

## Spring 2008 Courses 300-499

**Please consult the Timetable for class times and locations**

**ENGL 308 Interpretation of Literature. Instr. D Elliott.** What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You'll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one-two 4-6 page papers, and a longer research paper. Required texts include: Lentricchia and McLaughlin, *Critical Terms for Literary Study*; Eagleton, *How to Read a Poem*; Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory*; Gilman, "The Yellow Wallpaper"; Coleridge, "The Rime of the Ancient Mariner" (Bedford-St. Martin's Case Studies in Contemporary Criticism); Dickens, *Great Expectations* (Bedford-St. Martin's Case Studies in Contemporary Criticism); Brontë, *Jane Eyre*. Strongly recommended: Lunsford, *The Everyday Writer*, and English Department, *CAL*.

**ENGL 312 Major British Writers to 1800. Instr. Moore.** This course will survey British literature from the Old English period to the 18<sup>th</sup> century, including *Beowulf*, Chaucer's *Canterbury Tales*, Spenser's *Faerie Queen* (selections), Marlowe's *Dr. Faustus*, John Donne's poetry, Sidney's *Arcadia*, Ben Jonson's drama, Milton's poetry, 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*, 8<sup>th</sup> edition, Volume One (A, B, and C), Stephen Greenblatt, ed. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 312 Major British Writers to 1800. Instr. Bovaird-Abbo.** This course surveys English Literature from the Anglo-Saxon period into the 18<sup>th</sup> century, concentrating on major works from *Beowulf* to *Gulliver's Travels*. We will consider the literature within its historical, political, and cultural contexts with an eye toward understanding the complexities of the medieval and early modern periods in England. In addition to acquiring a broad knowledge of major literary works, students should expect to develop advanced writing ability and analytical skills. Students should expect to read, analyze, and discuss a fair amount of material at a fast pace. Assignments and exams will demand an ability to master and apply concepts and approaches discussed in class. Requirements include participation in class discussion, regular reading quizzes, a midterm and final exam, and two major papers. **Required texts:** *Norton Anthology of English Literature*, 8th edition (Vols. 1A, 1B, and 1C); 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 312 Major British Writers to 1800. Instr. Swann.** Love, sex, and power: these are the topics which 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 texts and some of the most profound and gut-wrenching works 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. **Requirements:** 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. **Required texts:** *The Norton Anthology of English Literature*, 8<sup>th</sup> edition, vol.; 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. Sullivan.** We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942--). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Irby.** This course will provide a roughly chronological survey of major aspects and works of British literature through the Romantic, Victorian, and Modern periods, and into the Post-Modern, 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 other historical and cultural, etc., contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a mid-term exam, two essays, and a final. Texts: *The Norton Anthology of English Literature*, 8th ed. (2006), vol. 2; Emily Bronte: *Wuthering Heights*; Virginia Woolf: *To the Lighthouse*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Rowland.** A survey of the major authors, texts, and literary trends of the Romantic, Victorian and Modern periods. Through a focus on the poetry of these years, we will study the emergence of British literature as a national and vernacular tradition. We will pay close attention to literary form and the close reading of literary texts, developing ways to read, describe and work with varieties of poetry. We will also discuss the social and political contexts that gave rise and shape to Britain's literary tradition over these years. There will be regular quizzes on assigned readings, regular short assignments, mid-term and final examinations, and 2 major essays. Required texts: *Norton Anthology of English Literature* (8th Edition), volumes 2D, 2E and 2F; Mary Shelley's *Frankenstein*; Rudyard Kipling's *Kim*. 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 1990s. Readings will begin with some romantic poets, then Emily Bronte's *Wuthering Heights* (Is Heathcliff a vampire?); then more poetry, plays by Shaw and Wilde, Joyce's *Dubliners*, Woolf's *To the Lighthouse*, a novel by new Nobel laureate Doris Lessing, Graham Greene's timely novel about American intrusion into other countries' lives, and Stoppard's play *Travesties*. A few readings will be downloaded from the Web, and everyone will have an outside reading task. Three papers, reading quizzes, final exam. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 316 Intro to Major American Writers. Instr. Graham.** The goal in this course is to increase your appreciation and understanding of American writing and to gain some familiarity with selected MAJOR writers. I have chosen to focus this semester on short fiction. We will also do some formal study of poetry using the work of Kansas writer Langston Hughes. Because poetry is making a comeback in America, a series of special dialogs are planned using videotaped poetry performances on Fridays, called "video Fridays." In this course, you will learn a certain amount of literary language, i.e. how to talk about writers and writing; how to write a literary essay; and, most of all, how to read between the lines. You will be graded on the quality of your work on two major exams, a final project, your participation in a group activity, and your general class readiness. You should **not** expect to miss classes and you **should** expect to attend lectures and readings outside of class for extra credit. The main function of this class is learning through dialog and discussion. You will be strongly encouraged to share different points of view and tolerance of difference is a must. I do give pop reading quizzes (no-make-ups) on a regular basis to keep everyone on target! You might want to pick up a used copy of Hughes' *Selected Poems* since it is a frequent item in local bookstores. For further details, consult instructor. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Barnard.** This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods--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: *Bedford Anthology of American Literature, vol. I*; Charles Brockden Brown, *Edgar Huntly*; or, *Memoirs of a Sleep-Walker* (Hackett edition); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (Penguin Edition). This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Mielke.** This course surveys what many identify as the foundational works of "American literature" from the pre-Columbian era through the Civil War, all of which record the continual tensions between and among the peoples and institutions vying for power in what Europeans called the New World. Taking a chronological approach to works produced in this period, and placing those works in their social and cultural contexts, we will consider the variety of ways in which residents of the Americas, and later the United States, used texts: to express communal identity, to worship and proselytize, to promote and direct settlement, to categorize and control those in the minority (especially through the category of "race"), to uphold or challenge political authority, to shape governments and social institutions, to contemplate the beautiful, to pursue human perfection, and to shape national culture. Special attention will be given to literature of New England Puritanism, the American Enlightenment, and American Romanticism. Graded work will include two exams, two essays, and multiple reading quizzes. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 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. 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. M. Caminero-Santangelo.** "The Multicultural Canon" This course is a survey of American literature from 1865 (the end of the Civil War) to the present, including a diversity of voices that make up "American" (U.S.) writing. We'll read works by writers who have received wide critical recognition in U.S. literary scholarship, including a selection drawn from the following: Chesnut, Twain, Chopin, Ruiz de Burton, Hemingway, Faulkner, Stevens, Pound, Eliot, Wright, Miller, Anzaldúa, Erdrich, Morrison, and so on. We will look at the historical context of the works we are reading, and the ways in which those works seem to deal with pressing issues from their own periods--in other words, with how historical concerns have shaped literary ones. We will question how these writers imagined the meanings of concepts like "freedom," "American," "literature," "artist," and even "person," as well as how they imagined categories such as race, ethnicity, gender, or sexuality intersecting with these concepts. We will also try to grasp critical terms 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. And we will try to make connections between literary styles or movements and their historical situations, as well. In the process of this discussion, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, and the development and support of oral and written arguments. 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 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 42<sup>nd</sup> 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.** In this class we'll use our diverse personal and academic backgrounds and philosophies to shape and illuminate the reading and discussion of a number of works published in 2006. 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 well and books that did not. It includes winners of prestigious literary prizes as well as works that perhaps are already being forgotten. 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. At present it is: Gruen, *Water for Elephants*; Lisick, *This Too Can be Yours*; Walter, *The Zero*, Shreve, *A Student of Living Things*; Egan, *The Worst Hard Time*; Doig, *The Whistling Season*; Bechdel, *Fun Home*; Treuen, *The Translation of Dr Apelles*. **Caution:** These are contemporary works and can be expected to contain adult themes and language, sex and violence, disagreeable characters, unpleasant situations, as well as unsettling ideas and emotions. This course fulfills the English 322 or equivalent requirement for the major.

**ENGL 327 Studies in 20th-Century Drama: Authors and Authority. Instr. Fischer.** This course will examine the creation of plays and films as the individual acts of author, actor, director, and designers, and compare those activities with performance devised from the collective efforts of a group. 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? Why do they sometimes feel constrained by the playwright's presence or authority? How do authors in turn feel excluded from production? How have the Group Theater, the Wooster Group, and other ensembles changed 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, 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? Finally, how does an author raise social and political questions regarding authority and its uses? Talk back to power? How does censorship affect creativity?

Texts required: Beckett, *Krapp's Last Tape & Other Dramatic Pieces*; Brecht, *Galileo*; Glaspell, *Inheritors*; Heller, *Catch-22* (play); Kushner, *Angels in America*; Miller, *The Crucible*; Odets, *Waiting for Lefty*; selected films (e.g. *The Lives of Others*); essays on e-reserve. Recommended: Lunsford, *The Everyday Writer*, CAL. Requirements: daily participation; two papers; two essay tests; research project. Attendance at several evening and/or weekend events is required. This course fulfills the English 322 or equivalent requirement for the major.

**ENGL 332 Shakespeare. Instr. R. Elliott.** This course is an introductory survey of the comedies, tragedies, histories, and romances of William Shakespeare. We will read and discuss approximately twelve of Shakespeare's plays spanning his entire career. We will also use *The Bedford Companion to Shakespeare* to help us explore a number of topics related to Shakespeare study, such as his theatrical, literary, and social environment. University Theatre is producing Shakespeare's *Twelfth Night* in Spring 2008. Students should plan to attend this production. Required coursework includes two papers of moderate length, a production-oriented creative project, midterm and final examinations, and, of course, attendance and participation. This course fulfills the Shakespeare requirement for English majors.

**ENGL 332 Shakespeare. Instr. Sousa.** This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Written work includes two exams; two papers, one of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. *Texts*—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th edition. This course fulfills the Shakespeare requirement for 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: Faulkner & Hemingway. Instr. Carothers.** We will read texts from the range of the careers of these two contemporaries and rivals, considering their consistency and development in subject matter, style, and expressed or implied world views. A sense of place is extremely important to both writers: Faulkner wrote principally of his "little postage stamp of native soil." Yoknapatawpha County, Mississippi, while Hemingway claimed Michigan, Paris, Italy, Spain, Africa, and many other places as his own. Hemingway is supposed to have written mostly about himself, while Faulkner is said to avoid autobiographical fiction. We'll consider these and other received opinions about the two. Course requirements: reading quizzes on each text, two relatively short papers (1,500-2,000 words), mid-term examination, final examination. This course fulfills the English 322 equivalent requirement for the English major.

**ENGL 334 Major Authors: Kerouac and Ginsberg. Instr. Irby.** In this course we will be primarily focusing 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, etc., contexts as well as the literary, 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, Visions of Cody, Dr. Sax, Maggie Cassidy, 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: Richardson & Fielding. 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 338 Intro to African-American Lit. Instr. Anatol.** 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; it 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 3 analytical papers, 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. Campbell.** This beginning writers' course, the first course in the major, will be concerned with writing mainstream rather than genre fiction. In addition to writing three 10-12 page stories and a revision project, students will keep a reading journal and write evaluations of each other's stories. After the first few weeks of writing exercises, the class will be conducted as a workshop. Text: *Writing Fiction*, Janet Burroway. \$35 copying fee. Vouchers available at the Union Bookstore only.

**ENGL 351 Fiction Writing I. Instr. Desnoyers.** This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and 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. 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. Brister.** This course, for beginning writers, will explore the art and craft of short story writing. To this end, we will read a variety of published stories to better understand the conventions that inform literary short fiction, we will use the workshop method to gain and give insight into what makes good fiction, and we will work under the assumption that anything we write can be improved through the revision process. While the production of quality short fiction is the primary goal of the course, we will also be concerned with the contemporary short story and its historical development, with writing critiques of stories submitted by class members, and with the definitions and expectations of "Literature" itself. What makes a story "work"? What are the basic expectations and conventions of the short story genre? How do the elements of fiction (point of view, plot, setting, character, etc.) inform the writing process? When is a story ready to be submitted for publication? We will consider and discuss these kinds of questions as we read emerging and established writers of the short story.

**ENGL 351 Fiction Writing I. Instr. Lorenz.** Admission to this course is by permission of instructor. The course is an introductory study of the art and practice of fiction writing. The course will examine the fundamental elements and techniques of fiction writing: Point of view, structure, voice, character, detail, setting. Stories from the text will help illustrate these elements and serve as possible models for student stories. Students will be required to write four short stories; a significant revision may be substituted for one of them. The class will consist of discussions of stories in the text and workshops of student stories. Class participation will be stressed. Text: *Scribner Anthology of Contemporary Short Fiction*, Williford and Martone.

**ENGL 352 Poetry Writing I. Instr. Harrington.** This workshop is based on the idea that to be a good writer, you have to be an avid reader. So, we'll all be doing a lot of both. We will read a lot of the work of student poets in the class (i.e., you), famous poets who are visiting KU this semester (Paul Muldoon, Lyn Hejinian and others), and some younger published poets whom you ought to know about. You'll be required to compose a poem (or its equivalent) every week, and all of these poems will be critiqued by the other members of the class – sometimes verbally, in the workshop format, sometimes via written comments. I'll ask you to try writing some of your poems in various forms and styles, some of them outside the nine envelopes. My philosophy: all poetry is about words, and words are toys. These toys make sounds; they move; they're physical beings; they pee their pants. They may use us, not vice versa . . .

Halfway through the semester, a 6-poem portfolio will be due; at the end, a 12-poem portfolio, including revised versions of the first 6. I'll also ask you to do a short presentation on a living poet – esp. his or her poetic philosophy. [This course fulfills the English 322 or equivalent requirement for the English major.](#)

**ENGL 352 Poetry Writing I. Instr. Kaminski.** This workshop course will explore the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. Course readings, both historic and contemporary, will serve as guides for our own writing. Meetings will center on workshopping student poems, discussion of assigned readings, and in-class writing. The only requirement is to be willing to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project. Assigned texts: *Postmodern American Poetry: A Norton Anthology*. Paul Hoover (Editor); *Shelley Gave Jane a Guitar*. Richard Meier; *Starred Wire*. Ange Mlinko; *Sleeping with the Dictionary*. Harryette Mullen.

**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.** By instructor's permission ([dohle@ku.edu](mailto:dohle@ku.edu)). Students will complete two original 30-min. screenplays, along with treatments and loglines. The emphasis will be much more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling within the screenplay format is the principal focus of the course; and, because screenplays pass through many hands and minds on their way to a final shooting script, group evaluation will play a major part in this class as well. This course counts as ("playwriting") for credit toward the creative writing emphasis English major, or as an elective for traditional (literary study) English majors. No required text. We will use Celtx, a free, downloadable screenwriting software.

**ENGL 355 Nonfiction Writing I. Instr. Luce.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing; he created a whole new approach to the “writing” of fact. From that starting point, this introductory course will serve as a survey of the various types of nonfiction writing. From the personal essay to a magazine feature, from reviews of live performances to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, a magazine feature, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will happen in workshop format, with students critiquing one another’s work. Required texts: *In Cold Blood*, by Truman Capote; *In Fact*, ed. by Lee Gutkind; *New American Essays*, ed. Conger, Stewart; *Naked*, by David Sedaris; *Telling True Stories*, ed. by Kramer, Call; *The Best American Nonrequired Reading 2007*, ed. David Eggers; *Short Takes: Brief Encounters with Contemporary Nonfiction*, ed. Judith Kitchen.

**ENGL 360 Advanced Composition: Power of Persuasion. Instr. Farmer.** Advanced Composition, is a course designed to enhance your ability to produce readable, relatively error-free, critical essays, all pertaining to the interpretation of culture. To this end, you will learn to develop your writing abilities through the critical reading of, and discussion about, complex, often difficult texts and images; to explore the relationship(s) between text and image, and the challenges for writers who are required to interpret both; to make writing decisions based on a knowledge of available rhetorical options by writing for diverse audiences of increasing complexity, but also by organizing and developing ideas in a manner consistent with specific, rhetorical purposes; and to understand that all composition is *recomposition*; and thus, to engage, analyze, and “recompose” selected texts and images from each of the units in this course.

**ENGL 362 Foundations of Technical Writing. Instr. Bell.** This course will introduce students to the elements of technical communication, including evaluation, organization, writing, revising, and development of technical documents. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. The course will develop specific technical writing skills able to be utilized in various fields and professional situations, to be developed in class both within groups and independent work. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562, 563, and 564.

**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 business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562, 563, and 564.

**ENGL 387 Intro to the English Language. Instr. Devitt.** In this course, we will explore the nature of language and of how people use language, applied especially to English. We will examine the nature of language and meaning, including how much of what we mean is not in what we say. We will scan the history of English, including such questions as why English is similar to both German and French. We will examine the structure of English by studying a grammatical description, and we will consider questions of why grammar stumps so many people and whether knowledge of grammar translates into more “proper” usage. We will examine how varied English is, including variations associated with different regions, social classes, gender and ethnic identities, and uses. In short, we will study language to reveal who we are, who we have been in the past, and of how we get along in the world.

**ENGL 466 Literature for Children. Instr. Sommers.** Questions of the Real, the Fantastic and the Stuff in Between. What is children’s literature? And for that matter, how do we distinguish what’s meant for a child and what’s meant for a young adult... and why are we, as adults, still so fascinated by both? (Whether that fascination comes vis a vis a nostalgia for our own youth, our concern about supposedly controversial texts, or our fascination with wizardry, novels of ordeal and growth (bildungsroman) among many other possible permutations). This particular iteration of ENGL 466 will focus on exploring the ever-shifting boundaries between audiences through a variety of different genres of contemporary children’s and young adult literature. We will examine recent texts of supposed realistic prose, fantastic prose, texts with almost no prose (picture books) and even look at a case study of two authors who seem to be evolving their conceptions of fantasy and reality as their audience ages with the texts they crank out.

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” and/ or “young adult” literature (not to mention making brave attempts at challenging these ideas). The class will require two critical essays (one longer than the shorter one), routine reading quizzes, some smaller group projects, some larger individual study of authors and, as always, an alarming amount of good cheer and merry-making (possibly of the playful, noisy variety). Texts will include (but will not be limited to): *Stargirl* and *Love, Stargirl*, Jerry Spinelli; *The His Dark Materials* Trilogy, Philip Pullman; *Number the Stars*, Lois Lowry; *The Higher Power of Lucky*, Susan Patron; *The Witch of Blackbird Pond*, Elizabeth Spense; *And Tango Makes Three*, Peter Parnell; *Flotsam*, David Wisner; *The Hello Goodbye Window*, Norton Juster; *My Little Yellow Taxi* and *Alphabet City*, Stephen Johnson.

**ENGL 479 The Literature of: Literature of Sports & 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*. 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*; Sillitoe, *The Loneliness of the Long-Distance Runner*; 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: Transcendentalism. Instr. Mielke.** In the antebellum period, when U.S. citizens in large numbers embraced such collective causes as abolition, temperance, and prison reform, the Transcendentalists sought first and foremost to reform the individual. If one would only trust intuition, seek a direct relationship with the Divinity, and recognize the divinity of one’s own soul, revelation and revolution—including the eradication of slavery and other evils—would follow. Transcendentalism was more than a philosophical or social movement, however. It inspired a generation of New England writers to develop a new literary style and to promulgate an American idealism rooted in the natural world. In this course, we will read classic works of Transcendentalism—including (but not limited to) Ralph Waldo Emerson’s *Nature* and “Self-Reliance,” Henry David Thoreau’s *Walden* and “Resistance to Civil Government,” and Margaret Fuller’s *Woman in the Nineteenth Century*—as well as critical and historical articles exploring the cultural contexts of the movement. In addition, we will read fiction by Louisa May Alcott, Nathaniel Hawthorne, and Edgar Allan Poe, all of whom expose the less-than-ideal nature of the Transcendentalists’ utopian vision. **Requirements:** Students in this course will contribute to lively class discussions, write two papers, keep a reading journal, and take a final exam, as well as complete occasional homework and in-class assignments. This course fulfills the English 320 or equivalent requirement of the major.

**ENGL 498 Honors Proseminar: Repression and Testimony: Or, the Literature of Social Justice. Instr. M. Caminero-Santangelo.** This class will examine literature, including first-person autobiographical accounts, journalistic accounts, and novels, which has addressed situations of political oppression or repression with the potential function of enlisting readers in a project of social justice. This aim was quite clear in the antebellum slave narratives, as well as in novels like *Uncle Tom's Cabin*. More recently, it has also been clear in the Latin American genre known as “*testimonio*,” in which people wrote of their first-hand experiences with death squads, disappearances, and totalitarian dictatorships. This class will read selections from these and other examples (including an autobiography about Jim Crow-era segregation, a recent novel about a Sudanese refugee, and a non-fictional account of fourteen men who died in the Arizona desert in 2001 while trying to cross the border) as a way of discussing questions about literature that overtly attempts to participate in a social justice project. We will address vexed debates surrounding cultural authority and authenticity, identity politics, attempts to represent the voice of the “oppressed,” revision of strategies used in slave narrative or in *testimonio*, ethical and rhetorical appeals to an assumed readership, etc. Books may include the following: Douglass, *Narrative of the Life of Frederick Douglass*; Stowe, *Uncle Tom's Cabin*; Wright, *Black Boy*; Viramontes, *Under the Feet of Jesus*; Menchu, *I, Rigoberta Menchu*; Argueta, *One Day of Life*; Tobar, *The Tattooed Soldier*; Urrea, *The Devil's Highway*; Eggers, *What is the What?*; Alvarez, *In the Time of the Butterflies*; Danticat, *The Farming of Bones*. This course fulfills the English 322 or equivalent requirement for the English major.