

# Fall 2010 Courses 300-599

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. Fischer. 11:00-12:15 TR.** This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as feminist criticism, structuralism and semiotics, new historicism, and critical race theory; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. 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. Required texts: Fitzgerald, *The Great Gatsby* (Scribner, 1999); Murfin and Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Bedford/St. Martin's, 2009); Schakel and Ridl, *250 Poems: A Portable Anthology*, 2<sup>nd</sup> ed. (Bedford/St. Martin's, 2009); Shakespeare, *Hamlet* (ed. TBA); Tyson, *Critical Theory Today: A User-Friendly Guide*, 2<sup>nd</sup> ed. (Routledge, 2006); Selected texts on Blackboard. This course fulfills the ENGL 308 or equivalent requirement for English majors entering KU after Fall 2009. It is strongly recommended for majors who have not yet completed one or both of their 500-level English requirements. ENGL 308 no longer fulfills the HL requirement.

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. Fischer. 2:30-3:45 TR.** This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as feminist criticism, structuralism and semiotics, new historicism, and critical race theory; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. 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. Required texts: Fitzgerald, *The Great Gatsby* (Scribner, 1999); Murfin and Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Bedford/St. Martin's, 2009); Schakel and Ridl, *250 Poems: A Portable Anthology*, 2<sup>nd</sup> ed. (Bedford/St. Martin's, 2009); Shakespeare, *Hamlet* (ed. TBA) Tyson, *Critical Theory Today: A User-Friendly Guide*, 2<sup>nd</sup> ed. (Routledge, 2006); Selected texts on Blackboard. This course fulfills the ENGL 308 or equivalent requirement for English majors entering KU after Fall 2009. It is strongly recommended for majors who have not yet completed one or both of their 500-level English requirements. ENGL 308 no longer fulfills the HL requirement.

**ENGL 312 Major British Writers to 1800. Instr. Evans. 10:00-10:50 MWF.** This survey centers on select masterpieces from the vast treasury of medieval and early modern English literature: the Anglo-Saxon epic *Beowulf*; the intricate, haunting, and sensuous Ricardian romance *Sir Gawain and the Green Knight*; Chaucer's *The Canterbury Tales*; Spenser's *The Faerie Queene*; and John Milton's *Paradise Lost*. Throughout the course we will focus on the development of the language, changes in genres and styles, and characteristics associated with literary periods.

Course Requirements: Daily Grade (10%), based on participation, attendance, in-class exercises/homework; Essays (two, each worth 25% of the course grade); Mid-Term Exam (15% of the course grade); and Final Exam (25% of the course grade).

Required Texts: Nevill Coghill, trans., Geoffrey Chaucer, *The Canterbury Tales* (Penguin, 2003; ISBN 0-140-42438-5); Scott Elledge, ed., John Milton, *Paradise Lost*, 2<sup>nd</sup> ed. (Norton, 1993; ISBN 0-393-96293-8); Lester Faigley, *The Brief Penguin Handbook*, 3<sup>rd</sup> ed. (Pearson Longman, 2009; ISBN 0-205-50582-1); Seamus Heaney, trans., *Beowulf: A Verse Translation*, edited by Daniel Donoghue (Norton, 2002; ISBN 0-393-97580-0); Hugh Maclean and Anne Lake Prescott, eds., *Edmund Spenser's Poetry*, 3<sup>rd</sup> ed. (Norton, 1993; ISBN 0-393-96299-7); Brian Stone, trans. and ed., *Sir Gawain and the Green Knight*, 2<sup>nd</sup> ed. (Penguin, 1974; ISBN 0-14-044092-5). This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 312 Major British Writers to 1800. Instr. Moore, 7:10 to 10:00pm W. Edwards Campus.** This course will survey British literature from the Anglo-Saxon period to the 18<sup>th</sup> century. Because this is a survey course, we will read, analyze, and discuss a fair amount of material at a pace that aims at breadth with many moments of depth. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain a big-picture understanding of how specific genres and foundational ideas evolved over time. Readings, or selections from larger texts, may include *Beowulf*; Chaucer's *Canterbury Tales*; Marlowe's *Tragical History of Doctor Faustus*; Spenser's *The Faerie Queen*; Jonson's *Volpone*; Milton's *Paradise Lost* and Swift's *Gulliver's Travels*, among others. Required Text: *The Norton Anthology of English Literature*, 8<sup>th</sup> Ed., Vol. 1 (3 vol. set: A, B, C). As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Requirements: regular class attendance and participation, quizzes, informal written assignments, short essays, a research paper, a presentation, 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. Carothers. 11:00-12:15 MW.** A survey of trends and movements in British literature from the Romantic, Victorian, Modern, and Contemporary perspectives. Regular quizzes on assigned readings, mid-term examination, 1 or 2 short papers, final examination. Required texts: Damrosch, et. al., *Masters of British Literature, Vol. B*; Jane Austen, *Emma*; Charles Dickens, *Hard Times*; Virginia Woolf, *Orlando*; David Lodge, *Small World*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Sullivan. 1:00-1:50 MWF.** 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

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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. Wedge. 1:00-2:15 TR.** English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Greenblatt, ed., *The Norton Anthology of English Literature, Volume 2* (8th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*; 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. 7:00-9:50pm. W.** The goal in this course is to increase your appreciation and understanding of American writing and to gain some familiarity with selected MAJOR writers. We will focus on short fiction, including one or two shorter novels, and a tiny bit on poetry (probably Hughes), to contrast various genres. Our course begins with an investigation of the name of the course, i.e., "Major", "American" and "Writer." Once we have collective agreement on these terms, we begin our weekly assigned readings. I reserve the right to give pop quizzes and short review tests, and everyone is expected to be an active contributor to the course. Each class session will devote 15 minutes or so to contemporary literature, so that you can develop your critical skills and so that literature is not only something that you read only for class. Sharing is strongly encouraged during this period. What can you expect to learn:

- to recognize the tools and language of literary discourse;
- how to read carefully, closely passionately, and between the lines;
- how to write an effective response essay;

Requirements: class participation (including grades on pop quizzes), one major exam, one process journal (to map your progress through the course), final project (can be print, but digital is encouraged), presentation of final project. I'm old school—so attendance is required. I also strongly encourage attendance at outside events that I consider essential for enhancing your appreciation of American literatures. Various perspectives and points of view are encouraged, and tolerance of difference will be the rule of thumb. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Barnard. 9:30-10:45 TR.** 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*, 5<sup>th</sup> 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. 2:30-3:15 TR.** This course will provide a roughly chronological survey of major aspects, works, authors of American literature from its origins (whenever and however we determine those to have been) down to the period of the Civil War. A diverse array of varying genres will be covered, coming to our conclusion with some of the most notable writing of the "American Renaissance", as, for example, Whitman, Melville, and Dickinson. The artistic concerns will be examined in each case, but also (and in many cases even more importantly) the historical, cultural, political, philosophical, and religious contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a midterm, two essays, and a final. Text: *The Norton Anthology of American Literature: Literature to 1865*, 6th ed. (2003) -- two volumes, A and B. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. McLendon. 1:00-2:15 TR.** This course will introduce you to American literature, 1865 to present. We will consider short stories, poetry, and drama. 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. N. Williams. 7:10-10:00pm T. Edwards Campus.** We will survey American literature from 1865 to the present, giving special consideration to the shifting definition of "American" during approximately 150 years when new technologies and new ideologies rapidly transformed the international landscape. To do this, we'll cover a broad range of readings by American authors from many backgrounds. We'll also study how literature connects to the larger culture, including music, film, and the visual arts. The course relies on class discussion, so be ready to read and talk about a sizeable amount of material. Assignments will include a midterm, final, a longer written project, and at least two short, in-class presentations. Primary Texts: *The Bedford Anthology of American Literature (Volume 2: 1865 to Present)*; Twain, *The Adventures of Huckleberry Finn*, Hemingway, *The Sun Also Rises*; Finney, *Invasion of the Body Snatchers*; Morrison, *Jazz*. This course fulfills the English 322 or equivalent requirement for the English major.

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**ENGL 322 American Literature II. Instr. Thomas. 9:00-9:50 MWF.** This course is an introduction to American literature from 1865 to the present. Because of the vast amount of literature that falls into this category, a comprehensive survey is not possible. We will, however, read a variety of texts, canonical and non-canonical, in multiple genres, including poetry, short stories, novels, and plays. We will look at how literature has evolved since the Civil War, and consider issues of race, class, gender, and sexual orientation. Literary theory, such as Realism, Naturalism, Modernism(s), Postmodernism, and Queer theories, will be examined and applied to the literature we are reading. 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 will include a literature anthology, Kate Chopin's *The Awakening*, Willa Cather's *O Pioneers!*, James Baldwin's *Giovanni's Room*, and Leslie Feinberg's *Stone Butch Blues*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Tidwell. 7:00-9:50pm. M.** 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: Some Australians. Instr. Butler. 1:00-1:50 MWF.** 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 with the problem of reading outside a wholly American frame. Our texts [which will include print and film], although loosely centered on *growing up/becoming Australian*, 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. We will read 5-6 novels and watch 3-4 films. Because American publishers don't keep Australian fiction—particularly that by aboriginal writers—in print for long, a few short stories or poems may have to fill in some significant gaps. At this moment the reading list is not definitely set—again because of the problem of books going too quickly out of print here. It will most likely include Clive James' *Unreliable Memoirs*, Peter Carey's *True History of the Kelly Gang*, Kate Grenville's *The Lieutenant*, Tim Winton's *Breath*, Gail Jones' *Sorry*, and, perhaps, Adrian Hyland's *Moonlight Downs*. The final list will be published by the middle of April. 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 327 Twentieth-Century Drama: Irish Drama. Instr. R. Elliott. 10:00-10:50 MWF.** After an opening glance at the Anglo-Irish comic tradition, this course will focus on plays written during and since the Irish Renaissance that flowered about 1900. We will discuss works by the major Abbey Theatre playwrights – W. B. Yeats, John Millington Synge, Lady Augusta Gregory, and Sean O'Casey – and link their writing to the tumultuous political and social events of 1900-1925. Expatriate Irish playwrights Bernard Shaw and Samuel Beckett will receive attention, and we will tip our cap to Irish-American playwright, Eugene O'Neill. In the latter part of the course, we will examine later twentieth-century plays by Brian Friel and Martin McDonagh among others, and consider some products of the resurgent Irish film industry. Two papers and a creative project will be required. There will be a final examination. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 331 Chaucer. Instr. Schieberle. 11:00-12:15 MW.** In his poetry, Chaucer tackles the most popular medieval literary genres: dream visions, bawdy narratives, saints' lives, fables, and satires of clerics, women, and the emergent middle class. We will read a sampling from *The Canterbury Tales*, *The Legend of Good Women*, and his shorter poems to investigate how Chaucer's writings engage contemporary social debates, with a particular emphasis on politics, gender (both masculinity and femininity), and genre. We will also explore medieval manuscripts and practice reading the Middle English language. No prior knowledge of Chaucer or Middle English is expected. Texts: *The Canterbury Tales*, Norton Critical Edition, ed. V. A. Kolve and Glending Olson; *Dream Visions and Other Poems*, Norton Critical Edition, ed. Kathryn L. Lynch. Requirements: in-class participation; weekly reading journals; 4-6 page short essay; 10 page researched essay; and a final exam. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 332 Shakespeare. Instr. Scott. 2:00-2:50 MWF.** 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. Instructor: Sousa. 1:00-2:15 TR.** 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

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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 332 Shakespeare. Instr. Valk. 12:00-12:50 MWF.** Close yet creative—informed yet inventive—readings of twelve (or so) of Shakespeare's greatest plays will introduce some students, further expose others, to the depth and breadth of this writer's profound yet playful vision. In keeping with the spirit of an artist whose work, a critic writes, "continues to supply us with more questions than solutions and more confusion than certainties," the class will pursue the character of a forum for lively, engaged, inquisitive, and democratic debate. Text: *The Complete Works of Shakespeare*, ed. Bevington (or suitable substitutes). Required Work: 500+ word response papers to all-but all the plays; two critical essays of some greater length (say, 5-7 pages); a final examination; and a consistently sunny disposition. Consistency should also be observed concerning class attendance. This course fulfills the Shakespeare requirement for the English major.

**ENGL 334 Major Authors: E.B. White. Instr. Atkins. 1:00-2:15 TR.** This course will focus on E.B. White, author of *Stuart Little*, *Charlotte's Web*, and *The Trumpet of the Swan*; co-author (with his old Cornell professor, Will Strunk) of *The Elements of Style*; and arguably the greatest essayist of the past century. In order to situate, contextualize, and understand White, we will read some in Henry David Thoreau, whom White greatly admired, and William Wordsworth, certainly an influence on Thoreau, another environmentalist, and a poet who called his early verse "short essays." Issues that emerge include concern for nature, wariness of so-called progress and technological "advancement," critical character, style, and form. White is a companionable writer, a reader's writer, in fact, always inviting, a humorist, an animal lover, a New Yorker, and a Mainer. I expect there will be at least one test, oral presentations, and two or three papers (one or more of which may be workshoped—in which case, students bear costs of photocopying). Texts include: White, *Essays*, *Stuart Little*, *Charlotte's Web*, *The Trumpet of the Swan*; Strunk and White, *The Elements of Style*; *The Portable Thoreau*; and William Wordsworth—*The Major Works*. Recommended: White, *Letters*, rev. ed. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 338 Intro to African American Literature. Instr. Tidwell. 7:00-9:50pm. M.** 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](mailto:tidwelje@ku.edu) This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 351 Fiction Writing I. Instr. Barbarick. 1:00-2:15 TR.** This fiction workshop will focus both on the craft of fiction writing and its normally dreaded, often disgusting twin: revision. Because of this, students will begin on day one the start of a portfolio of fiction that by the end of the semester will show remarkable progress toward OH MY GOD AN ACTUAL SHORT STORY. Students should expect to complete 20 – 30 pages of literary fiction over the course of two or three submissions and revise it toward this goal. A final revised portfolio of these writings will constitute half of the course grade. The other half of the course grade will come from attendance, participation in our discussion, and small written pieces I will ask you to do in and out of class. The basic format of our meetings will be that of a workshop—a bunch of people sitting around and giving constructive criticisms of what they've read—but we'll also do a good deal of in-class writing, thought experiments, trips into the Field, and exercises in constraint. Our text book will allow us to analyze and discuss short, careful pieces of fiction with regard to their voice, plot, point of view, dialogue, theme, and so forth; these readings will be supplemented with .pdfs distributed via Blackboard. We will use our readings to learn about fiction, learn about fiction to learn how to write it, and learn how to write it to learn about the world. Required texts: *Sudden Fiction: American Short-Short Stories* eds. Robert Shapard and James Thomas; other readings distributed via Blackboard.

**ENGL 351 Fiction Writing I. Instr. Campbell. 9:30-10:45 TR.** 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: Burroway, Janet *Writing Fiction 8th. ed.*

**ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00-12:15 TR.** This is an introductory study of the art of fiction writing. The course

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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. Gonzales. 2:30-3:45 TR.** This course is an introductory study of the art and practice of fiction writing. Over the course of the semester we will identify and explore the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, and setting. Course time will be devoted to writing exercises and discussions of the assigned course texts and student creations. Students will be required to write three 8-12 page stories, a revision project, and evaluations of their peers' works. Significant class participation is required. Required text: Janet Burroway's *Writing Fiction: A Guide to Narrative Craft*, 8th edition.

**ENGL 351 Fiction Writing I. Instr. Sullivan. 11:00-11:50 MWF.** 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. Cartwright. 9:00-9:50 MWF.** This workshop class is an introduction to the art and practice of writing poetry. You'll be required to compose a poem every week, and all of these poems will be critiqued by other members of the class—either verbally, or in writing. You'll also be required to read and discuss a wide range of contemporary poems, statements of poetics and other materials written by published poets well-versed in the Sturm und Drang, zeitgeists, scare tactics, epiphanies and canoodling of modern and postmodern verse. As for your own poems, you'll sometimes be asked to write in forms (both familiar and surprising). At other times you'll be let loose upon the page with reckless abandon. Grading is based on completed class assignments, including a six-poem portfolio midway through the semester, a short presentation on a poet of your choosing, and a final, revised portfolio of twelve poems at the end of the semester. Individual conferences and critiques will be provided. Attendance required.

**ENGL 352 Poetry Writing I. Instr. Daldorph. 4:00-7:10 T. 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. 12:30-1:45 MW.** 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 writing and will help to inform our own 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. Mihalyi. 7:00-9:50pm T.** This course resembles a studio art course with miles of blank canvas (expect to get paint on your clothes and on the ceiling). We will begin by experimenting with simple pieces in order to develop a strong sense of sound, image, line, texture, meaning. We'll study and discuss an exciting range of contemporary poems (as well as the poem drafts created within our class), moving toward complexity. Individual instructor conferences/critiques help students learn to hone their revision skills to achieve works of high quality. Students leave this course with an increased love of language, a collection of poems, and skills to last a lifetime. Grading is based on completed class assignments and final manuscript. Attendance required. Text: *The Poetry Home Repair Manual*, Ted Kooser.

**ENGL 353 Screenwriting I. Instr. Ohle. 7:10-10:00pm. M.** No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will write two original Screenplays of 30 pages each, a Treatment (your screenplay story written in prose form, usually two or three pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). Final grade will be based on: 1. Quality of writing (and adherence to proper screenwriting formats); 2. Class participation and attendance, including scheduled conferences (see below); and 3. Timely completion of all assignments. There will be no final exam. Several times during the semester we will schedule individual conferences to be held in my office. During the conferences we will discuss your work in detail and address any questions or problems you may be having with formatting, story-lines, structure, dialog, etc. You may also ask about your progress in the course, your grade at that point, or any other matter.

You will complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis.

**ENGL 353 Screenwriting I. Instr. Ohle. 7:10-10:00pm. W.** No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will write two original Screenplays of 30 pages each, a Treatment (your screenplay story written in prose form, usually two or three pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). Final grade will be based on: 1. Quality of writing (and adherence to proper screenwriting formats); 2. Class participation and attendance, including scheduled conferences (see below); and 3. Timely

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completion of all assignments. There will be no final exam. Several times during the semester we will schedule individual conferences to be held in my office. During the conferences we will discuss your work in detail and address any questions or problems you may be having with formatting, story-lines, structure, dialog, etc. You may also ask about your progress in the course, your grade at that point, or any other matter.

You will complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis.

**ENGL 354 Play Writing I. Instr. Canady. 11:00-12:15 TR.** In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including, monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills.

**ENGL 355 Creative Nonfiction. Instr. M. Johnson. 2:30-3:15 TR.** This course involves study of the art and craft, the literary techniques, of creative nonfiction and practice in writing in that genre. The prerequisite is completion of the freshman-sophomore English requirement or its equivalent. The class format will be dominantly that of a workshop in which students critique one another's work. Students will read exemplary creative nonfiction by well-known authors and write three essays (the first, 3-4 pages; the second, 5-7 pages; the third, 8-10 pages) that will be collected, in revised and polished form, in individual portfolios at the end of the semester--the principal basis for the grade in the course. The only required text is *In Fact: The Best in Creative Nonfiction*, ed. Lee Gutkind.

**ENGL 355 Creative Nonfiction. Instr. Savage. 11:00-12:15 TR.** In this course we will explore and attempt the many types of writing that fall under the umbrella term "creative nonfiction." This class is about exploration and discovery; creative nonfiction utilizes the combination of an open-minded perspective, critical thinking, and experimentation with literary technique. Our emphasis will be on the personal essay, but we will also look at a variety of works, from autobiography and memoir to reviews, columns, and blogs. While we will read examples of all of these types of writing, the bulk of our class time will be spent in workshops. A willingness to have your work critiqued and the ability to constructively critique that of others is necessary for this course. In addition to short writing assignments and responses to the readings, you will be expected to produce three substantial pieces of work for a final portfolio. While you will not have significant textbook expenses, you will be expected to make copies for the class of each piece to be workshopped.

**ENGL 355 Creative Nonfiction. Instr. Schlegel. 9:30-10:15 TR.** This writing workshop introduces students to the forms, techniques,

and possibilities of creative non-fiction. By reading works in the forms of the personal essay, familiar essay, lyric essay, New Journalism, and other genres, students will become familiar with this new and exciting "fourth genre." Consequently, students will be able to participate in the writing of this genre more effectively. Students will write two pieces of their own during the workshop, which will be critiqued by their peers during class. In addition we will be doing writing exercises to engage the class in discussion and promote creativity

**ENGL 360 Advanced Composition: The University Microcosm. Instr. E. Williams. 9:00-9:50 MWF.** "What's the point of style conventions like MLA and APA?" "Why do instructors from different departments seem to have different expectations for my papers?" "Is there such a thing as 'academic' writing, and what does it do for the 'real world'?" These are some of the questions that generations of undergraduates have asked themselves. At the heart of these questions lie much more important questions: "Why does composition matter?" "How does writing respond to and alter its historical, socio-cultural, and material context?" Our objective in this course is to ask these questions and provide more than a few answers for them. Over the course of the semester, we will investigate not only how students (including those in this class) and academics write to and for each other but also how scholars in those disciplines represent themselves to outsiders who matter – such as scholars in other fields, higher education administrators and policymakers, students, and taxpayers. Students in this class will analyze a variety of texts and genres in the sciences, social sciences, and humanities as a way to discover whether and how the university acts as a rhetorical microcosm of the "real world." Students will also use the rhetorical analysis, research, and composition skills that we will develop during the semester to compose, both individually and in groups, in genres they find to be significant for the disciplines they choose to research. Other coursework will include conducting field work and writing case studies related to this research and analysis of academic discourse, and students will explore and write within alternatives to "academic" styles and genres.

Required texts include *Analyzing Prose* (2<sup>nd</sup> edition) by Richard Lanham as well as other materials to be posted on Blackboard or distributed during class. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

**ENGL 362 Foundations of Technical Writing. Instr. Bell. 9:00-9:50 MWF.** This course will introduce students to the elements of technical communication, including evaluation, organization, writing, revising, and development of technical documents. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. The course will develop specific technical writing skills able to be utilized in various fields and professional situations, to be developed in class both within groups and independent work. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

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**ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 7:00-10:00pm M. 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 requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

**ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:00-6:50 W.** 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 requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

**ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:00-6:50 R.** 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 requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

**ENGL 387 Introduction to the English Language. Instr. Grund. 1:00-2:15 TR.** 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, a number of

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. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

**ENGL 466 Literature for Young People. Instr. Anatol. 11:00-12:15 TR.** The focus of this course is literature for children, which 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 2 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and a final exam.

**ENGL 479 Studies in: Those Dark Places: The Literature and Film of Noir. Instr. Luce. 7:10-10:00pm R. Edwards Campus.** This course will address the hard-boiled novels of American noir. Although often derided as hacks, the American masters of the pulp produced some of the leanest and meanest novels of the twentieth century. Students will read several novels and short stories, as well as watch classic noir films to examine, discuss and write about the moral, political, gender and social implications of these often lurid - but illuminating - tales. A special emphasis will be placed on the historical context (1930s – 1960s) from which the genre emerges.

**ENGL 498 Honors Proseminar: Metaphor. Instr. Hartman. 1:00-2:15 TR.** 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 overworking 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

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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. Textbooks: Lakoff & Johnson *Metaphors We Live By*; Kovecses *Metaphor: a Practical Introduction*.

This course fulfills a requirement for Honors designations for the English major and requires departmental approval for enrollment. Please contact Professor Mary Klayder, Honors Coordinator. This course also fulfills the English 500 or above requirement for the English major.

**ENGL 498 Honors Proseminar: Literature of Social Justice. Instr. M. Caminero-Santangelo. 11:00-1:50 F.** This class will examine literature, including first-person autobiographical accounts, journalistic accounts, and novels, which has addressed situations of political and economic oppression or repression with the potential function of enlisting readers in a project of social justice. This aim was quite clear in the antebellum slave narratives, as well as in novels like *Uncle Tom's Cabin*. More recently, it has also been clear in the Latin American genre known as "*testimonio*," in which people wrote of their first-hand experiences with death squads, disappearances, and totalitarian dictatorships. This class will read selections from these and other examples (including an autobiography about Jim Crow-era segregation, a recent novel about a Sudanese refugee, and a non-fictional account of fourteen men who died in the Arizona desert in 2001 while trying to cross the border) as a way of discussing questions about literature that overtly attempts to participate in a social justice project. We will address vexed debates surrounding cultural authority and authenticity, identity politics, attempts to represent the voice of the "oppressed," revision of strategies used in slave narrative or in *testimonio*, and ethical and rhetorical appeals to an assumed readership. The main purpose of this class is to learn how to find a position within a theoretical issue or debate and to apply critical theoretical materials to literary texts in order to develop an effective argument. The class is meant to serve as preparation for the Honors Thesis. Students will be asked to develop their own research topics within the topic of "social justice literature," to do research on their topics, to evaluate the research they find for its arguments and its helpfulness to their topic, and to write a research paper at the end of the course. As is the case for any literature class, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, and the development and support of oral and written arguments. Since class conversations are a crucial way of developing, testing, and honing arguments, this course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade.

This course fulfills a requirement for Honors designations for the English major and requires departmental approval for enrollment. Please contact Professor Mary Klayder, Honors Coordinator. This course also fulfills the English 500 or above requirement for the English major.

**ENGL 525 Shakespeare: Houses and Households. Instructor: Sousa. 9:30-10:45 TR.** This capstone course will focus on houses and households, housing issues, and the representation of domestic space and family life in Shakespeare and in the early modern period. In his *Elements of Architecture* (1624), Henry Wotton describes the house as one's "proper mansion," the theater of hospitality, the seat of self-fruit, personal comfort and refuge, the legacy one bestows on one's heirs, and indeed "a kind of private principedom," in fact, "an epitome of the whole world." Lena Cowen Orlin explores household relationships and responsibilities, revolving around such roles as husband and wife, father and son, brother and sister, host and guest (*Private Matters* 3). In our course, we will focus on a cultural history of households, houses as material objects and cultural and perceptual phenomena, and questions of emplacement of gender. We will also be comparing England and Italy, especially London and Venice. We will read 6-8 Shakespeare plays, as well as examples of Shakespeare criticism to complement our study of the plays. Students will write two papers, one of which will involve research of the criticism and secondary scholarly works, and of archival materials/rare books at Spencer Research Library. There will also be a midterm exam, a final exam, and additional brief writing. The class will proceed through lecture and active discussion, written homework, presentations, reports, and performance. Texts: *The Complete Pelican Shakespeare*, ed. Braummuller and Orgel. This course fulfills the Shakespeare requirement for the English major.

**ENGL 551 Fiction Writing II. Instr. Desnoyers. 1:00-2:15 TR.** Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. Students will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped; they will later revise their stories for inclusion in their final portfolio for the class. They will also type comments for their peers' stories as their peers' stories are workshopped. *Requirements:* Students will write two short stories or novel chapters and submit these to be workshopped the week before they are scheduled to be workshopped; they will also attend class regularly and participate actively in discussion, do the weekly reading, and revise their stories for inclusion in their final portfolio.

**ENGL 551 Fiction Writing II. Instr. Lorenz. 2:30-3:45 TR.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: Charters, *The Story and Its Writer*, compact seventh edition.

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**ENGL 552 Poetry Writing II. Instr. Kaminski. 7:00-9:50 T.** This workshop will be focused on student poems, but will involve assigned reading also, with attention to issues of craft. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop.

Permission of the instructor is required before registering. To apply please submit a brief letter of interest, 4-5 poems, and a list of classes (taken at KU and elsewhere) that seem to have bearing on your enterprise to Ms. Kaminski's email: [kaminski@ku.edu](mailto:kaminski@ku.edu). Please use "ENGL 552" as your subject line.

**ENGL 562 Advanced Technical Writing I. Instr. McKitterick. By appointment.** 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) and instructor permission.

**ENGL 563 Advanced Technical Writing and Editing II. Instr. McKitterick. By appointment.** 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. By appointment.** 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) and instructor permission.

**ENGL 575/AMS 696 Literature of the South. Instr. Lester. 4:00-7:00 M.** Bi-cam course based at the Lawrence campus and available through a web-camera at the Edwards campus. Called the Jim Crow or the segregated South, this period has been famously described as "worse than slavery" because of the passage of Jim Crow laws to

withhold from black southerners such basic civil rights as voting, educational opportunity, health care, and mobility and of the regular use of terrorism to enforce this brutal and unjust regime. The goal of this course will be to develop and propose--through the study, discussion, and analysis of a variety of cultural texts--an empowering response to the deeply conflicted experiences and legacies of the peoples of the segregated South. We will read diaries, novels, essays, and memoirs to examine the construction of life in the segregated South from a variety of perspectives: then and now, male and female, children and adults, black and white, Jewish and Christian, urban and rural, cosmopolitan and provincial, rich and poor, bitter and nostalgic. **Course Texts:** *The Memphis Diary of Ida B. Wells*, edited with scholarly dedication by Miriam DeCosta-Willis and published in 1995, William Faulkner's 1931 novel *Sanctuary*, George Washington Lee's novel *River George* (1937), William Alexander Percy's 1941 *Lanterns on the Levee: Recollections of a Planter's Son*, Richard Wright's memoir *Black Boy* (1945), Lillian Smith's 1949 *Killers of the Dream*, and Eudora Welty's comic novella *Ponder Heart* (1954). **Course Requirements:** Students will present their research on one of these figures throughout the semester and complete a final paper or project that they may submit for presentation at the Undergraduate Research Symposium in spring 2011. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 587 American English. Instr. Grund. 9:30-10:15 TR.** What makes American English *American*? In this course, we will explore various aspects of this question. We will look at where American English comes from and how it became what it is today. Issues of variation, diversity, and change will feature prominently in our discussions, such as why people from Kansas speak differently from people from Minnesota or Louisiana, what the characteristics of African American English are, and why some people want legislation to make English the only official language in the US. Stepping outside the US, we will place American English in the context of other varieties of English as well as other languages around the globe, and see how the attitude toward American English varies in different parts of the world. At the end of the semester, I hope that you will come away not only with greater knowledge of what American English is, but also with a heightened sense of the diversity of American English and the place of your own variety within that diversity. There will be two tests, a number of assignments, and a research project. Required text: Wolfram, Walt, and Natalie Schilling-Estes. 2005. *American English: Dialects and Variation*. 2nd ed. Oxford: Blackwell. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

**ENGL 580 Rhetoric and Writing: Multimedia Rhetorics. Instr. Reiff. 11:00-12:15 MW.** In classical rhetoric, a significant component of effective persuasion was the "delivery" of the (oral) message, a concept later diminished by a focus on written texts but recently revived in the context of contemporary composition and communication in new media and multimedia contexts. We all participate in mediated communication—from sending emails and instant messages, to downloading YouTube videos, to posting to social networking sites or blogs—and in this course, we will explore how traditional models of composing are challenged by communication across a range of genres and multimedia contexts

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(print, aural, visual, digital). We will examine the impact of multimedia discourse on ourselves and our culture, and through our analysis of multimedia texts, we will explore how the medium affects the message, works to persuade multiple audiences, and alters the way that we understand, structure, and process knowledge and information. Through our critical readings on the subject, we will focus on a variety of issues relevant to multimedia rhetorics, such as the often conflicted relationship between new media technologies and our study of the humanities; the interaction of personal and public, creative and critical thinking; the relevance of multimedia perspectives to literacy learning and teaching; and the effect of multimedia communication on civic engagement. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

**ENGL 590 Studies In: Women Dramatists and Characters from the Restoration to 18th Century. Instr. Eversole. 1:00-1:50 MWF.** 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.