

Spring 2005 Courses 300-499 and locations

Please consult the [Timetable](#) for class times

ENGL 312 Major British Writers to 1800. Instr. Eversole. A survey of important literature in various genres from the late 14th to the early 18th century. We will pay close attention to the texts and reach some conclusions about the times of their composition as well. The main paper will concern the relation between poetry by men and poetry written by women. I plan to set four discursive tests, two in class and two outside, and an analytical essay besides a comprehensive final examination. M. H. Abrams et al, ed. *The Norton Anthology of English Literature*, 7th ed., volume 1 B (the 16th and early 17th century); Jonathan Swift, *Gulliver's Travels* (Oxford). Other materials will be placed on reserve to be downloaded. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Howard. In this course we will examine important literature in verse and prose from the Anglo Saxon period to the 18th century. Focus will be on literary and linguistic conventions as well as thematic analysis. We will spend a great deal of our time with the literature of the Middle Ages and Early Modern periods, but will culminate with Jonathan Swift's *Gulliver's Travels*. The success of the course will depend on student involvement in class discussion, and so regular and sustained participation will be expected. Assignments will include regular reading quizzes, a midterm and final exam, and two major papers. *The Norton Anthology of English Literature*. Seventh Edition. Volume One. M.H. Abrams, ed. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Sousa. In this course we will survey British literature from the Old English period to the 18th century, including *Beowulf*, Chaucer's *Canterbury Tales*, Spenser's *Faerie Queene* (Bk. 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Ben Jonson's *Volpone*, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, and discuss a fair amount of material at a rather fast pace. Written assignments include papers, quizzes, homework, and exams. Assignments and exams demand an ability to master and apply concepts and approaches discussed in class. Attendance and participation are required. Text: *The Norton Anthology of English Literature*. Seventh Edition. Volume One. M.H. Abrams, ed. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. D. Elliott. In this course we will carefully examine works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England. Though our primary focus will be on the literary texts themselves, we will be reading them in the context of the literary, social, economic, and political history of the nineteenth and twentieth centuries, considering questions of class, race, gender, nationalism, and high versus popular culture. There will be two 4-6 page papers, and midterm and final exams, as well as in-class writing and quizzes. Texts: Abrams, et. al., *The Norton Anthology of English Literature*, vol. 2 (7th ed.); Jane Austen, *Emma*; Charles Dickens, *Hard Times*; Virginia Woolf, *Mrs. Dalloway*; Tom Stoppard, *Arcadia*. This course fulfills the English 314 or equivalent requirement for the English major.

English 314 Major British Writers after 1800. Instr. Klayder. The course will cover major trends in British Literature from the Romantic period through the twentieth century. We will look at poetry, fiction, drama and essays from Britain and Ireland as well as more recent post-colonial texts. Our discussions will focus on both text and context, including relevant historical events and philosophical and political ideas that influence these works. Besides the reading involved, requirements will include one 3-5 page paper, one 8-10 page paper, two tests and frequent, short in-class responses. Texts: *The Longman Anthology of British Literature II* (3 volume set), which will also include Mary Shelley's *Frankenstein* and Charlotte Brontë's *Jane Eyre* in the package, plus Tom Stoppard's *Arcadia*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of three major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. Texts: Abrams, et. al., *The Norton Anthology of English Literature*, Volume 2 (7th Ed.); Stoppard, *Arcadia*; Woolf, *Mrs. Dalloway*; Hardy, *Tess of the d'Urbervilles*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Valk. By means of reading (closely), discussing (con brio), and writing about (clearly, critically, creatively, and with passionate conviction), students will become well acquainted with a number of important literary texts from the Romantic, Victorian, and Modern periods of British literature. Considerable attention will be paid to the various contexts of this literature, but the core concern of the class will be attending to the aesthetic experience—generously defined—that an alert, active, sympathetic engagement with the work provides. To redress the imbalance occasioned by reading a lot more poetry by men than women, the class will read two novels by women authors. Students will write two critical essays of about 2000 words each. There will also be a midterm and final examination. Texts: *Norton Anthology of English Literature, Volume II*. Eliot, *Middlemarch*; Woolf, *To the Lighthouse*. 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.

ENGL 320 American Literature I. Instr. Barnard. This course is an introduction to American literature from the beginnings to the period around the Civil War. It covers three periods--Colonial to 1750, the Enlightenment, and Romanticism--selected major writers, and each period's principle genres (e.g., history, autobiography, the novel, etc.). The course emphasizes the dominant cultural background of each period (its artistic, intellectual, and sociopolitical norms) as well as critical and contestory tendencies that challenge the dominant. We discuss the various cultural and sociopolitical tendencies that characterize each period and approach each text both as a literary work in its own right and as it represents larger sociocultural developments. That is, the course examines literary works in their historical context and emphasizes the relations between literature, society, and ideology. Grades will be based on two papers, two exams (midterm and final), daily quizzes, well-prepared readings, and active discussion. Texts: *Heath Anthology of American Literature*, vol. I; Brockden Brown, *Edgar Huntly*; Poe, *Arthur Gordon Pym*. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Contoski. We will read American literature from its beginnings to the Civil War. The usual method of instruction will be class discussion, though the teacher will present informal lectures on major figures. Painless quizzes--painless if you have read the assignment--will help the students keep up with the reading. There will be two examinations, two team oral reports (with written reports based upon them), and a

personal essay telling what a work we have studied means to you at this stage in your life. At the end of the semester each student will present to the class a term project, an explication of a character, a theme, or a short work in the manner of the student's choosing. Term projects in the past have consisted of original poetry, original songs, a Puritan dinner served to the class, and interpretative dances. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Contoski. We will read American literature from the Civil War to the present. The usual method of teaching will be by class discussion, though the instructor will give short, informal lectures on the major figures. Occasional painless quizzes will insure that the student reads the material when it is assigned. There will be two examinations, two team oral reports with written reports based on the oral reports, and a short personal essay. In addition, at the end of the term each student will present a term project to the class. A work, a character, or a theme will be interpreted in any form the student chooses. Term projects in the past have consisted of songs, poems, paintings, collages, and interpretative dances. Texts: *The American Tradition in Literature*, 10th ed. vol. 2. and *Darkness at Each Elbow* by Harley Elliott, a contemporary Kansas poet. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Brister. This course will focus on the radical changes which have occurred in American literature after the Civil War to the end of the twentieth century. In what ways did America construct a sense of national identity through its literature? Why did the imagists and other modernists revolt against the kinds of writing favored in the nineteenth century? What influence did the emergence of movies have on literature? What is the future of American writing? We will explore and discuss these kinds of questions as we read the fiction of writers like Edith Wharton, Theodore Dreiser, Willa Cather, William Faulkner, Ernest Hemingway, Richard Wright, and Toni Morrison. We will also consider the major movements in poetry from the time of Whitman and Dickinson to the experimental poems of the modernists and the "confessional" poetry of writers like Sylvia Plath and John Berryman. We will approach these texts not only as "great works" to be appreciated and enjoyed, but also as historical documents that coincided with and commented on the pressing social and philosophical issues of their time (and ours): racism, equal rights for women, economic inequalities, and individual subjectivity. To this end, we will become acquainted with several different theoretical approaches (race theory, feminism, Marxism, psychoanalysis) to help us better read and talk about the literature. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Landsberg. We will study works by seven authors, and will concentrate on two themes: democracy and religion. Students will submit papers and occasionally give oral reports in class. Correct writing will be essential for passing the course.

As this is in part a discussion course, regular attendance will be required. Each unexcused absence after the third will reduce the final grade by one-third of a point (e.g., B- will become C+). This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Irby This course will provide a roughly chronological survey of major aspects and works of American literature from the Civil War period down to the present. We will be dealing with a fair amount of poetry (starting with Whitman and Dickinson), but we'll also be reading novels and shorter fiction, and we'll conclude with a very powerful play. Historical, cultural, political, and philosophical contexts will be examined, along with artistic and literary concerns. Written work will include quizzes, a midterm, two essays, and a final exam. Text: *Norton Anthology of American Literature, 1865 to the Present*, 6th ed., vols. C, D, and E. 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. In the course of our reading, we will encounter an "American" literature that has undergone reshaping and

redefinition, having benefited from efforts to expand the canon of "traditionally" anthologized texts and authors. The process of expansion has proceeded under a number of different names, but the one most often employed has been "the reconstruction of American literature." In the past, "American" literature had come to mean a handful of familiar names, canonical figures who had come to constitute a standard by which all other writers were measured. The response to this "select" group has been to challenge the very grounds used to propel these few writers into a place of privilege. The usual tack for interrogating the evaluative standards authorizing the "canonizing" of these writers has been to ask: "What is *American* literature? Indeed, what is *literature*?" By probing the significance of gender, race, and class as interpretive categories, the ensuing debates on these issues have opened up the traditional anthologies to include an array of marvelous voices. As we encounter this new, richly diverse collection of writers and texts, we will be guided not only by an attention to formal qualities but by historical contexts too. Ultimately, our challenge is to sharpen skills in critical reading and writing and to develop further an ability to work collaboratively. This course fulfills the English 322 or equivalent requirement for the English major.

English 325 Recent Popular Literature. Instr. Butler. A reading and discussion of a number of works mainly published in 2003—close enough to be about familiar things, far enough away to be in paperback—in order to think/argue about such matters as classification by genre; distinctions between "serious literature" and "popular literature"; the relationship between contemporary fictions and our senses of ourselves, others, and the world[s] we live in; valid and valuable approaches to reading and understanding; prevailing conventions of judgment; etc. Our reading list contains fiction and nonfiction; books that sold very well, books that did not; books that won prestigious prizes and critical praise, books that did not. Written work will consist of short reaction papers for every work discussed, 2-3 longer papers or examinations, and a final. In addition, the class will be divided into research teams responsible for oral reports on the initial critical reactions to the books studied. Our readings will include some or all of the following: William Gibson, *Pattern Recognitions*; John Grisham, *The King of Torts*; Mark Haddon, *The Curious Case of the Dog in the Night-time*; Kent Haruf, *Plainsong*; E.P. Jones, *The Known World*; Erik Larsen, *Devil in the White City*; Le Thi Diem Thuy, *The Gangster We Are All Looking For*; Laura Moriarty, *The Center of Everything*, and, if it is available, Craig Thompson's graphic novel, *Blankets*.

A few films [2-3] made during the period will be added to the reading list. Students will be required to attend lectures or readings by any of our authors who visit campus. There may be two.

A Caution: These works come from our times and so can reasonably be expected to contain adult themes and language, sex and violence, disagreeable characters, unpleasant situations, and unsettling ideas. This course fulfills the English 322 or equivalent requirement for the English major.

English 327 American Dramatic Traditions. Instr. Fischer. This course surveys popular traditions of American drama: realism and family drama, minstrelsy, melodrama, folk plays, plays of social protest and emerging identity, and solo autobiographical performance. Although these traditions began in the 19th century, we will focus on representative 20th-century plays and films. Our goals this semester are to understand how contemporary U.S. theatre and film derive from multiple performance traditions, and to learn how to write and discuss drama as both literature and theatre. Requirements: daily participation in class discussion, pop quizzes, two essay tests, two papers. Note: Class members must attend several performances outside of class, usually in the evening. This course fulfills the English 322 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*, ed. J. J. Parry; *Boethius, The Consolation of Philosophy*, ed. R. Green. Recommended: C. S. Lewis, *The Discarded Image*. This course fulfills the English 312 or equivalent requirement for the English major

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

ENGL 332 Shakespeare. Instr. Hardin. The aim is to help you understand and appreciate Shakespeare's plays. As you read the plays (and this is the real work of the course), you'll find that the language gradually will become less difficult, and the plots, characters, and ideas will begin to assume familiar contours. After this course you should be able to enjoy any Shakespeare play on your own. We will all learn if you *join in class discussions*, contributing your questions or ideas to the other students' and mine.

Course work: three papers for a total of 45% (10+10+25), reading quizzes 30%, final exam 25%. We'll be studying the following plays: *Hamlet*, *Othello*, *Lear*, *Macbeth*, *Taming of the Shrew*, *Midsummer Night's Dream*, *Merchant of Venice*, *Twelfth Night*, *Henry IV*, *Antony and Cleopatra*, *Two Gentlemen of Verona*, *Titus Andronicus* (the worst play he ever wrote? A good play regardless?) This course fulfills the Shakespeare requirement for the English major.

English 332 Shakespeare, Instr Quinn. This course will require intense reading of eight well known plays – three comedies, one history play, three tragedies, and *The Tempest* – with a few sonnets added. Because Shakespeare is a difficult poet, the instructor will lead the class through the main characters, their deeds, speeches, significances, emphasizing the most important scenes and statements, actions, habits, manners, and language. This course fulfills the Shakespeare requirement for the English major.

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

English 334 Major American Authors: Thoreau, Whitman, and Dos Passos. Instr. Landsberg. Thoreau's *Walden* and several short essays; Walt Whitman's major poems and *Democratic Vistas*; Dos Passos' *U.S.A.* Emphasis will be on style analysis, but there will also be attention to historical backgrounds. Enrollment limited to 20 students. Students will write three papers. As this is in part a discussion course, regular attendance will be required. Each unexcused absence after the third will reduce the final grade by one-third of a point (e.g., B- will become C+).

ENGL 334 Major Authors: Langston Hughes & Gordon Parks. Instr. Tidwell. Langston Hughes and Gordon Parks, two of the most talented literary and artistic voices produced by the state of Kansas, have profoundly shaped the way we view literature, art, and even race. From inauspicious beginnings, in which de jure and de facto racism attempted to suppress their creative energies, both Hughes and Parks emerged as two of the most important voices in American and African American literature and culture. In more than fifty books, plays, and other forms of art,

Hughes left an enduring commentary on the role Black folk and vernacular traditions played in African American identity formation. A “renaissance man,” Parks equally distinguished himself as an autobiographer, novelist, poet, film director, composer of opera, and, most importantly, as a photographer. What humanistic value can be derived from the creative output of these two authors? What in their works might cause us to interrogate who we are, revise our relationships with others, and rethink the way we live? How does each one use art for humanistic purposes and what does their writing mean for defining a tradition or history of African American art and letters? These and other such questions form the basis of this course and will be answered in the context of poetry, essays, short fiction, novels, autobiographies, drama, film, and photography inspired by these two major creative voices. Provisionally, students can expect to take two examinations and write two short critical essays over readings selected for this course. For a more detailed course description, please see Professor Tidwell. This course fulfills the English 322 or equivalent requirement for the English major.

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

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

ENGL 351 Fiction Writing I. Instr. S. Faulkner. This introduction to the writing of short stories begins with readings in Janet Burroway's *Writing Fiction; A Guide to Narrative Craft*. As this is the first Fiction Writing class, we will cover the basics: plot, characterization, fictional place and time, point of view, and theme as they are depicted in stories in Burroway's book and in the anthology, *40 Short Stories*, ed. Beverly Lawn. Too many aspiring writers have done too little reading of good fiction. For this reason, in addition to the stories in Burroway's book, we will read short stories each week from the anthology, stories written from the 1830s to the last years of the twentieth century. There will be a number of writing exercises as well as regular quizzes over the reading material. In addition, each student will write two-to-three short stories and one major revision of a story. Each student will be responsible for making enough copies of his or her stories so that everyone has them. Good writers covet good readers, so everyone will also write responses to other students' stories and will be asked to verbally comment on those stories. Good writing is something of a mystery; it's like hiking over unknown mountains. Sometimes you have an idea where you're going and you head off in that direction, keeping your eyes open, paying attention to everything around you, and then you end up lost or having found something you never expected.

ENGL 351 Fiction Writing I. Instr. Haas. English 351 is not a literature course nor a course in critical theories of literature or techniques of fiction. We will, however, in the process of discussing the fiction the class produces, inevitably discuss and, as the semester progresses, attempt to employ in our writing, the techniques of fiction writing. The emphasis in this class will be on the production of your own creative work--this fiction will serve as the primary text for the class. In addition to writing 3 short stories of approximately 10 pages, you will explore and learn to reflect on your personal creative process through a substantial amount of journal writing. Some coursework will be supplemented with readings from the required text. The majority of class time will be spent workshopping stories, to

which you will also write brief responses. \$35 xeroxing fee Required text: TBA.

ENGL 351 Fiction Writing I. Instr. Lorenz. This is an introductory study of the art of fiction writing. Enrollment in this class is by permission of instructor only. Preference will be given to freshman and sophomore Honors students. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. 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 of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*; Nguyen and Shreve.

ENGL 351 Fiction Writing I. Instr. Stigman. Members of this beginning fiction-writing course will study the art and craft of the short-story in order to develop an aesthetic that shapes their work as writers. As a class, we will work toward this goal using a short-story anthology, flash-fiction, various exercises, presentations, and students' stories in the workshop-mode. Students will develop and revise 2-3 original stories. I expect regular attendance, active, verbal participation, and thoughtful written commentary on peers' stories.

ENGL 352 Poetry Writing I. Instr. Daldorph. 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. Koepp. Wanna write poetry? Great. Then you've gotta read it and talk about it too. This course uses the workshop format, but also includes opportunities to discuss the craft of poetry and examine established poets and their work. Two texts are required: Mary Oliver's *A Poetry Handbook*, and Michelle Boisseau and Robert Wallace's *Writing Poems, 6th Ed*. Grading will be based on workshop poems and peer feedback, presentations on issues of poetry, and a final portfolio.

ENGL 353 Screenwriting. Instr. Ohle. Text: *Professional Writer's Teleplay/Screenplay Formats* published by The Writer's Guild of America (not available in bookstores; must be ordered from the Guild), and *Final Draft* screenwriting software (*recommended but not required-can be purchased with KU educator's discount once classes begin*).

Course Requirements: Two screenplays of approximately 30 pages, one original and one adaptation. The first screenplay will be accompanied by an Outline, Synopsis, Treatment and Logline. The subject of your adaptation will be assigned later in the semester.

Final grade will be based on (1) quality of writing (including adherence to correct formats), (2) satisfactory, on-time completion of all assignments, (3) class participation and attendance.

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

ENGL 360 Advanced Composition. Instr. Farmer. Besides giving students increased practice in the writing process, English 360 is a course designed to enhance the ability to produce thoughtful, relatively error-free, critical essays, many of which will reflect the conventions of academic discourse. To these ends, students will learn 1) To develop their writing abilities through the critical reading of assigned texts—their classmates' and their own; 2) To

make writing decisions based on a knowledge of available rhetorical options; 3) To write for diverse audiences of increasing complexity; 4) To engage, analyze, and "recompose" selected texts from each of the units in this course; 5) To organize and develop ideas in a manner consistent with a specific, rhetorical purpose. English 360 is comprised of three equally weighted units. Each unit will consist of graded journals (5%), one Exploratory Draft essay (10%), and one Final Draft essay (15%). At some unannounced date during the semester, you will also have a reading quiz which will count for 10% of your grade. In all, you will have a total of six formal writing assignments, *all of which must be completed in order for students to pass this course.*

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for science and business. Includes an introduction to technical-writing software. Prerequisite: English Composition (English 101 and 102) or completed undergraduate degree.

ENGL 362 Technical Writing. Instr. Evans. English 362 introduces students to the genres and elements of professional and technical communications. During the semester we will examine and learn to analyze the rhetorical features of various writing situations, including the writer's purpose, assumed audience, and use of appropriate styles and tones. Students will gain experience in drafting, evaluating, and revising various kinds of professional documents: résumés and letters of application, memos, manuals, and more. In addition, through participation in peer review, project modules, and collaborative and individual presentations, students will enlarge their repertoires of communication skills in ways that will prepare them to meet the needs of many employment situations. **Required Text:** Markel, Mike. *Technical Communication*. 7th ed. 2004. Boston: Bedford/St. Martin's, 2001. **Note:** This edition only.

ENGL 362 Professional Writing: Technical Writing. Instr. Kofler. This course introduces students to professional and technical communication. Students will explore different genres of technical writing. Writing assignments will include memos, instruction manuals, reports, etc. It is designed to help students evaluate and revise professional documents. Students will assess the audience and purpose of these documents.

ENGL 362 Professional Writing: Book Reviewing. Instr. Luce. This hands-on course will teach students to review books across genres, including an emphasis on critical reading and professional writing. Students will learn the entire process of writing the book review - researching forthcoming books, the close reading of the text, researching an author both in the library and online, placing the book in a contemporary context, and (of course) the actual writing of the review.

All students will be responsible for completing a total of four 600-1,000 word reviews, which will be discussed in class in a workshop format. The first three reviews will be assigned, the last will be chosen by the students using skills learned in the first part of the course.

Overall, this course provides students with a practical application for their studies in literature and several samples of their work. Topics and questions throughout the semester will include the function of criticism, the role of the book critic, approaches to reviewing different genres of books, writing to an audience and what effect, if any, book reviews have on potential readers.

REQUIRED TEXTS: *The Center of Everything*, by Laura Moriarty; *Reefer Madness: Sex, Drugs and Cheap Labor in the American Black Market*, by Eric Schlosser; *Schott's Book of Miscellany* by Benjamin Schott; *The Salon.com Reader's Guide to Contemporary Authors*, Edited by Laura Miller.

ENGL 385 The Development of The English Language. Instr. Davidson. *Description and Objectives:* In this course we focus on the linguistic and historical factors that position English today as an international language of

science, technology, and popular culture by tracing its origins to an obscure medieval Germanic tribe. Methods and topics introduced in readings and discussed in lectures will provide you with sufficient competence in understanding how language change produces variations in style—from poetry to scientific writing—and varieties of English—from Scots to Jamaican English—around the world today. Assignments in this course are designed to acquaint you with linguistic approaches that challenge popular assumptions about the status of “proper” English. *Primary Text*: C. M. Millward. *A Biography of the English Language*. *Secondary Reading*: David Crystal. *The Cambridge Encyclopedia of the English Language*. [Watson Reserve PE 1072 C68 1995], David Graddol, Dick Leith and Joan Swann, eds. *English, History, Diversity and Change*. [Watson Reserve PE 1075 E58 1996] *Reference*: Tom McArthur. *The Oxford Companion to the English Language*. [Watson Reference PE 1072 O9 1992].

ENGL 466 Children’s Literature. Instr. Sommers. What is children's literature? What constitutes it, and is it designed strictly to be read by children (apparently not!)? This course will focus on examining a wide variety of children's literature in order to consider these questions among others. We will examine everything from traditional and contemporary fantasy to realistic fiction, poetry, picture books and bold hybrid forms of children' literature. Students will develop appropriate critical skills and terminology, become increasingly familiar with the literature itself, and begin to playfully entertain what exactly makes a text, or body of texts, seen as "children's" literature. The class will have two critical essays (one longer than the shorter one), routine reading quizzes, some smaller group projects, some larger individual study of authors and an alarming amount of good cheer and merry-making (possibly of the playful, noisy variety). Texts will include (but will not be limited to): some of *Aesop's Fables*, various tales from the Bros. Grimm, *The Stinky Cheese Man*, *In the Night Kitchen*, *The Very Hungry Caterpillar*, *The Fire Eaters*, *A Wrinkle in Time*, *Stuart Little*, *Matilda*, *Are You There God? It's Me Margaret*, *Dear Mr. Henshaw* and *Amphigorey*. As a final note, ENGL 466 counts for elective credit towards the English Major and requires completion of the Freshman/ Sophomore English Requirements.

ENGL 466 Literature for Children. Instr. Anatol. The general topic of this course is literature for children. We will engage in an active and rigorous examination of the selected works, considering numerous issues such as the changing constructions of childhood, children’s moral education, lessons about gender roles, standards of beauty, multiculturalism, and the aesthetic value of the works.

Our primary focus, however, will be on the controversial process of censorship. All of the children’s books chosen for this course are among those that have been the most “challenged,” or asked to be taken off school or library shelves, in the past 15 years. Our discussions will address the reasons why the books have been challenged and whether the allegations are accurate; what child readers might take from the books (both positive and negative); what responses besides banning might be appropriate for adults concerned about the materials that children receive.

Texts may include: J. Blume, *Forever*; R. Cormier, *The Chocolate War*; M.E. Kerr, *Deliver Us from Evie*; C.S. Lewis, *The Lion, the Witch and the Wardrobe*; K. Paterson, *Bridge to Terabithia*; J.K. Rowling, *Harry Potter and the Sorcerer’s Stone*; S. Silverstein, *Where the Sidewalk Ends* and/or *A Light in the Attic*; M. Taylor, *Roll of Thunder, Hear My Cry*. Supplemental picture books and critical readings will also be assigned. Students can expect three analytical papers, several in-class essays and/or short quizzes, a midterm exam, and a final exam.

ENGL 466 Literature for Children, Instr. Quinn. This course requires the reading of seven mostly short volumes containing classic stories and poetry that children and adults have admired and enjoyed. Many of these works were not written for children at all, although many are about children. Most of the assigned texts were written in the 18th and 19th centuries. Their status as classics has been earned by their enduring power to entertain and illuminate their subjects. That their high status is deserved can be seen by the fact that they, and hundreds of similar books, are still in print and selling. Some modern children’s books attain to intense popularity, but will their status endure for fifty or a hundred years from now? One of the texts, *Aesop’s Fables*, has been entertaining and teaching for 2000 years.

ENGL 479 The Literature of: Punk Literature Instr. Ellis. This course recognizes the punk (anti)-aesthetic as a

contemporary manifestation of avant-garde artistic expression. Punk Literature will survey a broad range of discourse that articulates the particular features of the genre, such as its systematic challenges to conventions of form, voice, and language. As a reflection of recent youth-oriented socio-political resistance, issues of class, race, gender, and generation will be central to our textual analyses. Punk Literature will also be contextualized historically and geographically, as well as contrasted against other (youth) (sub)-cultural expressions and movements. Quizzes, discussions, and response essays will revolve around the books, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed argumentative research paper that focuses on a significant punk writer/text. Texts: Hebdige, *Subculture: The Meaning of Style* (1981). Burgess, *A Clockwork Orange* (1962). Kureishi, *The Buddha of Suburbia* (1990). Bukowski, *Dangling in the Tournefortia* (1989). Acker, *Blood and Guts in High School* (1984). Carroll, *The Basketball Diaries* (1978).

ENGL 479 The Literature of: Romance. Instr. Hardin. In medieval literature romance emerges as a story often built around a quest, and just as often around a hopeless love, especially that of a knight for the wife of a king or other powerful figure. In modern usage the term describes, popularly, a story about love and often improbable adventure. Literary critics use it to label fiction in which the wishes of the subject take precedence over the way things are. The setting of romance is the land of the heart's desire. So we *could* include: knightly adventures, love stories, gothic fiction, science fiction, westerns, Harlequin romances, long fairy tales, soap operas, anthropological narratives, most biopics, and success stories. The novel's role, as a great critic has said, is the subversion of romance; this means that novels could not exist unless romances had come first, which means that the novel is a parasitic form. But despite novels romances keep coming. I've decided to dwell on love stories since they belong to the form of romance that usually comes to mind. We'll read an ancient Greek romance (*Daphnis and Chloe*), perhaps the greatest medieval romance (*Tristan and Iseult*), Shakespeare's *Winter's Tale*, Part One of *Don Quixote*, nineteenth- and twentieth-century romances by Austen, Melville, George Sand, Elisabeth Ogilvie, and Nabokov (*Lolita*). A few shorter texts will be obtained from the internet. A short and a longer paper, an oral report, weekly brief quizzes, and a final exam.

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