

Spring 2006 Courses 300-499

Please consult the Timetable for class times and locations

ENGL 312 Major British Writers to 1800. Instr. Boyd. The major British writers covered by this course will be: the "Beowulf Poet," the "Gawain Poet," Chaucer, Marlowe (*Doctor Faustus*), Spenser (*Faerie Queene*, Book I), Milton (*Paradise Lost*). Texts: *The Norton Anthology of English Literature*, vol. I, eighth edition, and N. Coghill, translator, *Canterbury Tales of Geoffrey Chaucer*, Penguin paperback. Written work: four hour examinations; no formal final examination. Oral work: discussion will be required of all students. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Hardin. We aim to educate our imaginations in the rich early history of English literature through a reading of major poets and dramatists. Chaucer's *Canterbury Tales* (some of them anyway) will be followed by a foray into the major event of this era, the development of drama, from *Everyman* and some of the mystery plays to Marlowe's *Doctor Faustus* and Webster's *The Duchess of Malfi*. We'll read heavily in Spenser's *Faerie Queene*, hit the high spots of Donne and Marvell, then read all of *Paradise Lost*. The 18th century will be represented by Alexander Pope (*The Rape of the Lock*, a comic epic coming off the sublime Milton) and Swift's *Gulliver's Travels* (all). I'll be using separate cheap (and light) paperback editions to save your backpacks and backs from the Norton Anthology. The main course work: three papers, quizzes most weeks, final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Swann. Love, sex, and power: these are the topics that captured the imaginations of the early British writers we'll read throughout the semester. We'll discuss works by medieval, Renaissance, and eighteenth-century authors (both men and women) and explore how these fascinating literary texts were shaped by - and sought to shape - the historical moments in which they were written. Our reading will be richly diverse: we'll examine both comic works and some of the most profound and gut-wrenching epics ever written in the English language; and in the process, we'll analyze many different literary genres - narrative poems, plays, prose works, and lyric verse. This wide-ranging course will be especially valuable to anyone who wants to gain a broad background knowledge of British literature.

Course assessment: regular attendance; participation in class discussions; frequent quizzes; two essays (one short paper of five pages, one longer essay eight pages in length); comprehensive final exam.

Texts: *The Norton Anthology of English Literature*, 7th edition, vol. 1; Geoffrey Chaucer, *The Canterbury Tales*, ed. A. Kent Hiatt and Constance Hiatt. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Neill. Unlike its companion survey, English 314, this course covers an enormous amount of historical territory. It cannot hope to cover its subject exhaustively, nor can it pretend to offer extensive analysis of many of the authors who fall within its scope. It does, however, give you the opportunity to examine a variety of texts ("literary" and "non-literary" as we now distinguish them) from these periods in several contexts. In the class, we will consider not only how the material we read is influenced by large-scale movements in political and intellectual history (scientific revolutions, new philosophical ideas, constitutional upheavals), but also by a variety of social contexts: the social expectations placed on women, class systems and the emergence of market capitalism, and the impact of colonial "adventures" on English life and culture. **TEXTS:** *Norton Anthology of English Literature* (Vols.1A, 1B and 1C). **REQUIREMENTS:** two papers, a midterm, final exam, and regular participation on Blackboard. This course fulfills the English 312 or equivalent requirement for the English major.

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

ENGL 314 Major British Writers after 1800. Instr. Neill. In this course, we will read British literature from the Romantic, Victorian, Modern and contemporary periods. We will think about the material we read in contemporary historical, philosophical, and political contexts, while also practicing critical and analytic skills in our study of individual works. The movements and issues we will discuss will include the effects of industrial revolution, the relationship between faith and science, changing dynamics of gender, race and class, and the growth of the British empire. **TEXTS:** *Norton Anthology of English Literature* (vols. 2A, 2B and 2C). **REQUIREMENTS:** two papers, a midterm, a final exam, and regular participation on Blackboard. 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.); Hardy, *Tess of the d'Urbervilles*; Stoppard, *Arcadia*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Irby. This course will provide a roughly chronological survey of major aspects and works of British literature through the Romantic, Victorian, Modern, and into the Post-Modern, periods, from the start of the 19th century to the present. A number of notable poets will be covered, but we will also be reading a fair amount of important fiction. The artistic concerns will be examined in each case, and also, quite centrally, the historical, cultural, political, philosophical, religious, and gender contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. To cover these 200+ years at all adequately in one semester is of course virtually if not literally impossible. It means leaving out a lot, and a lot that is unquestionably important (you are urged to read and write about work beyond what we deal with in class). It also means reading a lot. We'll be covering a fair amount of material in each class section, some of it of a quite demanding nature. And you'll be asked to read and be responsible for some work that inevitably will not be covered as fully in class discussion as other material, but that discussion will be as comprehensive as possible. Our main goal will always be to enjoy, engage, savor, and appreciate as fully as possible, on all our levels of sensation, emotion, intellection, and intuition. Text: *The Norton Anthology of English Literature*, 7th ed. (2000), vol. 2. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Bassett. This course investigates the cultural and literary history of British literature from 1800 to the present. Moving chronologically through the Romantic, Victorian, Modern, and Postmodern periods, we will read a variety of poetic, dramatic, fiction, and nonfiction works from such authors as William Wordsworth, the Brownings, G. B. Shaw, Virginia Woolf, E. M. Forster, and Caryl Churchill. Texts: *The Longman Anthology of British Literature* (Compact Edition), Shelley's *Frankenstein*, Forster's *Howards End*, McEwan's *Atonement*, and Churchill's *A Number*. This course fulfills the English 314 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 interpretive dances. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Harrington. This class will treat the literatures and letters of what is now the United States (and vicinity), up to the Civil War. By "letters," I mean sermons, essays, journals, speeches, as well as correspondence – in addition to poems, fiction, drama. We will approach writing as a personal response to historical events, and, in the process, will read and discuss some of the most and least famous writings that have been produced in this hemisphere. We will also read a history book as a companion piece. Half the grade is weekly quizzes (short essay questions), half, papers. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Lancaster. This course is an introduction to American Literature from the Colonial Period to the Civil War. We will study literary works of many types in their historical context, paying particular attention to how texts conflict and interfere with each other in the process of constructing history. Students will be involved in the process of syllabus formation and have a chance to both choose texts for class reading and prepare texts for class discussion. Students should expect to do quite a bit of reading and writing in this course. We will use the *Heath Anthology of American Literature Volume I* (5th edition). Students will be responsible for participating in class discussion, writing two papers, completing daily writing assignments, and writing a final examination. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Hollrah. This course is a survey of literature written by Americans from 1865 to the present. The major goal of the course is to investigate the ways in which American literature changes from just after the Civil War to the present day at the same time that it continues to embody and address persistent American (and human) challenges. This investigation will include major shifts in literary and artistic projects, changing conceptions of race, class, and gender, and the effects of historical events on the literature written during this time. Expect daily reading quizzes, high and low stakes exams, at least two papers, and a final project for the course. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Caminero-Santangelo, M. This course is a survey of American literature from 1865 (the end of the Civil War) to the present. The primary goal in this course involves developing a basic understanding of some of the critical issues, styles, and movements of American literature. We will try to grasp critical concepts and literary movements such as local color and regionalism; realism, naturalism, and magical realism; modernism and postmodernism; stream of consciousness; imagism; the Harlem Renaissance; etc. The foundational assumption of this section of English 322 is that American literature is *not* just what has become recognized as "canonical," but includes a wide variety of voices that until very recently have been left out of surveys of American literature; the syllabus will reflect, and take seriously, that diversity. Thus we'll read works by U.S. Latina/o, American Indian, and African American writers alongside of canonical white writers like Twain, Hemingway, Wharton, Faulkner, Dickinson, Stevens, Pound, and so on. Since the course starts with the Civil War period and moves through such crucial periods of American

history as Reconstruction, the Civil Rights Era, etc., *the topic of "race" will be one of the central issues of the class*. This course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Harris, S. This section of English 322 is structured around the issue of American Voices, that is, what voices have the authority to represent Americans. Because this is an historically oriented survey, we are going to read a number of works roughly plotted through time, examining how groups of American citizens represented themselves and "others" in formal, literary modes. One of our major focuses will be to examine how groups targeted at one period of time as "other" come to seize the American "voice" and make it their own. Because we will be reading essays, poems, short stories, novellas, and a play, we will have the opportunity to talk about the conventions of these genres. We will also talk about literary history—first about "schools" of artists experimenting with different modes and techniques of representing ideas, and second about how—and why—literary historians have valued one school over another. The class will combine short lectures with discussion. Attendance and informed (that means you've read the assignment) participation will count towards final grades. Because plagiarism has become a major issue in this university, all evaluation will be done on the basis of in-class performance. Consequently written work will consist of six in-class essay examinations and a series of short responses. This course fulfills the English 322 or equivalent requirement for the English major.

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

ENGL 322 American Literature II. Instr. Landsberg. We will study works by eight authors and will concentrate on two themes, democracy and religion. Students will submit papers and give oral reports in class. Correct writing will be essential for passing this course. As this is in part a discussion course, regular attendance will be required.

Required texts: Henry Thoreau, *Civil Disobedience and Other Essays*; Walt Whitman, *Complete Poetry and Selected Prose*; Henry James, *The American*; John Dos Passos, *The 42nd Parallel* and *The Big Money*; Emily Dickinson, *Final Harvest*; Mark Twain, *The Adventures of Huckleberry Finn*; Ernest Hemingway, *The Snows of Kilimanjaro and Other Stories*; Optional: *Merriam Webster's Guide to Punctuation and Style*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Butler. A reading and discussion of a number of works most of which were published in 2004--a time 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 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: Bob Dylan, *Chronicles*; Louise Erdrich, *Four Souls*; Hari Kunzru, *Transmission*; Chang-rae Lee, *Aloft*; Aaron McGruder et. al., *Birth of a Nation*; Elizabeth Moon, *The Speed of Dark*; Philip Roth, *The Plot Against America*; David Schickler, *Sweet and Vicious* A few films [2-3] made during the period will be added to the reading/discussion list.

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 and emotions.

ENGL 327 Studies in 20th Century Drama: Authors and Authority. Instr. Fischer. This course will examine the creation of theatre and film as the individual acts of author, actor, director, and designers, and compare those activities with performance devised from the collective efforts of a group. As we read, we will focus on a number of questions:

Is writing always a solitary activity? How does the playwright communicate his/her vision to the director and actors who stage the play? In production, how can authors help actors? Why do directors and actors sometimes feel constrained by the presence or authority of the playwright? How do authors feel excluded from production?

How did group theatres of the 1930s and 1960s change the role of the author in the creation of drama? Has collaboration on a play text produced new types of drama? New visions?

How did the film director become a kind of author, by way of the concept of the auteur? How does this "authoring" of a film compare with the directing or devising of a play? How do some film and theatre directors and actors "autograph" their work, making a single, linear life-project out of a disparate body of plays or films?

Finally, how does an author raise more general social and political questions regarding authority and its uses? Talk back to power? How does censorship affect the creativity of authors and other artists?

Requirements: Regular class participation; midterm and final examination; two papers. Texts: Ibsen, *A Doll's House*; Glaspell, *Inheritors*; Miller, *The Crucible*; Brecht, *Galileo*; Beckett, *Krapp's Last Tape* and *Play*; Hitchcock, *Psycho* (film); Odets, *Waiting for Lefty*; *Mama's Pushcart* (film); Kushner, *Angels in America*; Mabou Mines, *Red Horse Animation and Dead End Kids*

(film), Kasdan, *Wyatt Earp* (film). Additional readings on e-reserve. Recommended: Lunsford, *The Everyday Writer*, 3rd ed. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Carothers. We'll read twelve of the plays, and have individual reports on many of the others. The course will emphasize close reading of the individual text (who says what, to whom, under what circumstances), genre (comedy, history, tragedy, romance), and interpretation (what does it all mean, anyway?). Some discussion of live and film performances. **Written work:** Short reading quizzes on each play, two short papers (1,000-1,500 words), mid-term examination, final examination. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Sousa. This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Written work includes two exams; two papers, one of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. *Texts*—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. This course fulfills the Shakespeare requirement for English majors.

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

ENGL 334 Major Authors: Fielding and Richardson. Instr. Eversole. The novels of Fielding are still funny, those of Richardson still provocative. Both are writing when there is nothing really established about what a "novel" is like, and both have very different conceptualizations of what they are doing. But they both suggest a lot about why the novel became a dominant form of literature and why the reader became an important consideration of it. So be prepared for comedy that might strike you as politically incorrect and for dramatic situations that introduce you to the controversies of feminist criticism. Probably there will be three papers as well as a final examination. The texts are *Joseph Andrews*, *Shamela* and *Tom Jones* from Fielding and *Pamela* and *Clarissa* from Richardson. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 334 Major Authors: Kerouac and Ginsberg. Instr. Irby. In this course we will be primarily focussing on eight of Jack Kerouac's major novels and a large body of Allen Ginsberg's most important poetry, looking at the historical and cultural as well as the literary contexts, the reception of the work, its on-going presence. There will be quizzes, a couple of essays, and a final exam. Texts: Kerouac: *On the Road*, *Dr. Sax*, *Maggie Cassidy*, *Visions of Cody*, *The Subterraneans*, *The Dharma Bums*, *Desolation Angels*, *Big Sur*; Ginsberg: *Collected Poems, 1947-1980*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Reed and Baraka. Instr. Harris, W. Ishmael Reed declares, "I try to do what has never been done before." Reed and Amiri Baraka, two contemporary African American authors, have devoted their careers to fulfilling the above literary credo of making it new. Writing in a variety of genres, including novels, poems, essays and plays, these authors have produced a large body of work which we will examine in detail over the semester. These controversial writers explore a number of important topics, such as racial identity, poetics (the functions of art), black music, popular American culture, social justice, and revolution. We will pay special attention to the different strategies that these writers—Baraka formed by the 60s, Reed by the 70s—employ to gain empowerment for themselves and their people. Most of Baraka's readings will come from *The LeRoi Jones/Amiri Baraka Reader*; some of his writings we will investigate are "Dutchman," a play, "The Screamer," a short story, and "Somebody Blew up America," a poem. We will read a number of Reed's novels, including, *Flight to Canada*, a neo-slave narrative, *Yellow Back Radio Broke-Down*, a western and *Mumbo Jumbo*, a voodoo detective story. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Toni Morrison. Instr. Anatol. (Edwards) Winner of the 1993 Nobel Prize for Literature, Toni Morrison was the eighth woman and the first black woman ever to receive that award. In this course, we will explore the celebrated author's major works of fiction, as well as a lesser-known short story, a critical article about her own work, and a few of her children's books. We will discuss the themes that resonate for the African-American community, and for the larger U.S. community as well, including the ways in which "race," ethnicity, class, and gender intersect. We will consider Morrison's representations of a "dominant" society that often demands assimilation while simultaneously rejecting assimilationists on the basis of racial and cultural difference. The relationship between Individual, Family, and Community and the relationship between written history, oral stories, and memory are major issues that will also be addressed.

Students can expect three analytical papers, several in-class essays and/or short quizzes, a midterm exam, and a final exam. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 336 Jewish American Literature and Culture. Instr. Lester. Beginning with the colonial period and concluding with the present, this course will offer an introductory survey of the literature and culture of American Jews. Looking primarily at literary texts, we will consider the history, culture, and life that has emerged in the interchange of a diasporic people and its ancient traditions with the colonization of the New World, the formation of the United States and American world hegemony, the 20th-century decimation of European Jewry and European Jewish life by the Holocaust, Zionism and the creation of the state of Israel, the lure of assimilation for modern Jewry, especially in the United States, where Jews can choose whether to identify themselves as Jewish, and the pressures of anti-Semitism. In addition to periodic quizzes and two short papers, students will submit a final paper based on research or community service. Most course readings will be in Jules Chametzky, et al. *Jewish American Literature: A Norton Anthology* (2001).

ENGL 338 Intro to African-American Literature. Instr. Anatol. (Edwards) This course is designed as an intensive survey of African American literature, introducing students to a few of the central themes in this body of work, such as slavery and its legacies; the oral tradition; establishing “Americanness;” movement and migration. The literature will include a wide variety of genres, such as slave narratives, folklore, short stories, novels, essays, drama, and poetry; readings will be drawn from major periods in African American history: slavery and emancipation, reconstruction, the Harlem Renaissance, the time between the wars, the Black Arts Era, the post-Civil Rights Era.

The central text will be *The Norton Anthology of African American Literature* (2nd edition). Students can expect three analytical papers, several in-class essays and/or short quizzes, a midterm exam, and a final exam. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Haas. English 351 is not a literature course nor a course in critical theories of literature or techniques of fiction. We will, however, in the process of discussing the fiction the class produces, inevitably discuss and, as the semester progresses, attempt to employ in our writing, the techniques of fiction writing. The emphasis in this class will be on the production of your own creative work--this fiction will serve as the primary text for the class. In addition to writing three short stories of approximately ten pages, you will explore and learn to reflect on your personal creative process through a substantial amount of journal writing. Some coursework will be supplemented with readings from the required text. The majority of class time will be spent workshopping stories, to which you will also write brief responses. \$35 xeroxing fee. Required text: TBA.

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

ENGL 351 Fiction Writing I. Instr. Desnoyers. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor. A fee will be charged each student for the duplicating of manuscripts.

ENGL 351 Fiction Writing I. Instr. 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 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 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. Koepf. Wanna write poetry? Great. Then you've gotta read it and talk about it too. This course uses the workshop format, but also treats writing poetry as any other art, with practice activities and discussion. The goal is to help

create a more self-aware, purposeful writer of poetry. One text is required: Michelle Boisseau and Robert Wallace's *Writing Poems*, 6th Ed. Grading will be based on poems written for class, in-class activities, group presentations and a final portfolio.

ENGL 353 Screenwriting I. Instr. Ohle. Students will complete two 30-min. screenplays, one original and one adaptation. The emphasis will be much more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling within the screenplay format is the principal focus of the course. And, because screenplays pass through many hands and minds on their way to a final shooting script, group evaluation will play a major part in this class as well. In other words, everyone gets to (in fact is required to) read and offer commentary on everyone else's work. This course counts (as "playwriting") for credit toward the creative writing emphasis English major or as an elective for traditional (literary study) English majors. Text: *Professional Writer's Teleplay/Screenplay Formats*. Not available in bookstores. Can be ordered at nominal cost from Writer's Guild of America, East, Inc., (555 West 57th Street, New York, N.Y. 10019), or through their Internet site.

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

The course will focus closely on words and sentences—the main building blocks of style. Students will write a variety of shorter assignments, in different styles, as well as try some copying and imitating to get a visceral feel for the styles of other writers. Be prepared, too, for others in the class to read and discuss your writing. The class will demand a commitment to the details of writing—both your own and others. Texts: Glaser, Joe. *Understanding Style: Practical Ways to Improve Your Writing*; Leibling, A. J. *Between Meals*; Rockas, Leo. *Style in Writing: A Prose Reader*; Thomas, Francis-Noël, and Mark Turner. *Clear and Simple as the Truth: Writing Classic Prose*; Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*.

ENGL 360 Advanced Composition: Book Reviewing. Instr. Luce. (Edwards) This hands-on course will teach students to review books across genres, including an emphasis on critical reading and professional writing. Students will learn the entire process of writing the book review - researching forthcoming books, the close reading of the text, researching an author both in the library and online, placing the book in a contemporary context, and (of course) the actual writing of the review.

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

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

REQUIRED TEXTS: *The King of Kings County* by Whitney Terrell; *A History of the World in 6 Glasses* by Tom Standage.

ENGL 362 Foundations of Technical Writing. Instr. Evans. English 362 introduces students to the elements and genres 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 collaborative project modules, group and individual presentations, and peer review sessions, students will enlarge their repertoires of communications skills in ways that will prepare them to meet the needs of many employment situations. **Required text:** Mike Markel, *ix+Technical Communication*, 7th ed. (Bedford/St. Martin's, 2004). The latest edition of the standard text in the field now is complemented with a very useful CD-ROM at no extra charge; most students choose to keep Markel's work for later use in their professional careers. **Recommended text:** Andrea A. Lunsford, *The Everyday Writer*, 3rd ed. (Bedford/St. Martin's, 2005).

ENGL 362 Foundations of 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. Assessment Measures: Various professional documents 40%; Group Presentation 10%; Class Participation (in-class writings, edits, group work) 20%; (Points) Quiz 10%; Final Assignment 20%.

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, engineering, and business. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree.

ENGL 466 Introduction to Children's Literature. Instr. Harries. This class will examine some major trends in children's literature in order to explore the ways in which children have been perceived as an audience. We will look at the dominant sub-genres including picture books, poetry, fairytales, fantasy and historical fiction. We will also address the question of how we as adult readers approach

the subject, and, hopefully, just have some fun with it. Course work will include two papers (approximately 7 pages each), one oral presentation, one exam, and daily quizzes and class work. The main textbook for the course will be David Russell's *Literature for Children*, and we will read a number of other books including, but not limited to, *The Lion, the Witch and the Wardrobe* by C.S. Lewis, Roald Dahl's *Matilda*, Neil Gaiman's *Coraline*, *Where the Sidewalk Ends* by Shel Silverstein, *Number the Stars* by Lois Lowry, and a number of others by the likes of Judy Blume, Gary Paulsen, Edward Gorey and Maurice Sendak.

ENGL 479 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 Tournesfortia* (1989). Acker, *Blood and Guts in High School* (1984). Carroll, *The Basketball Diaries* (1978).

ENGL 479 Sports Literature in the Movies. Instr. Wedge. This course will examine works of sports literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain "Hollywood" endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*That Championship Season*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby* (*Rope Burns*). Required coursework consists of three major Essays (60%), and a Final Exam (25%). Homework (15%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. **TEXTS:** W.P. Kinsella, *Shoeless Joe*; Bernard Malamud, *The Natural*; David Storey, *This Sporting Life*; Clifford Odets, *Golden Boy*; Jason Miller, *That Championship Season*; H.G. Bissinger, *Friday Night Lights*; Nick Hornby, *Fever Pitch*; F.X. Toole, *Rope Burns: Stories from the Corner*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 492 The London Review. Instr. Klayder. This class meets one day a week throughout the semester and includes a nine-day visit to London over the spring break period. Students spend the early part of the semester selecting special interests, researching places to visit and study, and exchanging information. After the trip, students compile and publish a journal entitled "The London Review," which is comprised of essays, photos, art work, and other reflections about their experience in London. Prerequisites: Admission to University Honors Program or permission of instructor.

ENGL 498 Honors Proseminar: Modernism. Instr. Carothers. We'll read in common quite a bit of early Eliot (through *The Waste Land*), then Faulkner's *The Sound and the Fury*, followed, out of chronological order, by Joyce's *Ulysses*, in an effort to identify "modernist" assumptions, themes, and techniques. In the process, we'll consider several definitions of this protean term. In the last part of the semester, each student will become the expositor, analyst, and (perhaps) advocate for some substantial "modernist" project. Required work: regular class attendance and participation, three or four reports on primary and secondary sources, paper of approx. 2,000 words, semester project of 4,000-5,000 words. Pre-requisites: completion of third level English course (203, 205, 209, 210, or 211) and approval of the Coordinator of Undergraduate Studies in English.