

ENGL 308 Interpretation of Literature. Instr. Lancaster.

This course will introduce you to the techniques and tools of literary criticism. You will learn to analyze poetry and prose using the skills of close reading, and study and practice some theoretical/methodological approaches in literary analysis, including Marxist, new-historical, psychoanalytic and postcolonial criticism. You will also write two substantial, researched arguments about literary texts. This course is designed to help students beginning a major in literature or wanting practice in the techniques of literary criticism. Requirements will include short papers, group projects, and two longer research papers. TEXTS: *250 Poems* (Bedford), Ralph Ellison's *Invisible Man*, Toni Morrison's *Beloved*, Mark Twain's *Huckleberry Finn*, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Lois Tyson's *Learning for a Diverse World*, *Bedford Glossary of Literary Terms*, and *The Brief Penguin Handbook*.

ENGL 308 Interpretation of Literature. Instr. Scott.

What's involved in formal literary study, and how do literary critics and scholars read texts in an informed way? This is a course about reading strategies: about being self-aware and sophisticated in using them, and about developing them within the practice of some critical theories that prevail in literary and cultural studies now. We'll try out reading strategies (including techniques of close reading) in poems, plays, and fiction, and we'll consider theoretical approaches such as psychoanalysis, Marxism, feminist and gender studies, deconstruction, cultural criticism, post-colonial studies, and eco-criticism. The work of the course will include exercises in employing specific techniques, one or two shorter papers, a midterm exam, and a final long research paper applying one or more theoretical approaches to a literary text in a sustained argument. By the end of the course, students should be able to understand and use key literary terms, read literary texts closely and sensitively, find and analyze critical secondary sources (including identifying any theoretical methods that they employ), and write a sustained, well-informed essay of literary criticism. Thus the course leads into formal literary study. Texts: Tory Young, *Studying English Literature: A Practical Guide*; Murfin and Ray, *The Bedford Glossary of Critical and Literary Terms*; Wolosky, *The Art of Poetry: How to Read a Poem*; *Six Centuries of Great Poetry*, ed. Warren and Erskine; Wharton, *The House of Mirth*, critical casebook ed. Benstock; *Leroi Jones/Amiri Baraka Reader*, ed. William J. Harris; Wilde, *The Picture of Dorian Gray*, ed. Gillespie; Shakespeare, *The Tempest* (A Case Study in Critical Controversy, ed. Phelan and Graff).

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 may include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales* and Milton's *Paradise Lost*; Webster's *The Duchess of Malfi*; Marlowe's *Tragical History of Doctor Faustus*; and Swift's

"A Modest Proposal," among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Text: *The Norton Anthology of English Literature*, 8th Edition (3 volume set). Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays (one will require research), midterm, and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr.

Conrad. This course is a survey of British literature of the Romantic, Victorian, Modernist, and contemporary periods. We will be concerned in this course not only with close readings of the literature and literary form but also with some of the political and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, short fiction, and novels; do note that this will be a poetry-intensive course. Students will be expected to participate in classroom and online discussion (the latter via Blackboard); complete a midterm and a final examination (identification and short essay); and write two essays of approximately 2000 words, of which one must be focused on a poem. Further course information will be available in August via Professor Conrad's website: <http://people.ku.edu/~kconrad#courses>. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr.

Rowland. Edwards Campus. English 314 is offered to introduce English majors and other interested students to some of the major authors, texts, and literary trends of the Romantic, Victorian and Modern periods. This course will focus on a selection of representative authors who wrote some of the most influential and beloved poetry and prose of the English tradition: William Wordsworth, Samuel Taylor Coleridge, Jane Austen, Alfred Lord Tennyson, Charles Dickens, George Eliot, W.B. Yeats, Virginia Woolf, as well as a selected group of writers from the World War I era. 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 and prose. We will also discuss the social and political contexts that gave rise and shape to Britain's literary tradition over these years.

Requirements: students will be evaluated through author exams, close-reading exercises and short essays assigned throughout the semester. Attendance and participation will also be required. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr.

Sullivan. We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942-). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an

approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wicktor. In this course we will thoughtfully and critically discuss works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England. Though our primary focus will be on the texts themselves, we will read them in the context of the literary, social, economic, and political history of the nineteenth and twentieth centuries, considering questions of class, race, gender, nationalism, and empire. Required coursework includes class participation, two 4-6 page critical essays, midterm and final exams, reading responses, and in-class writing and/or quizzes. Course texts: M. H. Abrams, et al., *The Norton Anthology of English Literature, Volumes D-F: The Romantic Period through the Twentieth Century and After*, 8th ed.; Jane Austen, *Northanger Abbey*; Wilkie Collins, *The Moonstone*; Virginia Woolf, *Mrs. Dalloway*. 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—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis

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

ENGL 320 American Literature I. Instr. 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. 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. Egging. Edwards Campus. This course is an introduction to American literature from the Civil War to the present. Because of the vast amount of literature that falls into this category, a comprehensive survey is not viable. We will, however, read a variety of texts, canonical and non-canonical, in multiple genres, including poetry, short stories, novels, and plays. A focus of the course will be to explore how America is “imagined” in the literature we’ll read, specifically by different races, genders, ethnic groups, and in different time periods. We will also explore the four literary movements commonly used to describe American writing since 1865: Realism, Naturalism, Modernism(s), and Postmodernism. The course will be discussion based, so attendance and participation are required. Coursework will include regular quizzes, two papers, a midterm, and a final exam. Texts include *The Bedford Anthology of American Literature* (Volume 2); Kate Chopin, *The Awakening*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Willa Cather, *My Antonia*; and Toni Morrison, *Beloved*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Inst. Giles. This section of American literature from the end of the Civil War to the present will encompass a broad and diverse selection of poetry, essays, prose, a play, and a novel. Due to the enormous amount of writing over the last 140+ years, students should expect only a sampling of the divergent voices from this rich literary and cultural period. With an eye towards historicity and genre, we will explore literary movements and critical concepts such as Realism, Naturalism, Modernism, Postmodernism, Imagism, Objectivism, and stream-of-consciousness. This interdisciplinary course will also explore the visual arts, music, and film as a way to help us better understand the cross-fertilization that ties together larger cultural movements in the arts. Participation is expected and will count towards overall evaluation, as will short daily writing activities. One of my primary concerns, along with helping students develop their critical reading and writing skills, is to also help further their college-level research abilities. As such, students will engage in a semester-long research project that will include an annotated bibliography, a written paper proposal, and a final 10-12 page argumentative research paper. Texts: *Norton Anthology of American Literature II* (short edition) and the Norton Critical *My Antonia* by Willa Cather. 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 324 Contemporary Authors: Australian Epics Instr. Butler. In this class we’ll examine some fairly contemporary attempts at telling, revising, or finding a proper shape for “the Australian Story.” We’ll focus on a handful of works including four or five novels and one film that critics and publicists have declared *epic*: Baz Luhrman’s *Australia*, Peter Carey’s *Illywhacker*, Tim Winton’s *Cloudstreet*, Richard Flanagan’s *Death of a River Guide*; and Alexis Wright’s *Carpentaria*. We might also read either Kate Grenville’s *Lilian’s Story* or her *Joan Makes History*. Carey’s novel is considered Australia’s first great work of magic realism; Winton’s was voted its most popular novel; Wright’s has been declared aboriginal literature’s masterpiece. Flanagan attempts to reconcile the strands of “new” and “old” Australian history. Grenville foregrounds the women left out of the “Australian Legend” Baz Luhrman does it all—“in wide screen and thrilling color.” Classes will include some informal lecture but primarily be discussion driven. Examining our reactions to and readings of a literature and history much like ours but also radically different will be an important part of the course. Written work will ultimately be determined by the size, interests, and direction of the class but will include a final exam and either a series of short essays/ exams or, perhaps, one long paper. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 324 Contemporary Authors: Don DeLillo and Cormac McCarthy. Instr. Luce. Edwards Campus. An in-depth examination of two contemporary literary giants. While the two write in different styles and dramatically opposed

settings, DeLillo and McCarthy possess surprising similarities in their critiques of modern American culture. We will examine those similarities and differences through a survey of each author's work. Readings will include: DeLillo's *White Noise*, *Americana*, *Great Jones Street*, *Libra* and *Falling Man*; McCarthy's *Blood Meridian*, *Orchard Keeper*, *Suttree*, *No Country for Old Men*, *The Road*.

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 2009, 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 331 Chaucer. Instr. Cherniss. This course serves as an introduction to the major works of Geoffrey Chaucer, including selected earlier works and *Canterbury Tales*, together with elements of the intellectual and literary background of the late medieval period in England. Written work includes two essays, a midterm examination, and a final. Required Texts: L. D. Benson, ed., *The Riverside Chaucer*; Andreas Capellanus, *The Art of Courtly Love*; Boethius, *The Consolation of Philosophy*. Recommended: C. S. Lewis, *The Discarded Image*. This course fulfills the English 312 or equivalent requirement for the English major.

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

ENGL 332 Shakespeare. Instr. Sousa. This class will survey Shakespeare's works, focusing on close readings of

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

ENGL 334 Major Authors: Whitman, James, and Dos Passos. Instr. Landsberg. Three extraordinary U.S. writers: Walt Whitman, Henry James, and John Dos Passos dealt with the question "What are Americans like?" Whitman, now often considered America's major poet, answered with "Song of Myself," *Drum Taps*, and *Democratic Vistas*; James, a masterful novelist of immense depth, tried early in life with *The American* and *Daisy Miller*; and Dos Passos, with his trilogy *U.S.A.*, attempted to make the entire nation itself his subject by presenting twelve major characters and a host of minor ones, the mass media affecting them, and outstanding heroes, villains, and celebrities that stood out among them -- all the described as occurring over a period of more than thirty years in which the country changed strikingly. All three of the writers were outstanding innovators in their genres, had unforgettable styles, and left their marks on writers who followed them. This will be a discussion course. Students will be expected to come to class having read the material assigned for each lesson. They will also be required to write three papers during the semester, one on each author. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Baraka and Reed. Instr. W Harris. Ishmael Reed declares, "I try to do what has never been done before." Reed and Amiri Baraka, two contemporary African American authors, have devoted their careers to fulfilling the above literary credo of making it new. Writing in a variety of genres, including novels, poems, essays and plays, these authors have produced a large body of work which we will examine in detail over the semester. These controversial writers explore a number of important topics, such as racial identity, poetics (the functions of art), black music, popular American culture, social justice, and revolution. We will pay special attention to the different strategies that these writers—Baraka formed by the 60s, Reed by the 70s—employ to gain empowerment for themselves and their people. Most of Baraka's readings will come from *The LeRoi Jones/Amiri Baraka Reader*; some of his writings we will investigate are "Dutchman," a play, "The Screamers," a short story, and

“Somebody Blew up America,” a poem. We will read a number of Reed’s novels, including, *Flight to Canada*, a neo-slave narrative, *Yellow Back Radio Broke-Down*, a western and *Mumbo Jumbo*, a voodoo detective story. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 337 Introduction to U.S. Latino/a Literature Instr. M. Caminero-Santangelo. This class will focus on key readings in U.S. Latina/o literature, including literature by people of Mexican, Puerto Rican, Cuban, Dominican, and Central American descent. Writers may include Julia Alvarez, Ana Castillo, Sandra Cisneros, Cristina García, Piri Thomas, Rudolfo Anaya, and Luis Alberto Urrea, among others. We will begin with some examples of early writing by people of Spanish-speaking descent in what would become the United States, including writing of the colonial period, the “Reconstruction” period following the Civil War, and the turn of the century. However, the majority of the class will focus on literature from 1959 to the present--the period during which self-consciously bicultural writing by Americans with roots in Spanish-speaking countries has proliferated and acquired the label “Latino/a.” Reading poetry, drama, autobiographical essays, and novels, we will consider the separate histories of each of these groups and of their relationship to the U.S., while also discussing what (if anything) defines a common “Latino/a” identity. We will also consider issues such as the significance of various labels used to describe this group (e.g. “Latino/a,” “Hispanic,” Chicano/a”); the construction of ethnic identity; the concept of cultural hybridity and how this is experienced / narrated; the category of “exile”; the treatment of racial, ethnic, and cultural difference; the tension between cultural preservation and assimilation, including religion, language, and gender roles; the development of political consciousness (with particular attention to the Chicano/a farm workers’ movement); and stances of resistance to cultural and/or political oppressions. Course assignments will include two papers, two exams, and regular reading quizzes. This course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 338 Intro to African American Literature. Instr. Tidwell. Welcome to ENGL 338, an introduction to both written and oral traditions of African American writing, from its beginnings in 1746 to the present. This course was designed to fill a void created by enthusiastic students, eager to learn, but coming to upper-division Black literature classes with little or no history of the writers, their works, or the socio-political context that inspired the writing. Thus one of our primary tasks is to provide that background. Because the literature is so extensive, this course cannot possibly be comprehensive, only representative. For our thematic focus, I have chosen to explore one facet of an admittedly complicated literary experience: the continuing effort to define the relationship between vernacular and “formal” cultures. Beginning with oral literatures and continuing on into written

forms, African American authors have shaped their creative works or have had them shaped by the traditions of the spoken word and written texts. Using this approach enables us to connect the nameless “author(s)” of the oral tales, ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We are also able to trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political contexts spawning the texts. Instead, the importance of extra-literary background emerges from the discussion of textual analysis. By examining variations of this problem, we shall be able to think about and define how different writerly strategies coalesce into a literary tradition shared by nearly all African American writers. In so doing, we will accept the course’s ultimate challenge: to sharpen our critical reading, thinking, and writing skills. <http://www.people.ku.edu/~tidwelje>, email tidwelje@ku.edu This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Buntten. If you've always wanted to write but didn't know how to start, or started, but got scared and stopped, this is the class for you. Fiction Writing I helps beginning writers through the exciting process of conceiving, developing, and completing short stories. We'll spend the first weeks reading interesting contemporary examples and writing exercises, experimenting with point of view, plot, character, dialog, setting, and other elements of fiction. From there, students will move on to producing their own stories. We'll discuss the results in in-class workshops. Everyone will complete two stories, as well as a substantial revision of one of these. Text: Burroway, *Writing Fiction: A Guide to Narrative Craft*, 7th edition.

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. 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.

ENGL 351 Fiction Writing I. Instr. Lang. A writing course that introduces the study and art of fiction primarily through workshop and discussion. Contemporary fiction will serve as the basis for a study of literary techniques and forms, such as point of view, structure, voice, character, detail, and setting, focusing primarily on the short-story form. We will consider a wide-range of fiction genres in order to provide students with possible models, and course time will be devoted to discussions of both student work and course texts. Students will complete two short fiction pieces and one revision over the course of the semester, and strong course participation will be required.

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. Daldorph. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. The basic requirement is one poem per week over the course of the semester. Poems in “fixed” forms and in “free verse.” Students will be graded on work—both critical and creative—in the workshop and on a final portfolio. Text: John Hollander, *Rhymes Reason*.

ENGL 352 Poetry Writing I. Instr. Kaminski. This workshop will focus on the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. Contemporary poetry and other course readings will serve as guides for our own writing and will help to inform our ongoing dialogue about poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 352 Poetry Writing I. Instr. McClenny. This workshop course emphasizes the exploration and development of poetic voice through writing, reading and examining poems. Students will submit a draft of one poem per week and conduct in-class peer workshops of these drafts, so attendance and active participation is required. There will be some assigned readings for discussion, as well as writing exercises and other activities to stimulate creativity. As a final project, each student will produce a collection of his or her revised work for the semester.

ENGL 352 Poetry Writing I. Instr. Mihalyi. This course teaches the joy of translating the everyday world into poetry. You'll write your own poems, and you'll read exciting contemporary poetry by a wide range of authors. You'll come to see everything around you as a possible subject (vs. only the ever-popular love/sorrow/death). You'll be forced to experiment. You'll become addicted to revision (seeing each new poem as a rough draft that can be changed and shaped and honed). This instructor believes science and history and studio art majors can learn to write strong poems just as well as English majors--and is ready to help you prove it. Welcome aboard. (*The Poetry Home Repair Manual* by Ted Kooser is the major textbook. Attendance required.)

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. Anderegg. A writing course that focuses on an introduction to the literary techniques and forms of creative nonfiction. We will be reading selections from David Sedaris, Heidi Julavits, Joan Didion and Margaret Atwood, among others. We will write a variety of forms of creative nonfiction including the personal/family essay, memoir, personal reportage/New Journalism and the lyric essay.

ENGL 360 Prose Style Workshop. Instr. Crawford-Parker. This course begins with the assumption that style matters. As Dwight Macdonald puts it, “Great ideas can only be expressed in a great style. [. . .] the message is the style and the style is the message.” We will look at what elements weave together to create prose style and consider the practical and intellectual consequences of style. Also, we will carefully examine the style of a few essayists to consider how their writing does what it does.

The course will focus closely on words and sentences—the main building blocks of style. Students will write a variety of shorter assignments, in different styles, as well as try some copying and imitating to get a visceral feel for the styles of other writers. Be prepared, too, for others in the class to read and discuss your writing. The class will demand a commitment to the details of writing—both your own and others. Possible Texts: Bacon, Nora. *The Well-Crafted Sentence: A Writer's Guide to Style*; Epstein, Joseph, ed. *The Norton Book of Personal Essays*; Lanham, Richard A. *Analyzing Prose*. Second ed.

ENGL 362 Technical Writing I. Instr. Evans. This course 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 (this edition **only**): Markel, Mike. *Technical Communication*. 9th ed.

ENGL 362. Foundations of Technical Writing. Instr. McKitterick. Edwards Campus. 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 and 564.

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 paper.

Required text: Curzan, Anne, and Michael Adams. 2008. *How English Works: A Linguistic Introduction*. 2nd ed. New York: Pearson.

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 Honors Proseminar: 20th Century Irish Literature and Culture. Instr. Conrad. Irish theater critic Stephen Gwynn said of W. B. Yeats's play *Cathleen ni Houlihan*, "I went home asking myself if such plays should be produced unless one was prepared for people to go out to shoot and be shot." His comment proved prophetic: many of the Irish men and women who fought in the 1916 Easter Rising spoke of Yeats's play as their inspiration. As this anecdote suggests, writing and politics have been—and still are—closely and explicitly intertwined in Ireland. In this course, we will look not only at the literary and political responses to Ireland's history of British colonial rule, but also the challenges to the politics of the Irish State articulated by contemporary writers. We will explore a variety of genres, including essays, poetry, film, and pop music; and we will examine works by a range of authors and artists, including W. B. Yeats, James Joyce, Patrick Pearse, Sean O'Casey, J. M. Synge, Nuala ni Dhomhnaill, Seamus Heaney, and U2. No prior knowledge of Irish history is expected; short historical essays will be included in the readings. Students will also take advantage of Spencer Research Library's fantastic primary materials on Ireland for an annotated bibliography. Students will also be expected to participate in classroom and online discussion and produce an original research paper. This course fulfills the 500-level or above requirement for the English major.

ENGL 498 Honors Proseminar: Language and Literary Style(s). Instr. Grund. When we talk about an author's *style*, what exactly do we mean? How do we identify, define, and analyze the elements that make up a style? What is it that makes us think that one author's style is "better" than another author's style? This is what we will explore in this course. The focus will be on providing you with a number of frameworks that can be used to discuss and analyze linguistic choices and strategies; in other words, we will take apart an author's

language in order to understand how it has been put together. We will cover a broad range of issues, quantitative (why does this text have so many adjectives?) as well as qualitative (why is this information given in direct speech instead of indirect speech?). Texts from a number of different genres and periods will feature in our discussions. There will be weekly writing assignments. These will give you practice for a larger, independent research project where you will apply one of the frameworks discussed during the course to a text or texts of your choice. **Required text:** Leech, Geoffrey, and Mick Short. 2007. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. 2nd ed. New York: Pearson. This course fulfills the 500-level or above requirement for the English major.

ENGL 551 Fiction Writing II. Instr. Moriarty. This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Interested students should understand that this course will focus on literary fiction, meaning fiction that avoids stereotypical characters and clichés regarding language or plot. There is, of course, a range of styles within the genre, and students will be encouraged to experiment with whatever styles or forms best suit their creative goals and tastes. We will read and discuss a few published short stories selected by the instructor to demonstrate different kinds of accomplished creativity and skill. In turn, each student will give a short presentation on a piece of literary writing that he or she considers admirable. Each student will also present two original stories to the rest of the class for peer critiques. Peer critiques will be graded on the critic's ability to give thoughtful, specific, and encouraging feedback that integrates knowledge gained from the readings and class discussions. Final grades will be based on classroom engagement, completion of short reading and writing assignments, quality of peer critiques, and the final revision project. Required Texts: Hall, *Tools of the Writer's Craft*; Mandelbaum, *12 Short Stories and their Making*.

ENGL 552 Poetry Writing II. Instr. Johnson. English 552 is an intermediate college-level course in the writing of poetry. To be enrolled, you must have completed the required English courses at KU or their equivalent. Our approach will involve critiques by all students of work by their peers. Those critiques will address a broad range of matters, but they will concern mainly issues of lineation, figuration, tone, and the like--formal and rhetorical issues. The textbook is Ted Kooser's *The Poetry Home Repair Manual*. The recommended handbook is Lester Faigley, *The Brief Penguin Handbook*, 3rd edition. Each student will be required to complete ten poems. The course grade will be based in small part on the critiques--usually to be written out since they will be passed onto the person whose work is under consideration--but mostly on the quality of the ten poems each student will submit, revised and polished, in a portfolio at the end of the semester.

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

ENGL 562 Advanced Technical Writing I. Instr. McKitterick. This course challenges students based on what they learned in Foundations of Technical Writing and provides an experiential documentation experience. To write good technical documents, writers need to understand how to use and create source information. In this course, students research topics, interview sources, analyze their audience using proven research methods, and use the scientific method in creating and revising technical materials while improving essential writing and revising skills. Students work with editors from the Advanced Technical Editing course during the semester. Prerequisite: Foundations of Technical Writing (English 362).

ENGL 563 Advanced Technical Writing and Editing II. Instr. McKitterick. Edwards Campus. During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for online documents, proposals, reports, specifications, journal articles, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students further develop a technical-writing or -editing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical communication class to help other students better understand the field. Prerequisite: Instructor permission.

ENGL 564 Advanced Technical Editing I. Instr. McKitterick. Students learn to use specialized vocabulary and editing tools such as proofreaders' marks, style guides, and standard editorial reference material; and they practice how to identify and correct common problems. Students usually work with writers in other technical writing courses, learning to work productively with other peoples' print and online documents. During the semester, students practice taking editing tests and develop a technical-editing portfolio. Prerequisite: Foundations of Technical Writing (English 362).

ENGL 570 Topics in American Literature: The 19th Century American Novel. Instr. Barnard. This course will survey a short list of important 19th-century U.S. novels, and

attempt to look at some of the century's novelistic subgenres and themes from three perspectives: literary-historical (as examples of the evolution of literary forms), geopolitical (as examples of bourgeois or commercial-class thinking during the century's three main phases), and thematic, as political allegories of a national "family romance" that use categories of identity (liberal individualism, class, gender, race) to make arguments about the U.S. nation state and its possible futures.

In literary historical terms, the 19th century is the high-water point in the history of the novel, the century during which novelistic forms dominate the literary marketplace as never before or after, and enjoy tremendous influence and prestige as the primary narrative media for middle-class hegemony and imperialism after the age of revolutions. How does the evolution of the novel form in the 19th century chart the shifts in middle-class consciousness during this period?

In world-systemic terms, to use the periodization proposed by historian Eric Hobsbawm, the long 19th century comprises three main segments, an age of Revolution (1789-1848); an age of Capital (1848-75); and an age of Empire (1875-1914). How do the period's novelistic subgenres and the anxieties they convey provide a running commentary on the geoculture of 19th century capitalism and imperialism?

Finally, in thematic terms, we will focus on a particular set of novels that tell stories about what we will call the "Family Romance." That is, we will read novels that use their different subgeneric models to represent the formation and deformation of families in order to ask basic questions about the U.S. nation state and identities within it.

Looking back at these novels from our early 21st century perspective, we no longer ask "What is an American?" in an essentialist and nationalistic sense but, rather, "What kinds or modes of identity were possible at different stages of the U.S. nation-state?"

Required readings: Charles Brockden Brown, *Wieland; or, the Transformation* (1798); James Fenimore Cooper, *The Spy; A Tale of the Neutral Ground* (1821); Nathaniel Hawthorne, *The House of the Seven Gables* (1851); E.D.E.N. Southworth, *The Hidden Hand; or, Capitola the Madcap* (1859); Elizabeth Drew Stoddard, *The Morgesons* (1862); María Amparo Ruiz de Burton, *The Squatter and the Don* (1885); Frank Norris, *McTeague; A Story of San Francisco* (1899); Owen Wister, *The Virginian; A Horseman of the Plains* (1902). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 571 American Indian Literature. Instr. Fitzgerald. U.S. and American Indian histories have been intertwined since the first explorers landed on the shores of Turtle Island. Most of what we recognize as American and American Indian history, however, has been written and represented by non-Native people. This course seeks to examine the ways American Indian writers have re-presented and re-visioned their own histories in a variety of forms: oral tradition, fiction and poetry. Alongside these primary works, we will be reading key critical texts and historical documents. Selected texts: Louise Erdrich, *Tracks*; Diane Glancy, *Pushing the Bear*; Charles Redcorn, *A Pipe for February*; Leslie Marmon Silko,

Ceremony. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 587 American English. Instr. Hartman. What English do you hear/see around you? How did it get to be that way? What is its significance? What are we to make of the nearly 400 years that English language has been on the Northern American continent? What are its traits? Why don't all speakers talk as good as you do? How does/did American English interact with other languages? What social, regional, political, and linguistic forces are at work? How can knowing about such things help us address social issues concerning language—English as official language, each student's right to their own language, matters of good usage, and standards?

I would like this course to have three components: scholarly knowledge about American English, explained observation of the English being used around us, and exploration of cultural/social functions of language use. The textbook emphasizes the history of American English, and regional and social variation in AmE. Additionally, I am hopeful that a wide range of topics will be explored both in lecture and through "hands on" observation and commentary by students. My overall goal is for members of the class to leave with a fuller understanding and appreciation for the richness of American English, and to take pleasure in observing it, now, and far into the future. There will be two hour examinations, perhaps a final project, and several observation reports. (Graduate student requirements will be higher.) The textbook: Wolfram/Schilling-Estes, *American English*, 2nd edition. Suggested: Bryson, *Made in America*, and Kovecses, *American English*.

ENGL 590 Studies In: Issues in Modernism. Instr. Atkins. This course grows directly out of, but does not repeat, my English 205 course: Ancients, Moderns, and Modernists. It thus represents an opportunity for juniors and seniors outside the Honors program, those in the program who did not take my 205, and alumni of my 205 all to pursue issues introduced there. We will, accordingly, read (or re-read) some crucial "Ancient" texts as well as focus on Modernism, some of its virtues and some of its flaws, identify its differences from "Ancient" values, and consider how some important Modernist writers responded to both Ancients and Moderns. Going beyond 205, I plan to move towards Modernists' fascination with the seventeenth century in England, which some of them saw—and perhaps still see (Geoffrey Hill and C.H. Sisson, for example)—as a particularly effective alternative to rampant individualism and a way towards community based on the embrace of opposites. There will be oral presentations, at least one test, and almost certainly a workshopped term paper (with students paying costs of photocopying). Texts include Homer, *The Odyssey*; Swift, "Gulliver's Travels" and Other Writings; Flaubert, *Madame Bovary*; Joyce, *A Portrait of the Artist as a Young Man*; Eliot, *Collected Poems and Selected Essays*; Andrewes, *Selected Writings*; Geoffrey Hill (text to be determined); C.H. Sisson (text to be determined). Other texts students will find in the

libraries or online; the authors include Donne, Laud, Henry King, Jeremy Taylor, Montaigne, Bacon, Dryden, and Pope.

ENGL 590 Studies In: Women Dramatists and Characters from the Restoration to 18th Century. Instr. Eversole.

With the Restoration of Charles II as a constitutional monarch and granting of theatrical patents in 1660, conditions of the English stage for the first time enabled women to make careers as professional playwrights. And for the first time women appeared upon the stage performing the roles of women characters. We'll read many plays by women (and men) that reveal the consequences of these new privileges in complicated and enduring ways. Some of these plays also relate to important later novels concerned with women, so the course connects to traditions and genres outside of its immediate interests. I plan on three short papers, a report on criticism, and an open-book final exam. Texts: *The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women*, ed. Katharine M. Rogers, *Eighteenth-Century Women Dramatists*, ed. Melinda C. Finberg, and if still in print inexpensive and good anthologies of *Restoration and Eighteenth-Century Plays*, ed. respectively by Brice Harris and Ricardo Quintana. We'll need to use other resources in order to read Rowe's *The Fair Penitent* (perhaps the best known play during the century and from which the term "Lothario" comes) and Lee's *The Rival Queens*. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 590 Studies in: Literature of the Romantic Period.

Instr. Rowland. Edwards Campus. The Romantic period (1780-1830) in Britain is one of political, economic and cultural revolutions. The French and American Revolutions and Wars transformed the political scene. The beginnings of the Industrial Revolution, increasing urban population and the rise of the middle class transformed the social and economic scene. Finally, rising literacy among women and the working class, new forms of literature (gothic romance, the tale, the historical novel, the novel of manners), the recovery and imitation of traditional literary forms (ballad, romance, epic), and an increasingly national definition of language and literature transformed the cultural scene. This course will be an immersion in British Romantic literature and culture, aiming to cover the major texts of the period and to give students a sense of their historical and social context.

Requirements: students will be expected to write a substantial argumentative research paper and to present a preview of their research to the class. Participation, attendance and some short writing assignments will also be required. Authors we will read include: William Blake, Charlotte Smith, Robert Burns, S. T. Coleridge, Anna Letitia Barbauld, William Wordsworth, Mary Wollstonecraft, Walter Scott, Lord Byron, P. B. Shelley, Jane Austen, John Keats, Felicia Hemans.