

Fall 2008 Courses 300-499

Please consult the Timetable for class times and locations

ENGL 300 The Bible, the Classics, and Modern Literature. Instr. Hardin. George Steiner has written: "It is a defining trait of Western culture after Jerusalem and after Athens that in it men and women re-enact, more or less consciously, the major gestures, the exemplary motions, set before them by antique imaginings and formulations." This course shows how modern (i.e., 20th century) literature, in structure, imagery and themes, "re-enacts" the important texts of Greek and Jewish antiquity. In a sense, this is a course on myths and literature, "myths" being defined as sacred stories that carry wisdom. The word comes from "mythos" in Greek, which can mean story or plot. A story given the shape of the original Orpheus or Cain story may sometimes acquire something of the authority carried by the original. Expect quizzes, an oral report, 2 papers and a final. The readings related to "the Classics" will include Euripides' *Bacchae* and Plautus's *Amphitruo*, Tennessee Williams's *Orpheus Descending* and *Suddenly Last Summer*, and Eric Overmyer's *Amphitryon*. Biblically related literature will include Unamuno's *Abel Sanchez*, Flannery O'Connor's *Wise Blood*, W.H. Hudson's *Green Mansions*, and Par Lagerkvist's *Barrabas*. We will also read downloaded or photocopied poems and stories (e.g., Joyce, D.H. Lawrence, and Edwin Muir) on relevant topics.

ENGL 308 Interpretation of Literature. Instr. Fischer. What do literary critics and scholars do, and what are the major ideas and theories they use? This course introduces students to the tools and techniques needed to write literary criticism. The course has three primary goals for students: (1) to analyze texts in several genres, using techniques of close reading; (2) to read and apply selected theoretical/critical approaches; and (3) to combine these skills in a substantial, researched literary argument. Our texts will include examples of prose, poetry, drama, and film. Selected critical lenses for discussing performance aspects of literature will be covered. This course will be especially helpful for students beginning a major in literature or wanting to try their hand at several types of literary criticism. **Assignments:** daily attendance and participation; individual and group work in class; quizzes; two or three short papers; a mid-term exam; a substantial research paper. **Attendance at evening or weekend events will be required.** Required texts: Andrews and McKay, ed., *Beloved: A Casebook* (Oxford UP, 1999); Beckett, *Waiting for Godot* (Grove, 1994); Eagleton, *How to Read a Poem* (Blackwell, 2007); Morrison, *Beloved* (Vintage, 2004); Murfin and Ray, *The Bedford Glossary of Critical and Literary Terms*, 2nd ed. (Bedford/St. Martin's, 2006); Shakespeare, *Hamlet* (Bedford/St. Martin's Case Studies in Contemporary Criticism, 1993); Selected essays and other texts on e-reserve. Films to be shown outside of class. This course fulfills the HL requirement.

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

English 312: Major British Writers to 1800. Instructor B. Harries. This class will cover British Literature from the Old English period through the 18th century. Among other things, we will look at *Beowulf*, Chaucer's *Canterbury Tales*, selections from Spenser's *Faerie Queene* and Milton's *Paradise Lost*, Swift's *Gullivers Travels*, and a selection of Renaissance drama from Marlowe, Jonson, Webster and others. Written assignments include papers, quizzes, homework, and exams. Assignments and exams demand an ability to master and apply various concepts and approaches discussed in class. Attendance and participation are required. Text: *The Norton Anthology of English Literature*, 8th edition, Volume One (A, B, and C), Stephen Greenblatt, ed. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Schieberle. This course surveys British literature from the Anglo-Saxon period through the 18th century. Our goal is to emphasize comprehensive and careful reading in order to achieve an understanding of the English literary tradition. Readings will include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales*, Spenser's *Faerie Queene*, and Milton's *Paradise Lost*; John Webster's *The Duchess of Malfi*; and Alexander Pope's *The Rape of the Lock*, among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Text: *The Norton Anthology of English Literature*, 8th Edition (3 volume set). Requirements: regular class attendance and participation, quizzes, two short passage analysis papers, two essays (one will require research), and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Sousa. In this course we will survey British literature from the Old English period, Middle Ages, and early modern period, including *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2),

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

ENGL 314 Major British writers after 1800 Instr. Neill. Since this course will be quite poetry-intensive, we will spend the first two weeks of the semester discussing and practicing how to read a poem. We will then move to the focus of the course: British literature, chiefly poetry but also some short fiction and non-fiction prose, from the Romantic, Victorian, and Modern periods. We will read this material in its contemporary historical, philosophical, and political contexts. 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: *The Norton Anthology of English Literature*, 8th edn. (Vols. D, E, and F); Terry Eagleton, *How to Read a Poem*. Requirements: Three essays (1 short; 2 full-length), a mid term and a final exam. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Rowland. A survey of the major authors, texts, and literary trends of the Romantic, Victorian and Modern periods. Through a focus on the poetry of these years, we will study the emergence of British literature as a national and vernacular tradition. We will pay close attention to literary form and the close reading of literary texts, developing ways to read, describe and work with varieties of poetry. We will also discuss the social and political contexts that gave rise and shape to Britain's literary tradition over these years. There will be regular quizzes on assigned readings, regular short assignments, mid-term and final examinations, and 2 major essays. Required texts: *Norton Anthology of English Literature* (8th Edition), volumes 2D, 2E and 2F; Mary Shelley's *Frankenstein*; Rudyard Kipling's *Kim*. 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 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 read from the major genres of the period: stories, tales, poetry, history, letters, autobiography, travel literature, captivity and slave narratives, etc. 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. The literature of this time period presents a unique opportunity to inquire in to issues of identity, nationality, power relations, conflicts among groups of people, and other issues that concern the many people who encountered each other during this time and in this place. Students will be expected to develop interesting questions for us to explore as we work through the literature. Often the questions are most interesting when they reveal the complexity of a situation and cannot readily be answered. Together we ask questions and practice critical analysis. Students should expect to think deeply and broadly, and to discuss quite often with classmates both in class and on class blogs. 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 322 American Literature II. Instr. Egging. This course will cover the development of American literature from 1865 to the present. The course will explore how America is “imagined” in the literature we’ll read, specifically by different ethnic groups and in different time periods. Because the Presidential elections will take place during the semester, this focus on “Americanness” should be especially timely. The course will be discussion based, so attendance and participation will count towards the final grade. There will be two papers, a midterm, and a final exam. We will use the Bedford Anthology of American Literature (Volume 2), and possibly *Beloved* or *Reservation Blues*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322. American Literature II. Instr. Landsberg. We will read works by eight 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, and John Dos Passos. We will also view the film *Dr. Strangelove*, directed by Stanley Kubrick. Thoreau and Kubrick 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 it. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Sugimori. Through novelistic, dramatic, poetic and critical works from 1865 to the present, this course explores American Literature not only in its own terms but also in relation to what it represents—history, society and culture, etc. As a primary goal in this course, we will try to develop our understanding of literature’s multiple layers: the author who created a work with a particular set of motives, the socio-historical context that affected the way s/he thought and wrote, and us readers who, shaped by another set of contextual factors, read with our own frames of reference. We will also examine the texts in terms of literary movements (such as realism, naturalism, Harlem Renaissance, modernism and postmodernism) as well as literary-theoretical concepts (as regards, for instance, new historicism, gender criticism and deconstruction). Required coursework includes essays, exams, daily quizzes, and in-class activities such as class participation, in-class writing, peer-reviewing and group presentation. Since this is a discussion-oriented course, regular attendance will be essential. Primary Texts: *The Bedford Anthology of American Literature (Volume 2: 1865 to Present)*; Kate Chopin, *The Awakening*; Frank Norris, *McTeague*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Zitkala-Ša, *American Indian Stories*; Nella Larsen, *Passing*; William Faulkner, *Light in August*; Toni Morrison, *Beloved*. 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 323 20th Century Literature & Culture. Instr. Irby, The title of this course presents such a vast scope of concern that there is of course no way to cover it all. So we will be looking at just one but very crucial decade, one especially important for literature, the 1920s. We will focus on the artistic concerns and the larger cultural, historical, political, etc., contexts of a set of nine particularly notable works of fiction and poetry published during that period (one actually only issued in its entirety in 1930, but written for the most part before -- and that seems an allowable extension). We’ll look at how these related to their own era, but at the same time we’ll be asking how they and the questions they raise relate to us and where we find ourselves now on into another century -- from the high of “high modernism” to a definitely post “postmodernism”, and forward where and how? For these are all works that still are of important impact. We’ll begin with probably the toughest work of the semester, one of the biggest and most demanding and most central novels of the century, indeed of all English language literature, Joyce’s *Ulysses*. Reading that first (and we will take six weeks to do it) will allow us to read everything else with greater insight and, let’s hope, ease, even the very complex Faulkner novel we will conclude with. The Eliot, Williams, Hemingway, and Woolf items are all by now well established landmarks (the Williams perhaps somewhat less so), but only more recently have the Toomer and especially the Butts begun to be appreciated for their considerable accomplishments (in fact Butts still awaits extensive discussion). Reading the less-established with the established will, it is hoped, open up many new vistas -- and that is, very much, the intent and hope! There will be quizzes, two essays, and a final exam.

Texts: Joyce, *Ulysses*; Eliot, *The Waste Land*; Williams, *Spring & All*; Toomer, *Cane*; Woolf, *To the Lighthouse*; Hemingway, *In Our Time*; Crane, *The Bridge*; Butts, two stories (to be provided); Faulkner, *The Sound and the Fury*.

ENGL 324 Contemporary Authors: Some Australians. Instr. Butler. Because of Americans' relative unfamiliarity with Australian writing, the course will depart from the 324 norm of concentrating on one or two authors and look at more in order to help us try to read outside of a wholly American frame. Our texts will address a number of contemporary issues, range through several genres, and include works that have gained international reputations as well as those mainly celebrated—or popular—at home. If possible, films, tv programs, and other AV materials will supplement the texts. Because American publishers don't keep Australian fiction in print here for long, I tend to over-order for the course. Our reading list attempts to reflect the interesting richness and variety of recent Australian writing; tentatively it includes Murray Bail, *Eucalyptus*; Larissa Behrendt, *Home*; Peter Carey, *True History of the Kelly Gang*; Kate Grenville, *Secret River*; Sonya Hartnett, *Thursday's Child*; Richard King, *Carrion Colony*; Peter Temple, *The Broken Shore*; Tim Winton, *Cloudstreet*. The class will be reading intensive and mix informal lecture with discussion. Written work will consist of a final exam and a combination of one or two short papers or hour exams. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 326 Introduction to African Literature. Instr. B. Caminero-Santangelo. This course is intended to introduce students to a broad range of African literature and to the concepts and issues related to its study. We will be reading and discussing examples of orature, poetry, drama, and fiction from different parts of Africa. Many of these examples will be drawn from key figures in African literature such as Chinua Achebe, Ngugi wa Thiong'o, and Wole Soyinka. We will also be viewing and discussing some examples of African film, which remains one of the most vibrant and popular artistic forms on the continent. As the course progresses, you will have the opportunity to begin tracing common thematic and formal features and to compare and contrast specific texts in terms of these features. Just as importantly, you will be introduced to literary, historical, and cultural contexts for African literature which will enable you to develop a deeper understanding of its significance. It is my hope that the texts and our discussions about them will result not only in an increased knowledge of African literature and its contexts but also in an examination (and perhaps revision) of common conceptions of Africa. Possible reading list: Chinua Achebe *Things Fall Apart*; Chimamanda Ngozi Adichie *Purple Hibiscus*, Mariama Ba *So Long a Letter*; Nuruddin Farah *Links*, Biodun Jeyifo (ed.) *Modern African Drama*; Zakes Mda *Ways of Dying*; Okot p'Bitek *Song of Lawino/Song of Ocol*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 331 Chaucer. Instr. Schieberle. A valiant knight, his lusty squire, a saucy widow, a corrupt clergyman, a drunken and rowdy miller—who says medieval characters are boring? Chaucer's Canterbury pilgrims defy the assumption that medieval literature was dull or purely didactic. Come meet these dynamic creations and investigate how Chaucer's writings engage contemporary social, literary, and gender debates. Course readings will include the *Canterbury Tales*, some shorter Chaucerian poems, and various sources and analogues. In select cases, we will review modern treatments of Chaucerian material as evidence of Chaucer's continuing importance to modern readers (and viewers!). We will also explore medieval manuscripts and practice reading the Middle English language. No prior knowledge of Chaucer or Middle English is expected. Requirements: in-class participation; quizzes; two presentations; two papers, one requiring research; and one take-home examination. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Behre. In this course, we will undertake a close study of a variety of Shakespeare's plays, paying attention to both genre and historical context. Since one of the course's major goals is to help you achieve familiarity and comfort with, and appreciation for, Shakespeare's writing, the reading of approximately twelve plays will constitute a significant portion of the course's work. This will become less intimidating and more rewarding as we progress in the course. Regular attendance and participation are required. Course work will include two major papers, reading quizzes and/or smaller writing assignments, group projects, a midterm exam, and a final exam. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Carothers. We'll read twelve of the plays, and have individual reports on many of the others. The course will emphasize close reading of the individual text (who says what, to whom, under what circumstances), genre (comedy, history, tragedy, romance), and interpretation (what does it all mean, anyway?). Some discussion of live and film performances. **Written work:** Short reading quizzes on each play, two short papers (1,000-2,000 words), mid-term examination, final examination. Specific titles: *Romeo and Juliet*; *Hamlet*; *Macbeth*; *King Lear*; *The Taming of the Shrew*; *A Midsummer Night's Dream*; *Much Ado About Nothing*; *Measure for Measure*; *Richard III*; *Henry V*; *The Winter's Tale*; *The Tempest*. 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. R. Elliott. 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: Eliot and White. Instr. Atkins. Eliot thought that modern writing has to be difficult; White, like his Cornell professor Will Strunk, had deep sympathy for readers and was willing to help us out of the swamp where we inevitably find ourselves when reading. Of course, Eliot wrote *Old Possum's Book of Practical Cats*, which inspired the enormously successful *Cats*, and White wrote *Charlotte's Web* and *Stuart Little*. We shall read these books before proceeding to our focus, the shared success in the essay form. I cannot ever recall Eliot and White being extensively compared—but TSE thought “analysis and comparison” the two tools of the critic, wrote most of his criticism as comparisons, and averred—along with F. Scott Fitzgerald and James Baldwin—that intelligence is marked by a capacity for holding two seemingly disparate ideas in the mind at once. Fireworks will abound. Tests, oral reports, term essay, at least. Texts include Eliot, *Selected Essays*, *The Sacred Wood*, *Collected Poems 1909-1962*, *Old Possum's Book of Practical Cats*; White, *Essays*, *Charlotte's Web*, *Stuart Little*; Atkins, *Reading Essays*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 James Joyce. Instr. Conrad. In this course, we will be reading most of James Joyce's major works --*Portrait of the Artist as a Young Man*, *Dubliners*, *Ulysses*, and short selections from *Finnegans Wake*--as well as some of his poetry. Among the topics we will explore are the ways Joyce variously exploits and challenges systems of authority, the relationship between style and content, and the controversies surrounding Joyce and his works. A substantial portion of the semester will be devoted to *Ulysses*. Students will be expected to write two papers, contribute regularly to Blackboard, participate in class discussion, and take a final essay examination. Attendance is required. Any evidence of plagiarism will result in failure of the course. Further information about the course will be available at <<http://people.ku.edu/~kconrad/334f08.html>>. This course fulfills the English 314 equivalent requirement for the English major.

ENGL 334 Major Authors: Chopin, Wharton and Cather. Instr. Sharistianian. 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*, *Summer*, *The Age of Innocence*; Cather, *The Song of the Lark*, *My Antonia*, *A Lost Lady*, *The Professor's House*, and either selected short stories or *One of Ours*. Probably two papers and two exams in addition to reading quizzes. Regular attendance and class participation will be mandatory. For further information, email the instructor at sharista@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major. Edwards Campus.

ENGL 336 Jewish American Literature and Culture. Instr. Lester. This course examines Jewish American Literature and Culture from the 17th century to the present, with an emphasis on the late-nineteenth century to the present, and includes a broad range of literary genres as well as folklore, music, film, and visual art. The course will offer students theoretical approaches to understanding how textual and other cultural materials circulate and how attitudes and values are constructed and debated through their circulation and consumption. Students will devote a portion of time outside class as volunteers to the Kansas Audio-Reader Network, a reading and information service that provides access to the printed word and visual information for blind, visually impaired, and print disabled individuals in Kansas and western Missouri. Our goal is to contribute through various activities to the selection, recording, and distribution of Jewish content in print to augment the newspapers, literary texts, and other printed and visual information presently provided. 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.

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 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.

ENGL 351 Fiction Writing I. Instr. Jones. Required Texts: *The Anchor Book of New American Short Stories* (ed. by Ben Marcus), *Jesus’ Son* (Denis Johnson), *Self Help* (Lorrie Moore). This class will ask you to think critically about the construction of a narrative and the importance of telling a story. We, as a class, will challenge each other to read, compose, and think like writers. This will be accomplished through the reading of challenging and diverse prose, diligent journal writing, thoroughly engaging in class discussion, and, of course, writing and revising your own pieces of fiction. By the time you’re finished with this class, you’ll have written no less than thirty pages of edited prose. This course fulfills the English 351 or equivalent requirement for the English Major.

ENGL 351 Fiction Writing I. Instr. Smith. Fiction I is an introductory study of the art and practice of fiction writing, as well as the art of discussing and critiquing fiction. The course will examine the fundamental elements and techniques of fiction writing: Point of view, structure, voice, character, language, detail, and setting. We will look at a wide range of both contemporary short stories, as well as some older pieces, in order to illustrate examples of the above elements of writing, as well as provide possible models for student writers. Students will be required to write at least three original stories, and possibly one revision. The majority of class time will be dedicated to discussing student stories in workshop as well as stories in and outside of the text. Strong class participation is a must. Required text: *Anchor Book of New American Short Stories*, edited by Ben Marcus.

ENGL 351 Fiction Writing I. Instr. Stauffer. This is an introductory study of the art of fiction writing and will be conducted in workshop format. We 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 8-12 page short stories and one revision. A third story may be substituted for the revision upon the permission of the instructor. Text: *The Anchor Book of New American Short Stories*, Anchor Books.

ENGL 351 Fiction Writing I. Instr. Stevens. Required Texts: *Six Memos for the Next Millennium* (Calvino, Italo), *The Anchor Book of New American Short Stories* (ed. by Marcus, Ben), *The People of Paper* (Plascencia, Salvador), *Miss Lonelyhearts and The Day of the Locust* (West, Nathanael). Susan Sontag once said, “The greatest art seems secreted, not constructed,” so you will work to ooze screamingly necessary pieces of fiction this upcoming semester. This won’t be easy, but by way of class discussion, the reading of fiction (both contemporary and decades old), diligent journaling, and, of course, *serious* writing, you’ll get there. By the time you’re finished with this class, you’ll have written no less than thirty pages of edited prose. You’ll also have read many helpful essays on the craft of writing and exemplar short stories.

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. 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. Kaminski. This workshop course will explore the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. Course readings, both historic and contemporary, will serve as guides for our own writing. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

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

ENGL 353 Screenwriting I. Instr. Ohle. By instructor's permission (dohle@ku.edu). 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 Non-Fiction Writing I. Instr. Crawford-Parker. A well-known writer got collared by a university student who asked, "Do you think I could be a writer?"

"Well," the writer said, "I don't know. . . . Do you like sentences?"

Annie Dillard, "Write Till You Drop"

A notoriously flexible and splendidly storied genre, the essay is difficult to define and challenging to practice, yet it offers rich rewards. While this course presupposes no knowledge of the essay as a literary genre, it does presuppose a commitment to both learning about the genre and working at the writing of it, paying attention to the larger and smaller levels of detail that make worthwhile writing. As Annie Dillard's story suggests, to write requires an affection and concern for one's materials.

We will start by looking at very short examples of the form to inspire our own writing of very short essays. Then, we will look at essays historically—that is, we will get a sense of what essayists of the past have done with the form. Too, we will look at recent essays to get a sense of what is being done with the genre currently. As well, we will have a focused discussion of style, what it is and what creates it. And in the midst of all this, we will be writing essays.

We will write essays and read each others' essays (students will be required to supply copies of their work for the class). This class will be a workshop where students will learn how to talk about essays, to respond better to what they read, and to better revise their own work.

There will be three essays, one major revision, presentations, a writing journal, and reading assignments throughout the semester. A willingness to write, accept feedback, read seriously, and enjoy oneself is necessary for the course. I look forward to a challenging, illuminating, and exciting semester.

ENGL 361 Book Reviewing. Instr. Luce. This hands-on course will teach students to review books across genres, including an emphasis on critical reading and professional writing. Students will learn the entire process of writing the book review - researching forthcoming books, the close reading of the text, researching an author both in the library and online, placing the book in a contemporary context, and (of course) the actual writing of the review.

All students will be responsible for completing a total of four 600-1,000 word reviews, which will be discussed in class in a workshop format. The first two reviews will be assigned, the last two will be chosen by the students using skills learned in the first part of the course. Overall, this course provides students with a practical application for their studies in literature and several samples of their work. Topics and questions throughout the semester will include the function of criticism, the role of the book critic, approaches to reviewing different genres of books, writing to an audience and what effect, if any, book reviews have on potential readers. **This course does not fulfill the Creative Writing requirement for the Creative Writing concentration.**

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 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. This course does not fulfill the Creative Writing requirement for the Creative Writing concentration.

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. This course fulfills the prerequisite for English 562, 563, and 564. Monday section at Edwards Campus. This course does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 387 Introduction to the English Language. Instr. Grund. This course will introduce you to the characteristics of the English language and a number of different frameworks used to describe it. A fundamental idea in the course will be that the English language is characterized by variation and change. The aim is to help you acquire the tools and language to discuss such variation and to explore the factors governing how people speak and write in different situations, where such situational conventions come from, and how these conventions have changed over time and are still changing. We will look at English in the US and around the world, spoken and written, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not about what is "right" or "wrong" but what is situationally suitable, and that language variation is not arbitrary but occurs for a number of social, cultural, geographical, and historical reasons. There will be two tests, three quizzes or hand-in assignments, and a short response paper. **Required texts:** Curzan, Anne, and Michael Adams. 2006. *How English Works: A Linguistic Introduction*. New York: Pearson; Svartvik, Jan, and Geoffrey Leech. 2006. *English: One Tongue, Many Voices*. New York: Palgrave Macmillan.

ENGL 466 Literature for Children. Instr. Anatol. The focus of this course is literature for "children"--from infants to young adults--a body of writing that comes from a wide range of cultures and time periods. We will read numerous "classics" as well as newer pieces from a variety of genres--fairy and folktales, picture books, novels, poetry, moral and instructional texts, and film--engaging in an active and rigorous examination of the selected texts. Some of the issues to be discussed include changing constructions of childhood; children's moral and literary education; overt and veiled messages about beauty, gender roles, race, class, and sexuality; the aesthetic value of the assigned works. We will also look at some contemporary critical analysis to determine how other readers and thinkers interpret writing for children. Students can expect two analytical papers, several in-class essays and/or short quizzes, a midterm exam, and a final exam.

ENGL 498 Senior Honors Seminar. From Rags to Riches: Cultural Capital and Social Mobility in 19th- & 20th-Century English and American Literature. Instr. Elliott. This course will explore the cultural work performed by the "Rags to Riches" or "Rags to Respectability" narrative in nineteenth- and twentieth-century English and American literature and film. Students will be encouraged to think and write about the history of this cultural narrative and about the way it shapes contemporary thinking about important social issues, including the place of the university, contemporary debates about "great books" and the literary canon, and modern media and advertising. Beginning with key nineteenth-century versions of this narrative, particularly Samuel Smiles's *Self-Help* and the short stories of Horatio Alger, the course will also consider ways that the rags-to-riches myth is both represented and challenged in canonical literary works as well as works by immigrants, minorities, and members of the working classes, and in influential popular films. These texts will be examined in the context of recent cultural theory, particularly essays that focus on the notion of cultural capital. Creative and critical thinking, careful reading of texts, active engagement in exploration and discussion of ideas, and original research and writing on the part of all students will be imperative. One short paper and one longer research paper, plus a reading journal and outside-of-class film viewings. Literary works and primary texts: Samuel Smiles, selections from *Self-Help*; Horatio Alger, *Ragged Dick*, and *Struggling Upward*; Charles Dickens, *David Copperfield*; George Eliot, *The Mill on the Floss*; William Dean Howells, *The Rise of Silas Lapham*; George Bernard Shaw, *Pygmalion*; Clifford Odets, *Golden Boy*; Lorraine Hansberry, *A Raisin in the Sun*; Louise Erdrich, *Bingo Palace*. This course fulfills the English 500 or above requirement for the English major.

ENGL 498 Honors Proseminar: Metaphor. Instr. Hartman. Once upon a time, in another place, I was teaching Yeats' "Leda and the Swan" to a class of undergraduates. A student in the class said that he found the story of the poem – Zeus as swan coupling with Leda – "disgusting." "Well," I replied, "I don't think that is the point of the poem." He replied by reading the words of the poem and saying "if it doesn't mean what it says, what else could it possibly mean?" A good question for a lot of us to ponder, I would argue. Both in literature and outside of literature, writers and speakers use language in ways that it doesn't mean. If you heard that I had "kicked the bucket," you would most probably not ask about pain in my toes. But if you did, it could be a source of humor. What do we spend? What do we waste? What do we often have too little of? You say "money" no, wait "time." Either. Both. And so it is that in trying to understand and conceptually manipulate a slippery critter like "time," we have decided to "make sense of it" as money. Time is money. Pursuing these pathways of meaning can be done through contemplating "metaphor." But as should be clear by now, this

level of meaning is not a pretty language trick, a bauble hung from the rearview mirror but an all pervasive overdrive-gear of meaning, one that allows us to cover great distances of thought without over-working the engine.

Construing metaphor as a conceptual device signaled by language is a powerful intellectual tool. We can enrich our understanding of language use in all contexts, including the framing of key ideas in activities that range from the literary to the philosophical to the scientific. We will explore these possibilities and try to apply them to our individual interests.

We will spend one portion of the course working through two basic texts on metaphor, a second portion giving reports on extended readings, and a final portion reporting on each student's course paper. There will be a midterm examination. Independent thinking while still contributing to the group would be a useful attribute. Substantial individual class participation will be expected.

This course fulfills a requirement for Honors designations for the English major. This section counts as a 500-level required course and requires departmental approval for enrollment. Please contact Professor Anna Neill, Undergraduate Coordinator.

Textbooks: Lakoff & Johnson *Metaphors We Live By*; Kovecses *Metaphor: a Practical Introduction*. This course fulfills the English 500 or above requirement for the English major.