

Spring 2007 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, seventh 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. Balke. In this course we will explore the work of several major authors from the Middle Ages through the 18th century. Among others, our list will contain the Beowulf poet, Chaucer, Spenser, Milton, and Swift. In addition to exploring why these specific authors have traditionally been considered so important, our focus will be on thematic analysis as well as literary and linguistic conventions. Because the success of the course will depend on student involvement in class discussion, regular participation will be expected. Assignments: Regular reading quizzes, a midterm and final exam, and two major papers. Required texts: *The Norton Anthology of English Literature*. 8th ed. (Vols. 1A, 1B, and 1C). M.H. Abrams, ed. and Chaucer's *Canterbury Tales*, N. Coghill, ed. and trans. 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 Hieatt and Constance Hieatt. This course fulfills the English 312 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 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 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. Hardin. The starting point for this course is the era of political and artistic excitement that followed the French and American revolutions; the terminal point is the 1980s. Readings will begin with Jane Austen, then some romantic poets, then more poetry, plays by Shaw and Wilde, Joyce's *Dubliners*, Woolf's *To the Lighthouse*, a Muriel Spark novel about women and World War 2, and Stoppard's play *Travesties*. A few readings will be downloaded from the Web, and everyone will have an outside reading task. The contemporary Irish poet Seamus Heaney will occupy two weeks or so. Three papers, reading quizzes, final exam. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Conrad. This course is a survey of British literature of the Romantic, Victorian, Modernist, and contemporary periods. We will be concerned in this course not only with literary form but also with some of the political and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, short fiction, and novels; do note that this will be a poetry-intensive course. Attendance is mandatory. Students will be expected to participate in classroom and online discussion, take a midterm and a final examination, and write two papers. Each paper will focus on close readings of one or two texts; one paper must be on poetry. Students should have a registered e-mail address and be able to access Blackboard, although the primary course website will be at <http://people.ku.edu/~kconrad/314s07.html>. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Valk. A reading-intensive survey--sort of--of American literatures from the Colonial period to the Civil War, paying particular attention to the years 1820-1865. For many students the cardinal virtue and attraction of the course will be the opportunity to read Herman Melville's *Moby Dick*; others, perhaps, will be similarly enthused by the prospect of reading Nathaniel Hawthorne's *The Scarlet Letter* as well as major works by Emerson, Thoreau, Poe, Whitman, and Dickinson. Required work: two 7-10 page papers, a midterm examination, and a final examination. Texts: *The Norton Anthology of American*

Literature: 1820-1865; Moby Dick; and The Scarlet Letter. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Barnard. This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods--Colonial (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)--and gives special emphasis to the national period between the 1790s and the Civil War. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. Required texts: (1) Paul Lauter, et. Al, *The Heath Anthology of American Literature*, 5th edition, volumes A & B. Houghton Mifflin, ISBN 0-618-54239-6; (2) Charles Brockden Brown, *Edgar Huntly; or Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing, ISBN 0-87220-853-2; (3) Edgar Allen Poe, *The Narrative of Arthur Gordon Pym of Nantucket*. Penguin, ISBN 0-14-043748-7. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. McLendon. Survey of American Literature from Colonial period through Romantic period. Final. Two papers 6-8 pages. Regular quizzes. Covers American literature, its beginnings and development to the Civil War, looking at political, social, and literary trends throughout this time period with attention to all groups who contributed to the formation of this literature. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Hemenway. This course will cover the development of American literature from 1865 to the present. We will study a variety of writers, genres and movements as we examine themes relevant to each specific cultural context. Students will be required to write two 4-6-page papers, both critical responses to selected texts, and will take a midterm and a final exam. As this course is a combination of lecture and discussion, daily student preparation and participation will be expected; there will be a quiz for every reading assignment. 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. Tidwell. Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Harris. This is a multi-genre survey of American Literature from 1865 to the present. This course will explore the creative envisioning and re-envisioning of America in our literature. For example, we will see how Whitman imagined America in the 19th century and how radically differently Allen Ginsberg re-imagines it in his poems in the 20th century. To allow us to see America through the eyes of a variety of ethnic groups we will use *The Heath Anthology of American Literature* (volumes C, D & E). We will read closely, pay attention to genre and place the literature in its historical context. There will be a short paper and two blue book exams. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Butler. In this class we'll use our diverse backgrounds, academic disciplines, philosophies, and attitudes to shape and illuminate the reading and discussion of a number of works most of which were published in 2005--a time close enough to be about familiar things, far enough away to be in paperback. We will 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 and books that did not. It includes winners of the Pulitzer Prize, the National Critics Award, and the Edgar; the work of both *certified greats* and relative unknowns. 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. A few films [2-3] made during the period will likely be added to the reading/discussion list. Our text list may change but at present it is: Geraldine Brooks, *March*; Tom De Haven, *It's Superman*; E. L. Doctorow, *The March*; Louise Erdrich, *The Painted Drum*; Sam Lipsyte, *Home Land*; Amy Tan, *Saving Fish From Drowning*; Jess Walter, *Citizen Vince*. [Since many of these novels have already been remaindered, inexpensive copies can be found at online sites like Bookcloseouts.com, Bookfinder.com, Half.com, Amazon.com.] *Caution*: These titles 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. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 327 Studies in 20th-Century Drama: Authors and Authority. 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.

Texts: Watt & Richardson, *American Drama: Colonial to Contemporary* (Thomson Custom Publishing, 2003); Brecht, *Antigone* (Malina translation only: Applause, 2000); Martin, *Keely and Du* (Samuel French, 1993); selected plays and articles on e-reserve. Recommended: Lunsford, *The Everyday Writer*, 3rd ed. (Bedford/St. Martin's); CAL (KU English Department).

Note: Class members must attend several evening or weekend performances. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Guy. This course will follow Shakespeare's writing chronologically in order to look at changes in style and content. Moreover, we will take into consideration contextual issues that appear in the plays and the development of theater. I hope to look at some of the marginal plays, the ones classes usually omit, in addition to the standards. We will probably read *Titus Andronicus*, *Coriolanus*, *Timon of Athens*, and *Pericles* along with several choices out of the comedies, histories, and tragedies, for a total of twelve plays. Additionally, we will look at one of Shakespeare's long poems. Students will be responsible for outside reading and will write two significant papers. The texts for the course are *The Pelican Complete Shakespeare* and Russ McDonald's *The Bedford Companion to Shakespeare*. I encourage students to investigate information, to formulate new readings, and to consider the plays as performance. 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 332 Shakespeare. Instr. Irby. We will be dealing with about a dozen plays -- probably three comedies, two histories, five tragedies, and two romances, proceeding in a roughly chronological sequence. The various historical, cultural, gender, etc., contexts and assumptions involved will definitely be considered, as will aspects and problems of stagecraft, acting, and production, at the same time keeping the main focus very much on the particulars of what does happen in each work, the words, characters, setting, plot, imagery, themes -- the plays themselves as basis of whatever further discussion. There will be quizzes, two essays, a mid-term, and a final exam. This course fulfills the Shakespeare requirement for English majors.

ENGL 334 Major Authors: Shaw & Stoppard. Instr. Elliott, R. Dazzling language, a commitment to ideas, and an irresistible comic spirit unite George Bernard Shaw and Tom Stoppard, two of the twentieth-century's most brilliant and prolific playwrights. In this course, we will read five or six full-length plays by each of these dramatists, as well as some of their one-act and prose endeavors. We may also view one film for which Stoppard wrote the screenplay (he wrote or co-wrote, among others, *Brazil* and *Shakespeare in Love*). Probable readings include Shaw's *Caesar and Cleopatra*, *Man and Superman*, *Major Barbara*, and *Pygmalion*; Stoppard's *Rosencrantz and Guildenstern are Dead*, *Travesties*, *The Real Thing*, and *Arcadia*. Major works by both playwrights (Shaw's *Heartbreak House* and Stoppard's *The Coast of Utopia*) will be revived or have their American premiere on Broadway in Fall 2006. Ecstatic raves or fierce denunciations from reviewers could have an impact on our reading list. The instructor will also read Stoppard's brand-new play, *Rock and Roll* (opened in London in July), between now and January to determine if it merits consideration. The body of work, not to mention the legacy of these two British theatre giants—the modern comedy of ideas—continues to grow. Assignments will include two medium-length essays, an oral report, and a creative project or written report. There will be a final examination. This course fulfills the English 314 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. Vouchers available at the Union Bookstore only.

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. 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. 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. Text: Burroway, *Writing Fiction*, sixth edition.

ENGL 351 Fiction Writing I. Instr. Lorenz. The course is an introduction to the art and craft of fiction writing. Because fiction writing is an art, we will discuss the aesthetic qualities of fiction—the beauty of language. Because fiction writing is a craft, we will study the literary devices and techniques responsible for aesthetic success, including the “dirty work” of editing and revision. Stories from the required text and on electronic reserve will be used as models for student work. During the semester, students will workshop two or three stories (depending on time) of significant length (8-20 pages) and complete a revision. Other work may include brief writing exercises and creative responses. Required text: TBA

ENGL 351 Fiction Writing I. Instr. Ohle. An intensive workshop in writing fiction. Students will complete two 10 page short fictions during the semester along with weekly writing exercises. Because the classroom we will use is media-enhanced, works-in-progress will be submitted on floppy disks, CDs or jump-drives, and projected onto a large screen for discussion. Those works which do not get reviewed in class will be posted on Blackboard for others' comments. Private, in-office conferences will be a significant component of the class as well. No text.

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. Kofler. In this class students will practice the writing of poetry. Course Objectives: Students will learn the importance of various poetic forms in relationship to the writing of poetry. It begins with the discussion and practice of different invention strategies. Furthermore, students will read and analyze various poems in terms of imagery, persona, narrative, etc. from a writer's perspective. Writing Assignments: Various drafts of poems; several poems of varying forms (e.g. free verse, sonnet etc.); homework assignments of varying length (e.g. creation of a specific persona, imagery, narration etc.); in-class writings. Assessment Measures: Drafts of and completed poems 70%; class participation, homework assignments 30%.

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

ENGL 353 Screenwriting I. Instr. Ohle. Students will complete two original 30-min. screenplays. 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. Optional screenwriting software: *Final Draft*, version 6 or 7.

ENGL 354 Playwriting I. Instr. Lim. \$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: The Power of Persuasion. Instr. Monberg. We all engage in critical discussions of the many events that make up our symbolic world. We analyze movies, advertisements, political speeches, and everyday conversations, for example, interpreting their larger meanings and debating whether choices made were "good" or "bad." This course will introduce you to a range of more systematic methods for examining how language and symbols are used to influence (or, at least, in attempts to influence) particular audiences. We will also give attention to the larger, sometimes unintentional, social and cultural effects of language use. The course will be structured around one political, environmental, or cultural issue of public concern—collectively chosen by the class. Through an examination of competing stances, stakeholders, and local/global connections, students will gain a greater understanding of how persuasive appeals and cultural warrants work (or don't work). In the process, we will also be working on our own writing skills. We'll practice writing in a variety of genres including essays, editorials, proposals, and research papers. The course will be intensively collaborative; you can expect to work in writing groups, on group projects, share work-in-progress, and comment on the work of other writers in the class. Required textbooks include: Sharon Crowley and Debra Hawhee's *Ancient Rhetorics for Contemporary Students*; George Lakoff and Mark Johnson's *Metaphors We Live By*. Other required texts (articles on KU E-reserves, newspaper articles, research documents, websites, etc.) will emerge from our semester-long research project.

ENGL 360 Advanced Composition: Book Reviewing. Instr. Luce. This hands-on course will teach students to review books across genres, including an emphasis on critical reading and professional writing. Students will learn the entire process of writing the book review - researching forthcoming books, the close reading of the text, researching an author both in the library and online, placing the book in a contemporary context, and (of course) the actual writing of the review. All students will be responsible for completing a total of four 600-1,000 word reviews, which will be discussed in class in a workshop format. The first two reviews will be assigned, the last two will be chosen by the students using skills learned in the first part of the course. Overall, this course provides students with a practical application for their studies in literature and several samples of their work. Topics and questions throughout the semester will include the function of criticism, the role of the book critic, approaches to reviewing different genres of books, writing to an audience and what effect, if any, book reviews have on potential readers. Required Texts: *The River of Doubt*, by Candice Millard; *Winter's Bone*, by Daniel Woodrell.

ENGL 362 Foundations of Technical Writing. Instr. Evans. English 362 introduces students to the elements and genres of professional and technical communication. During the semester we will learn to analyze the rhetorical features of various writing situations, including the writer's purpose, assumed audience, and use of appropriate styles and tones. Students will gain experience in drafting, evaluating, and revising various kinds of professional documents: résumés and letters of application, memos, manuals, and more. Through participation in collaborative projects, group and individual presentations, and peer review sessions, students will enlarge their repertoires of technical communication skills in ways that will prepare them to meet the needs of many employment situations. **Prerequisite:** Completion of English 102 or equivalent. **Required Text:** Markel, Mike. *Technical Communication*. 8th ed. Boston: Bedford/St. Martin's, 2006. Note: This edition *only*.

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. Foundations of Technical Writing. Instr. Williams. This course introduces students to technical communication. Good technical writing combines technical precision with professional flexibility. With this goal in mind, students will complete multiple writing assignments from a number of standard technical formats (instruction manuals, reports, specification documents, basic websites) while considering audience needs and content accuracy. **Required Text:** Markel, *Technical Communication*, 7th ed. **Prerequisite:** English Composition (ENGL 101 and 102) or a completed undergraduate degree.

ENGL 385 The Development of Modern English. Instr. Davidson. 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 methods for 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. Required Text: C.M. Millward, *A Biography of the English Language*.

ENGL 479 The Literature of: Literature of Sports 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 3 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*; Budd Schulberg, *The Harder They Fall*; Clifford Odets, *Golden Boy*; Jason Miller, *That Championship Season*; H.G. Bissinger, *Friday Night Lights*; Nick Hornby, *Fever Pitch*; F.X. Toole, *Million Dollar Baby*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 479: The Literature of: Comedy. Instr. Hardin. My understanding of “comedy” (narrative or dramatic) follows the lead of ancient writers like Donatus and modern theorists like Northrop Frye. In this sense a constricted (up-tight) society is resolved into a new and liberated order through humorous action. Thus, comedies typically end with feasts, court trials, or weddings. This approach obviously requires larger plot structures such as full-length plays or novels; my interest in “absolute comedy” tends to exclude dark comedy, sentimental comedy, and satire. I’m interested in the survival of comic character types across the centuries, the role of luck or fortune, the relation between romance and comedy, subversiveness or social conservatism, gender relations, the psychology of laughter (though this is not a course on why people laugh). Some classical comedies (Aristophanes, several of Plautus), Renaissance comedies, Wilde and Shaw, and 20th-century comic works (Mary Chase’s *Harvey*, Anita Loos’s *Gentlemen Prefer Blondes*, Nabokov’s *Lolita*). Students will give (singly or in groups) an oral presentation on TV and film comedy, write 2 papers, do occasional quizzes and a final exam.

ENGL 492 The London Review. Instr. Klayder. (Cross-listed as HNRS 492)The London Review will allow students to plan and research a visit to London, to spend Spring Break of 2007 visiting London, and to create a publication of reviews and essays about their stay. Students will spend the weeks in the semester before Spring Break deciding on the productions and exhibits they plan to visit. They will conduct research on those events, each student specializing in a particular aspect of the visit. They will also study the genre of the literary/arts review, examining audience and publication possibilities. After returning from London, the class will spend the remainder of the semester publishing *The London Review 2007*. Each student will be responsible both for writing reviews and for helping to put together the journal. Requires membership in the KU Honors Program or permission of instructor. 3 hours credit. Students will enroll themselves in this course for the Spring semester.

ENGL 498 Honors Proseminar: Literature & History of WWI. Instr. Sharistianian. The literature of the First World War, a turning point into modern history, is worth studying for several reasons. First, it provides an opportunity to examine some striking interrelationships between literature and history. Second, it allows one to analyze literary embodiments of some broader changes which began before the war but that the war dramatized or intensified, such as shifting gender relations from about 1880 to 1920. Third, it provides a focused context in which to study the development of literary modernism. Fourth, since there are major similarities as well as striking differences among works of the period written by authors of different nationalities, we can look at how an event of transnational significance is represented in various national literatures. Fifth, since some authors fought in the war, some served in ancillary capacities, and some never saw the war, their texts provide an opportunity to explore the often-paradoxical connections between biography and literature.

Texts: Remarque, *All Quiet on the Western Front*; Graves, *Good-Bye to All That*; Hemingway, *The Sun Also Rises*; Cather, *One of Ours*; selections from Silkin, *The Penguin Book of First World War Poetry*; Eliot, *The Waste Land*; Woolf, *Mrs. Dalloway*; Brittain, *Testament of Youth*; Howard, *The First World War: A Brief History*. The class, which will meet in SRL, will also work with Special Collections librarians on mss. or rare books relevant to the period, and will visit SMA to view WWI posters and other visual materials. Students will write short papers on SC materials; deliver oral reports followed by short papers; and do term papers on topics of their own choosing. For further information, email Professor Sharistianian at sharista@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major; it also fulfills the English major requirement for a course at the 500 or above level.

ENGL 498 Honors Proseminar: Theorizing Identity: Faulkner and Others. Instr. Fowler. In this class, our project will be to locate the theories of identity that inform the fictions of several major American writers: William Faulkner, Mark Twain, Richard Wright, Ralph Ellison, and Toni Morrison. We will examine how these fiction writers question, critique, and counter the prevailing Western notion that identity depends on difference and that difference is secured by exclusion. Our project works from the premise that literary texts advance and reinterpret theories of subjectivity. More specifically, these authors rethink the dilemma of a binary logic that defines by enforcing polar oppositions: male is the polar opposite of female; white is distinguished by its difference from black. If male and female are alike or white and black blend, the meanings of both terms seem to be obscured. This widespread model of differential meanings is troubling and problematic because it defines by policing separations and it suggests that the recognition of relationships threatens a coherent, bounded self. Ultimately, our prevailing Western binary model of identity encourages the exclusionary tactics of racism and sexism in the name of self-preservation.

Course requirements will include two 7-10-page papers, an oral presentation, and response papers. Class participation also is a requirement. Texts: Mark Twain, *Pudd'nhead Wilson*; William Faulkner, *Absalom, Absalom!* and *Intruder in the Dust*; Richard

Wright, *Native Son*; Ralph Ellison, *Invisible Man*; Toni Morrison, *Song of Solomon*, *Beloved*, and *Playing in the Dark*; Freud, "The Uncanny" and "From the History of an Infantile Neurosis" ("The Wolf Man"); Terry Eagleton, *Literary Theory: An Introduction*.
This course fulfills the English 322 or equivalent requirement for the English major; it also fulfills the English major requirement for a course at the 500 or above level.