Travel Writing*; *The Ticos: Culture and Social Change in Costa Rica*; *Costa Rica: A Traveler's Literary Companion*. Other materials will be placed on e-reserve.

ENGL 362 Intro to Technical Writing. Instr. Evans. English 362 introduces students to the elements and genres of professional and technical communication. During the semester we will 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. Through participation in collaborative projects, group and individual presentations, and peer review sessions, students will enlarge their repertoires of technical communication skills in ways that will prepare them to meet the needs of many employment situations. The course requires regular attendance. **Prerequisite:** Completion of English 102 or equivalent. **Required Text:** Markel, Mike. *Technical Communication*. 8th ed. Boston: Bedford/St. Martin's, 2006. ISBN: 0-312-44197-5. Note: Students may purchase the text packaged with an e-book version at no extra charge with the following ISBN: 0-312-47455-5. The course will be geared to the hard copy, however.

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 business, engineering, and science. 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 is aimed at introducing you to the ways in which we write and speak English in order to reflect who we believe we are. By understanding how social attitudes toward gender, ethnicity, and nationality shape assumptions about "proper" English, we will explore how speakers and writers exploit English and language variation across diverse cultures today. We will integrate methods from descriptive grammar and popular assumptions about language to explore how we exploit the diversity of English in sources ranging from journalism to blogs and from dictionaries to film.

ENGL 466. Literature for Children: Literature for Children and Adolescents, Questions of the Real, the Fantastic and the Stuff in Between. Instr. Sommers. What is children's literature? And for that matter, how do we distinguish what's meant for a child and what's meant for a young adult... and why are we, as adults, still so fascinated by both? (Whether that fascination comes via a vis a nostalgia for our own youth, our concern about supposedly controversial texts, or our fascination with wizardry, novels of ordeal and growth (bildungsroman) among many other possible permutations). This particular iteration of ENGL 466 will focus on exploring the ever-shifting boundaries between audiences through a variety of different genres of contemporary children's and young adult literature. We will examine recent texts of supposed realistic prose, fantastic prose, texts with almost no prose (picture books) and even look at a case study of two authors who seem to be evolving their conceptions of fantasy and reality as their audience ages with the texts they crank out.

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" and/or "young adult" literature (not to mention making brave attempts at challenging these ideas). The class will require two critical essays (one longer than the shorter one), routine reading quizzes, some smaller group projects, some larger individual study of authors and, as always, an alarming amount of

good cheer and merry-making (possibly of the playful, noisy variety). Texts will include (but will not be limited to): *Harry Potter and the Sorcerer's Stone*, *HP & the Goblet of Fire...* and yes *HP & the Deathly Hallows*, J. K. Rowling; *Holes* and *Small Steps*, Louis Sacchar; *Criss Cross*, Lynne Rae Perkins; *Forever*, Judy Blume; *The Snowy Day*, Ezra Jack Keats; *Why Mosquitos Buzz in People's Ears*, Verna Aardema, et. al.; *Lon Po Po*, Ed Young; *Joseph Had a Little Overcoat*, Simms Taback. As a final note, ENGL 466 counts for elective credit towards the English Major and requires completion of the Freshman/ Sophomore English Requirements.

ENGL 479 Contemporary American Fiction. Instr. Luce. In this survey of American fiction published since 1970, students will study novels and short stories with an eye toward the increasing dissociation of the individual and, to an extent, the author in American life. From Vietnam and Watergate through Reaganism and Monicagate, what can be deemed American, and, more importantly, how do authors frame the American experience? Students will examine questions of avarice, terrorism, politics, ethnic relations, gender and sexual identity issues, and social class. Students will complete weekly short response papers, in-class presentations, two papers and a final project. Titles include: Didion, *A Book of Common Prayer*; Anonymous, *Primary Colors*; Whitehead, *The Intuitionist*; McInerney, *Bright Lights, Big City*; McCarthy, *All The Pretty Horses*; Erdrich, *Love Medicine*; Cunningham, *The Hours*; DeLillo, *Mao II*; and a short story anthology. This course fulfills the English 322 or equivalent requirement for the English major.

English 498 Honors Proseminar: Romance and Satire. Instr. Bergeron. In the midst of urban sprawl, crime, and civilization two seemingly radically different literary genres emerge: romance and satire. This course will investigate the theory and practice of romance and satire across several centuries, informed by Northrop Frye's assertion that "romance is the core of all fiction" and that winter constitutes the "season" of satire. Our examination will begin with an example of Greek romance, Longus's *Daphnis and Chloe*, and then an example of English medieval chivalric romance, *Sir Gawain and the Green Knight*. From there we'll move to a book from Spenser's *The Faerie Queene*, which we will pair with John Lyly's play *Gallathea*. We'll read at least two of Shakespeare's late romances, certainly including *The Winter's Tale* and its source, the Elizabethan prose romance *Pandosto*. Francis Beaumont's play *The Knight of the Burning Pestle* will serve as our bridge into satire, as it self consciously mocks romance. We will examine satiric comedies by Shakespeare's contemporaries, Ben Jonson and Thomas Middleton. Our study will close with an analysis of Swift's *Gulliver's Travels*. While these literary genres exist in apparent opposition, we will also examine ways in which one form inheres in the other; that is, they may unexpectedly share qualities. We'll do some critical reading in the theory of romance and satire, including Frye's *The Secular Scripture*. Students will write at least two papers, take exams, and make oral presentations. They will assume major responsibility for class discussion. Together we will work out suitable definitions of romance and satire, as seen in these literary works, honing skills in writing and critical analysis. In addition, these imaginative fictional texts provide great fun.

ENGL 498 Honors Proseminar. Instructor: Sousa. This honors proseminar will focus on physical, spiritual, intellectual, psychological, and personal journeys. Our readings include texts—plays, travel narratives, novels, and poems—that explore interrelated concepts of place, journey, and the imagination. Course work includes midterm, final exam/project, short papers, research paper, and written and oral reports. Texts (tentative): Shakespeare, *Antony and Cleopatra*; Alvar Núñez Cabeza de Vaca, *Chronicle of the Narváez Expedition*; Herman Melville, *Moby-Dick*; Sheridan Le Fanu, *In a Glass Darkly*; Elizabeth Bishop, *The Complete Poems*; Clint Willis, *Wild: Stories of Survival from the World's Most Dangerous Places*; Willa Cather, *The Professor's House*; Virginia Woolf, *The Voyage Out*; and James W. Wells, *Exploring and Travelling Three Thousand Miles Through Brazil* (Spencer Research Library); Jean Anouilh, *Traveler Without Luggage*. Recommended: *US Army Survival Manual (FM 21-76)*. Short readings will be placed on reserve.