

Spring 2011 Courses 300-699

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Hood. 9:30 TR. This course introduces students to the field and practice of literary criticism and is **strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements.** Students will learn how to use close-reading and research to analyze poetry, prose and drama, as well as how to begin conducting research and responding to critical arguments in the humanities. In addition, students will receive a basic introduction to several major theoretical/methodological approaches in literary analysis, including Marxist, gender, and post-colonial criticism. For the final paper, students will be asked to apply one or more of these formal approaches in a substantial, researched argument about a literary text. Requirements will include at least two short papers, a group presentation, and a longer research paper. **TEXTS:** Mary Shelley, *Frankenstein*; William Shakespeare, *The Tempest*, Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*; Andrew Bennett and Nicholas Royle, *An Introduction to Literature, Criticism, and Theory*; additional poems and critical essays posted on Blackboard. This course fulfills the 308 or equivalent requirement for English majors entering KU in Spring 2010. This course no longer fulfills the HL requirement.

ENGL 308 Introduction to Literary Criticism and Theory. Instrs. Neill and Crowley. 1:00 TR. What makes a strong interpretation of a literary text? This course will introduce you to the techniques and tools of literary criticism, and it is **strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements.** You will learn how to analyze poetry, prose and drama using the skills of close-reading. You will study and practice some theoretical/methodological approaches in literary analysis, including Marxist, new-historical, and post-colonial criticism. In the final part of the course, you will learn some research skills and you will be asked to apply one or more of the formal approaches you have studied in a substantial, researched argument about a literary text. Class will meet for lecture on Tuesdays and discussion on Thursdays. Requirements will include weekly responses, short assignments, several tests, and a longer research paper. **Texts:** Michael Meyer, *Poetry: An Introduction* (5th edn.); Lois Tyson, *Critical Theory Today*; Arthur Conan Doyle, *The Adventures of Sherlock Holmes*; William Shakespeare, *The Tempest*, Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*; *Bedford Glossary of Critical and Literary Terms*. This course fulfills the 308 or equivalent requirement for English majors entering KU in Spring 2010 or later. This course no longer fulfills the HL requirement.

ENGL 312 Major British Writers to 1800. 10:00 MWF. Instr. Evans. This survey examines selected masterpieces from the vast treasury of medieval and early modern English literature: the Anglo-Saxon "heroic-elegiac" poem *Beowulf*; the intricate, haunting, and sensuous Ricardian romance *Sir Gawain and the Green Knight*; Chaucer's *The Canterbury Tales*; Spenser's *The Faerie Queene*; and John Milton's *Paradise Lost*. Throughout the course we will focus on the development of the language, changes in genres and styles, and characteristics associated with literary periods. **Course Requirements:** Daily Grade (10%), based on participation, attendance, in-class exercises/homework; Essays (two, each worth 25% of the course grade); Mid-Term Exam (15% of the course grade); and Final Exam (25% of the course grade).

Required Texts (These editions **only**): Nevill Coghill, trans., *Geoffrey Chaucer: The Canterbury Tales* (Penguin, 2003; ISBN 0-140-42438-5); Lester Faigley, *The Brief Penguin Handbook*, 3rd ed. (Pearson Longman, 2009; ISBN 0-205-50582-1); Seamus Heaney, trans., *Beowulf: A Verse Translation*, edited by Daniel Donoghue (Norton, 2002; ISBN 0-393-97580-0); Hugh Maclean and Anne Lake Prescott, eds., *Edmund Spenser's Poetry*, 3rd ed. (Norton, 1993; ISBN 0-393-96299-7); Brian Stone, trans. and ed., *Sir Gawain and the Green Knight*, 2nd ed. (Penguin, 1974; ISBN 0-14-044092-5); Gordon Teskey, ed., *John Milton: Paradise Lost* (Norton, 2005; ISBN 0-393-92428-9). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Inst. Martinez. 9:30 TR. This course surveys British literature from the medieval and early modern periods. Readings will include selections from *Beowulf*; *Sir Gawain and the Green Knight*; Chaucer's *The Canterbury Tales*; Malory's *Le Morte D'Arthur*; Spenser's *The Faerie Queene*; Marlowe's *Doctor Faustus*; Milton's *Paradise Lost*, among other works. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain an understanding of how specific genres and foundational ideas evolved over time. **Requirements:** participation in class discussion, quizzes, short essays, a midterm and final exam, and a research paper. **Text:** *The Norton Anthology of English Literature*, 8th edition. Package 1 (3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Schieberle. 1:00 TR. This course surveys British literature from the Anglo-Saxon period through the 18th century. Our goal is to emphasize comprehensive and careful reading in order to achieve an understanding of the English literary tradition. Readings may include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales* and Milton's *Paradise Lost*; Webster's *The Duchess of Malfi*; Marlowe's *Tragical History of Doctor Faustus*; and Swift's "A Modest Proposal," among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. **Text:** *The Norton Anthology of English Literature*, 8th Edition (3 volume set). **Requirements:** regular class attendance and participation, quizzes, informal written assignments, two essays (one will require research), midterm, and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Conrad. 11:00 TR. 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 close readings of the literature and literary form but also with some of the political, aesthetic, and social issues that serve as context for the literature. This course will involve trips to, and short writing about, the "Doors of Perception" art exhibit running at the Spencer Art Museum this spring in conjunction with this course. Our readings will include essays, poetry, drama, and novels; **do note that this will be a poetry-intensive course.** Students will be expected to participate in classroom and online discussion (the latter via Blackboard); complete a midterm and a final examination (identification and short essay); do short writing assignments about the art exhibit; and write two essays of approximately 1700 words, of which one will be focused on a poem and the other will require research and incorporation of published literary scholarship. Further course information will be available in January via Professor Conrad's website: <http://people.ku.edu/~kconrad#courses>. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Jessee. 12:30 MW. This course will introduce students to some of the major literary figures and works of the Romantic, Victorian, and Modern periods in England. In addition to close reading of the literary texts, we will also consider contemporary literary, social, economic, and historical contexts, as well as current literary scholarship on several texts and figures. Readings will include poetry, short fiction, novels, and drama. **Course requirements** include two major essays, a mid-term examination (identification and short essay), reading quizzes, focused reading responses, in-class writing, and regular class attendance and participation. This is a reading-intensive course. **Texts:** *Norton Anthology of English Literature* (Vol. 2, 8th ed.), Austen's *Persuasion*, M. Shelley's *Frankenstein*, and C. Bronte's *Jane Eyre*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Sullivan. 1:00 MWF. We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942-). There

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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. Wedge. 7:10p T. Edwards Campus. This class will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (8th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 316 Major American Writers: American Modernism. Instr. Sharistanian. 2:30 TR. A study of some of the major ideas, themes, and artistic developments in early 20th-century American literature. The formative period of modern literature in the U. S. has typically been defined in terms of texts by a small number of writers labeled "modernist" (e.g., Eliot, Faulkner, Joyce). Their works are aimed at a relatively small and educated audience comfortable with stylistic experimentation, fragmentary structures, and intellectual subject matter. Texts and authors that are merely "modern" (that is, representative of their historical period) but do not fit into the "modernist" mode have often been denigrated or dismissed (e.g., Edith Wharton's social fiction, Langston Hughes's blues- and jazz-inspired poetry).

This section of English 316 will attempt to get at some of the major themes and forms of the early 20th century by questioning the distinction between "modern" and "modernist." It will ask in what ways experimental writing is conservative as well as in what ways apparently traditional texts are experimental. This will allow us to construct a broad picture of early 20th-century American culture, one that includes writing by women and men, blacks and whites, and forms that speak to large and to smaller audiences. It will also allow us to see connections among apparently dissimilar authors and to ask general questions about how modern American writers have represented such subjects as the make-up of the individual, gender differences and relationships, the family, war, nature, social change, and history itself.

Readings: poetry by Robert Frost and Langston Hughes; fiction by Edith Wharton, Willa Cather, and Ernest Hemingway.

Regular class attendance and participation are required. Unannounced reading quizzes, several papers, and a final. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Mielke. 9:30 TR. 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 322 American Literature II. Instr. Tidwell. 7:00p T. 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. West. 9:30 TR. This course will be an introduction to American Literature, 1865 to the present. We will recognize the framework of realism, naturalism, modernism, postmodern used conventionally to describe the series of movements that constitute the history of American Literature. However, I hope to focus on "finer grains," American Transcendentalism, the Harlem Renaissance, the Objectivist poets, the Beats, the New York School, to name but a few, sometimes caught in and sometimes lost through the aforementioned sieve. This will give us an opportunity to examine the individuals constitutive of the groups and schools and movements (or, perhaps, the groups and schools and movements constitutive of these individuals) that make up these "finer grains" and the relation between their concerns—socio-cultural, political-economic, and aesthetic—and those articulated by the communities of which they are a part (or which are a part of them). Finally, though the course may be conceived primarily as an introduction to a body of historical figures and documents, we will not forget that both students and instructor encounter these documents—these objets d'art—in our own times and contexts. The ancillary goal of the course will then be to experience meaningfully the forms arrayed on the page and to attempt to articulate for others that experience. In light of this, the course will involve brief moments of lecturing interlarded with vast tracts of discussion. Required coursework will include a midterm and final, sundry in-class writings, and two or three essays of some significance. Primary texts: probably the *Norton Anthology of American Literature, 1865 to the Present*, 7th ed., vols. C, D, and E as well as two or three volumes of poetry or novels yet to be determined. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Butler. 1:00 MWF. A reading and discussion of a number of works most of which were published in 2009—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 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. One text will be a graphic novel. A few films [2-3] made during the period will be added to the reading/discussion list.

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Tentative texts: Lisa Scottoline, *Look Again*; Colson Whitehead, *Sag Harbor*; Colum McCann, *Let the Great World Spin*; Lorrie Moore, *A Gate at the Stairs*; Robert Olmstead, *Far Bright Star*; Steve Hely, *How I Became a Famous Novelist*; Jeannette Walls, *Half Broke Horses*; David Small, *Stitches*. 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. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 327 Studies in 20th-Century American Drama. Instr. Egging. 7:10p W. Edwards Campus. This course surveys American drama in the 20th century with a focus on how different races, ethnicities, and genders “perform” America during different time periods. We will survey the traditions of realism and family drama, minstrelsy, melodrama, folk plays, and plays of social protest and emerging identity. Our goals this semester are to learn how to write and discuss drama as both literature and theatre and to understand how contemporary U.S. theatre and film derive from multiple performance traditions. The course will be discussion based, so attendance and participation are required. Coursework will include weekly response papers, two exams, and two papers. Playwrights covered include Susan Glaspell, Sophie Treadwell, Georgia Douglas Johnson, Clifford Odets, Langston Hughes, Arthur Miller, Amiri Baraka, August Wilson, Luis Valdez, David Henry Hwang, David Mamet, and Cherrie Moraga, among others. Texts: Watt & Richardson, *American Drama: Colonial to Contemporary* (Thomson Custom Publishing, 2003); selected material on blackboard. 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. Scott. 2:00 MWF. We'll study up to a dozen plays, paying attention to genre (comedy, history play, tragedy), intellectual/political/social implications (often as these show through the precise language of the play), and dramatic qualities. The choice of readings will depend partly on student experience and preferences. Students must take responsibility for discussion. Competence in writing is expected. Two or three papers, quizzes as needed, two hour examinations, final examination (part of which is comprehensive). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Irby. 2:30 TR. 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 questions involved will definitely be considered, as well as 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 midterm, and a final exam. Text: *The Complete Works of Shakespeare*, ed. David Bevington, 6th ed. (Longman, 2008). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Moore. 4:10 T. This class will survey Shakespeare's works, focusing on close readings of selected plays. We will read and examine about a dozen plays, sampling the histories, such as *Henry VI* and *Richard III*, the tragedies, such as *Macbeth* and *Othello*, and the comedies, such as *A Midsummer Night's Dream* and *Measure for Measure*. Class sessions will be a mixture of lecture, discussion, presentations, group work, and performance. Contributing to the class through thoughtful reading, discussion, and outside research will enhance critical thinking and writing skills and our enjoyment of Shakespeare as a playwright. 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. Attendance is required. *Required Texts*—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller. Recommended: Bergeron and Sousa,

Shakespeare: A Study and Research Guide, Third Edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th edition. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Valk. 1:00 MWF. Close yet creative— informed yet inventive—readings of twelve (or so) of Shakespeare's greatest plays will introduce some students, further expose others, to the depth and breadth of this writer's profound yet playful vision. In keeping with the spirit of an artist whose work, a critic writes, “continues to supply us with more questions than solutions and more confusion than certainties,” the class will pursue the character of a forum for lively, engaged, inquisitive, and democratic debate. Text: *The Complete Works of Shakespeare*, ed. Bevington (or suitable substitutes). Required Work: 500+ word response papers to all-but all the plays; two critical essays of some greater length (say, 5-7 pages); a final examination; and a consistently sunny disposition. Consistency should also be observed concerning class attendance. This course fulfills the Shakespeare requirement for the English major.

ENGL 334 Major Authors: Shaw & Stoppard. Instr. Elliott, R. 10:00 MWF. Dazzling language, a commitment to ideas, and an irresistible comic spirit unite George Bernard Shaw and Tom Stoppard, two of the most brilliant and prolific playwrights of the last 120 years. 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. Probable readings include Shaw's *Mrs. Warren's Profession*, *Man and Superman*, *Major Barbara*, and *Pygmalion*; Stoppard's *Rosencrantz and Guildenstern are Dead*, *The Real Thing*, *Arcadia* and *Rock 'N' Roll*. Major works by both playwrights (Shaw's *Mrs. Warren* and Stoppard's *The Real Thing*) were revived in New York and London in 2010. Stoppard has announced an epic new project for television. 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 334 Major Authors: Radcliffe and Austen. Instr. Eversole. 11:00 MWF. Jane Austen's *Northanger Abbey* (1818) teases the kind of novels Ann Radcliffe wrote, but does this with good nature and sympathy for the imaginative dimensions it expanded and risked in what a “novel” just before the turn of the nineteenth century stood for. Our course allows us to appreciate the achievements of Radcliffe and Austen individually and in relation to each other. This means we won't be reading the earlier author as merely a source of or foil to the later one but rather as an innovator in her own right. Reading these authors together in a reciprocal way opens up how two concepts of the novel and woman novelist cross over more than we would otherwise separately see. Our course will be an experiment of sorts in feminist literary history, emphasizing close reading that exposes the imaginative dimensions mentioned above. So this is a course for people who like to read. We'll first tap your stamina with Radcliffe's *The Mysteries of Udolpho*, the longest novel we'll read (over 700 pages), then go on to her *The Romance of the Forest* and *A Sicilian Romance*. Then we'll read Austen's *Sense and Sensibility*, *Northanger Abbey*, and *Emma*. There will be reading quizzes, two critical essays and an open-book final exam. This course satisfies the English 314 requirement for the English Major.

ENGL 334 Major Authors: Wordsworth, Austen, and Scott. Instr. Rowland. 12:30 MW. Three of the most important early nineteenth-century British writers, William Wordsworth, Jane Austen and Sir Walter Scott represent three very different literary responses to the social and cultural revolution that we call the Romantic period. William Wordsworth revolutionized poetry with his focus on the ordinary and everyday; Jane Austen developed new narrative techniques and made domestic and family concerns the subject of the novel; Walter Scott turned to the native

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traditions of Scotland in order to give the English a national literary heritage and a British identity. This course will offer an in-depth study of major works by each of these writers, as well as an examination of the historical and cultural period that they share. Requirements: students will be required to write essays on each author, as well as to take a comprehensive final exam. Attendance and participation will also be required. This course satisfies the English 314 requirement for the English Major.

ENGL 334 Major Authors: Chopin, Wharton and Cather. Instr. Sharistianian. 11:00 TR. An opportunity to study three major modern American women writers both individually and comparatively. Regionalism, local color, realism, social satire, and modernist experimentation are some of the modes these writers will allow us to examine. Issues of gender, class, and race will be important. A range of major titles by each. Developmental patterns, underlying continuities, and characteristic strengths and limitations of each author. The historical contexts of these writers--the crucial transitional period from the end of Reconstruction to a thoroughly modern America--will be emphasized. Some underlying similarities in the ways these writers' careers unfold will also be emphasized: the slow way in which each woman comes to define herself as a writer, the complex ways in which each indirectly expresses herself in her texts, their use (particularly Wharton and Cather) of both female and male protagonists and narrators, the ways in which they deliberately address aspects of historical change, the ways in which they can be read as both modern and resistant to change, the strong attachments they feel to aspects of European culture while being distinctly American writers, the shifts in their reputations, their complicated relationships to feminism.

Texts will **probably** be: Chopin, *The Awakening* and a substantial gathering of short stories; Wharton, *The House of Mirth*, *Ethan Frome*, *The Custom of the Country*, *The Age of Innocence*; Cather, *The Song of the Lark*, *My Antonia*, *A Lost Lady*, *The Professor's House*. Probably two papers and two exams in addition to reading quizzes. Regular attendance and class participation will be mandatory. For further information, email the instructor at sharista@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 336/AMS 344 Jewish American Literature and Culture: A Service Learning Course. Instr. Lester. 9:30 TR. The course will offer a broad survey of Jewish literature and culture in the United States from the colonial and early national period to the present. Students will gain a grasp of the themes, issues, and periods that characterize Jewish literature and culture in the United States as subfields of American literature and culture. Like the cultural histories of other racial and ethnic minority groups in the United States, Jewish American cultural history both overlaps with and also diverges from the mainstream or dominant culture, with which it coexists on unequal terms. Stemming from a unique historical experience, Jewish American cultural history is marked by particular historical watershed events, periods, themes, institutions, challenges and opportunities. **This is a service-learning course** aimed at helping students consider how literature circulates with other cultural practices and forms and shapes meaning in everyday life. Students will devote a portion of time outside class as volunteers to the Kansas Audio-Reader Network, a reading and information service that provides access to the printed word and visual information for blind, visually impaired, and print disabled individuals in Kansas and western Missouri. This course fulfills the English 322 or equivalent requirement for the English major.

English 339. Introduction to Caribbean Literature. Instr. Anatol. 11:00 TR. This course is designed as an intensive survey of Caribbean literature, introducing students to some of the central themes in this body of work, such as slavery and its legacies; concepts of "race," "ethnicity," and "nation"; the oral tradition; the creolization of cultures; roles that men and women are expected to play—within "traditional" households and within the larger society, movement, and migration. We will explore texts by authors from the English-, French-, and Spanish-speaking Caribbean

(all in English translation). The literature will include a wide variety of genres, such as slave narratives, folklore, novels, short stories, essays, drama, and poetry. Students can expect 3 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and a final exam.

ENGL 351 Fiction Writing I. Instr. Baumann. 1:00 TR. This is a fiction-writing workshop, which means that each student will present original work and receive substantial feedback from both the instructor and their peers. Likewise, students should be prepared to engage critically with the work of their peers. In the first weeks of this course, we will examine published fiction, and work together to establish a working critical vocabulary for talking about fiction, and to better understand the literary traditions which we might follow or seek to become a part of through our own writing. Daily writing activities will help students move towards lengthier or more polished pieces.

ENGL 351 Fiction Writing I. Instr. Campbell. 9:30 TR. This beginning writers' course, the first course in the major, will be concerned with writing mainstream rather than genre fiction. In addition to writing three 10-12 page stories and a revision project, students will keep a reading journal and write evaluations of each other's stories. After the first few weeks of writing exercises, the class will be conducted as a workshop. Text: *Writing Fiction*, Janet Burroway. \$35 copying fee. Vouchers available at the Union Bookstore only.

ENGL 351 Fiction Writing I. Instr. Daldorph. 4:10 M. Edwards Campus. We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 2:30 TR. This class is designed to help you develop your fiction writing skills and begin a conversation about writing fiction. In particular, we will study how narrative is constructed by established authors in their short fiction and use this to guide our own writing. Students will produce three stories over the course of the semester in addition to critiquing all of the stories written by their peers.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 7:00p T. Honors section. This class is designed to help you develop your fiction writing skills and begin a conversation about writing fiction. In particular, we will study how narrative is constructed by established authors in their short fiction and use this to guide our own writing. Students will produce three stories over the course of the semester in addition to critiquing all of the stories written by their peers.

ENGL 351 Fiction Writing I. Instr. Jones. 2:30 TR. This class will ask you to think critically about the construction of a narrative and the importance of telling a story. We, as a class, will challenge each other to read, compose, and think like writers. This will be accomplished through the reading of challenging and diverse prose, diligent journal writing, thoroughly engaging in class discussion, and, of course, writing and revising your own pieces of fiction. By the time you're finished with this class, you'll have written no less than thirty pages of edited prose.

ENGL 351 Fiction Writing I. Instr. Sullivan 11:00 MWF. For beginning fiction writers, English 351 requires no texts and it will be conducted in a workshop format. The stories written by students enrolled in the class will serve as our text. Each student will write three stories which will be in length from eight to twelve pages. Those stories will be presented to the class under a pen name. This will be a serious endeavor in writing and reading contemporary literary fiction.

ENGL 351 Fiction Writing I. Instr. Turner. 11:00 TR. This course is an introductory study of the art and practice of fiction writing. Over the

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course of the semester we will identify, explore, and practice in depth the fundamental elements and techniques of fiction writing, including point of view, structure, voice, character, detail, setting, images, plotting, theme, revision and so on and so forth. A wide selection of fiction from the short-short to the novel will help illustrate these techniques and serve as possible models for student creations. Course time will be devoted to writing exercises, discussions of the assigned course texts, student workshop and critique, student presentations, and creative development. Each student will be required to complete one short-short, two short stories, a presentation over the elements and techniques of fiction, and a revised final portfolio of written work from the semester, along with daily critiques of peer work, reading responses, and writing activities. Significant class participation is required as this course is a challenging endeavor based around writing and reading contemporary literary fiction. Required texts include two actual novels: *Breakfast at Tiffany's* by Truman Capote and *The World Unseen* by Shamim Sarif; other readings will be distributed via Blackboard.

ENGL 352 Poetry Writing I. Instr. Ash. 11:00 TR. In this class you will become familiar with a variety of contemporary American poets and their work, develop a critical vocabulary which will help you understand and discuss contemporary poems, learn various poetic techniques, gain experience in writing and revising poetry, and participate actively and thoughtfully in workshop discussions. You will be expected to write and revise poems throughout the semester and respond to the work of your peers both in class and in writing. In addition to writing, workshopping, and revising poems, you will extend our exploration of contemporary American poetry by reviewing a book of poetry written within the last ten years. Required texts include *The Gold Cell*, Sharon Olds (1996), *Donkey Gospel*, Tony Hoagland (1998), *Sleeping With the Dictionary*, Harryette Mullen (2002), *The Wild Iris*, Louise Gluck (1992), and *National Anthem*, Kevin Prufer (2008).

ENGL 352 Poetry Writing I. Instr. Frost. 9:00 MWF. This workshop will explore essential elements of poetic craft, such as image, line, form, metaphor (and other figures), voice, and revision. You should expect to write, at least, one poem per week. By the end of the semester, you will have produced a portfolio of fifteen revised poems. Beyond writing your own poetry, you will be expected to critique the work of your fellow students and to provide them with your written comments. Outside readings will serve to increase your familiarity with contemporary American poetry, helping you begin to place your own work within a current context. To this end, you will also be expected to review a volume of poetry published within the last decade. Texts for the class are *The Best American Poetry 2010* and *Best New Poets 2009*.

ENGL 352. Poetry Writing I. Instr. Kaminski. 11:00 MW. This workshop will focus on the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. Our course readings will center around collections of new and innovative contemporary poetry and will help to inform our own ongoing dialogue about poetics. Meetings will focus on critiquing student poems, discussion of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 352. Poetry Writing I. Instr. Kaminski. 12:30 MW. This workshop will focus on the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. Our course readings will center around collections of new and innovative contemporary poetry and will help to inform our own ongoing dialogue about poetics. Meetings will focus on critiquing student poems, discussion

of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 353 Screenwriting I. Instr. Ohle. 11:00 TR. Using Celtx, a free, downloadable formatting software, students will complete one original 30-min. screenplay and one 30 page teleplay. In this course the emphasis is more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling within the screenplay and teleplay format is the principal focus of the course. And, because screenplays and teleplays 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. All student work will be posted on Blackboard and projected on a screen in class for evaluation and discussion. This course counts (as "playwriting") for credit toward the creative writing emphasis English major or as an elective for traditional (literary study) English majors.

ENGL 353 Screenwriting I. Instr. Ohle. 1:00 TR. Using Celtx, a free, downloadable formatting software, students will complete one original 30-min. screenplay and one 30 page teleplay. In this course the emphasis is more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling within the screenplay and teleplay format is the principal focus of the course. And, because screenplays and teleplays 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. All student work will be posted on Blackboard and projected on a screen in class for evaluation and discussion. This course counts (as "playwriting") for credit toward the creative writing emphasis English major or as an elective for traditional (literary study) English majors.

ENGL 354 Playwriting I. Instr. Canady. 2:30 TR. In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including, monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills.

ENGL 355 Non-fiction Writing. Instr. Crawford-Parker. 9:00 MWF. A well-known writer got collared by a university student who asked, "Do you think I could be a writer?" "Well," the writer said, "I don't know. Do you like sentences?" Annie Dillard, "Write Till You Drop"

A notoriously flexible and splendidly storied genre, the essay is difficult to define and challenging to practice, yet it offers rich rewards. While this course presupposes no knowledge of the essay as a literary genre, it does presuppose a commitment to both learning about the genre and working at the writing of it, paying attention to the larger and smaller levels of detail that make worthwhile writing. As Annie Dillard's story suggests, to write requires an affection and concern for one's materials.

We will start by looking at very short examples of the form to inspire our own writing of very short essays. Then we will look at essays historically—that is, we will get a sense of what essayists of the past have done with the form and what writers have done with it more recently. As well, we will have a focused consideration and discussion of style, what it is and what creates it. In the midst of all this, we will be writing essays. We will write essays and read each others' essays (students will be required to submit their work through Blackboard for the class members to read). The course will be a workshop where students will learn how to talk about essays, to respond better to what they read, and to better revise their own work. There will be three essays, one major revision, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course. I look forward to a challenging, illuminating, and exciting semester.

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Texts: Bacon, Nora. *The Well-Crafted Sentence: A Writer's Guide to Style*. Boston: Bedford/St. Martin's, 2008. Bradway, Becky and Doug Hesse. *Creating Nonfiction: A Guide and Anthology*. Boston: Bedford/St. Martin's, 2009. Gross, John, ed. *The Oxford Book of Essays*. Oxford: Oxford UP, 2008. Kitchen, Judith, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*. Norton, 2005.

ENGL 355 Creative Nonfiction. Instr. J. Miller. 11:00-12:15 TR. This writing workshop is an opportunity to make stories and meaning out of your life and the world around you. It's also a chance to pick up a few writing tricks. Each class period you'll spend some time writing and discussing what you've written and scheming ways to make it better. You'll also be required to read examples of creative nonfiction and discuss them in class. At the beginning of the semester, these readings will be provided by the professor. By the end of the semester, you'll find your own readings to share with the class. This is so you can discover your own interests as a writer and begin writing to an established audience. You won't need to purchase a book. All told, you'll write three short nonfiction pieces, one of which will be revised significantly and turned in as the final.

ENGL 355 Nonfiction Writing I. Instr. Luce. 7:10 R. Edwards Campus. 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 literary nonfiction writing. From the personal essay to reviewing live performances, from humor 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, 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 come in workshop format, with students critiquing one another's work.

ENGL 360 Advanced Composition. Instr. Dance. 1:00 TR. The purpose of this service learning class is to encourage students to explore literacy and the ways in which writers have become "literate." All too often, students (and members of the general public) define literacy as merely the ability to read and write. This class will shed light on the varying degrees and definitions of literacy and the different ways one becomes literate. In fact, this class will explore various forms of literacy including financial and scientific literacies. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 360 Advanced Composition. Instr. Farmer. 11:00 TR. Besides giving you increased practice in the writing process, ENGL 360 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 1) 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; 2) 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; 3) To understand that all composition is *recomposition*; to engage, analyze, and thus "recompose" selected texts and images from each of the units in this course. English 360 is comprised of three equally weighted units. Each unit will consist of one Exploratory Draft essay (10%), and one Final Draft essay (15%). You will also have a journal grade assigned at the end of the semester (10%), an unannounced quiz (10%), and Blackboard postings (5%) In all, you will have a total of six formal writing assignments, all of which must be completed in order for you to pass this course. However, please note that simply completing all required assignments does not guarantee a passing grade. *Required Text:* Bartholomae & Petrosky, eds. *Ways of Reading: An Anthology for*

Writers, 8th ed. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 360 Advanced Composition: Composing Cultures. Instr. Reiff. 3:00 MW. In this advanced writing course, students will conduct "field studies" on topics of their choosing and will observe, interpret, and analyze the rhetorical and social actions of various cultures, social groups and/or organizations. Students are encouraged to study disciplines, fields, or workplaces that they plan to enter; organizations they are interested in joining; or cultures they would like to know more about. Through analysis of the rhetorical and social situations that motivate writing and "hands-on" ethnographic investigation of a community's discursive interactions, students will explore how rhetorical objectives and actions are shaped by particular contexts for writing.

In addition to various informal writing activities, students will complete a range of related writing projects (an observation of a place/setting for a group's interactions; an analysis of a group's texts/genres; interviews with group participants or oral histories), culminating in a longer field study or ethnography—a descriptive account of a culture, community or organization. In addition, students will critically read and respond to multiple texts and genres—including each other's writing—and will learn to analyze the rhetorical nature and cultural embeddedness of writing and to guide its revision.

Required texts include *Fieldworking* by Sunstein and Chiseri-Strater (3rd edition, Bedford St. Martin's) as well as other materials to be posted on Blackboard or distributed during class. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

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

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 7:10p M. Edwards Campus. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. Prerequisite: English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:10 T. 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

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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 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration

ENGL 385 The Development of Modern English. Instr. Grund. 12:30 MW. The story of the English language is a remarkable one. During its 1,500-year history, English has developed from humble beginnings to a language of global significance. In the process, it has gone through striking changes. For example, in the early Middle Ages, the words *take* and *give* did not exist in English; they were borrowed from the language of the Vikings. When a person in the 16th century claimed that someone was *nice*, he or she meant that the person was *foolish*. And in the 17th century, *her* could be spelled as *har*, *her*, *hor*, *hur*, and *hyr* by people living in the same community. In this course, we will explore where the English of today comes from and how it got there. We will look at how major historical events have changed the features of the English language and how strivings for social status and social identity have driven the direction that the language has taken. We will study extracts from a range of texts, including a dialogue between an owl and a nightingale, Chaucer's *Canterbury Tales*, alchemical writings, and witness testimonies from the Salem witch trials. At the end of the course, I hope you will see how your own language has been shaped by different people and forces over several centuries, and how you yourself contribute to the continuing change of the English language. There will be three tests and a number of assignments and text analyses. **Required text:** Laurel J. Brinton and Leslie K. Arnovick. 2006. *The English Language: A Linguistic History*. Oxford: Oxford University Press. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 479 Literature of Sports in the Movies. Instr. Wedge. 1:00 TR. 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*; Norman MacLean, *A River Runs Through It*; 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 498 Undergraduate Honors Proseminar; Modern American Humor. Instr. Carothers. 11:00 MW. We will read, discuss, and write about the texts below, and others, considering comedy and humor as separable, though related forms of literature. We will ask how, and how far comedy and humor are the immediate and transitory products of the culture in which they are first produced. Also, we will ask how, and how far comedy and humor reflect common, perhaps "universal" subjects, themes, and techniques, independent of the time and place of their original production. We will examine several theories of comedy and humor, and assess whether these theories adequately account for our responses to our reading.

Each member of the proseminar will, in the latter part of the semester, serve as the expositor and advocate for a modern American comic or humorous writer of his/her own choosing. This will include

choosing selections to be read and discussed by the entire class, biographical and bibliographical reports, and a substantial analytic project. Some original student work in humor, imitation, or parody may also be encouraged.

Course requirements: regular class attendance and participation; written and oral reports on individual texts or subjects, as assigned. Two relatively short papers (1,500-2,000 words); longer 2,500-3,000 words analytical project on the chosen writer.

Readings: Mark Twain, *Selected Shorter Writings*; Ring Lardner, *Selected Stories*; Robert Benchley, *The Benchley Roundup*; Dorothy Parker, *The Portable Dorothy Parker*; James Thurber, *The Thurber Carnival*; Langston Hughes, *The Best of Simple*; Nora Ephron, *Heartburn*; Dave Barry, *Dave Barry's Complete Guide to Guys*. This course fulfills the requirement for ENGL 322 or equivalent requirement for the English major. This course fulfills a requirement for Honors designations for the English major and requires departmental approval for enrollment. Please contact Professor Mary Klayder, Honors Coordinator. This course also fulfills the English 500 or above requirement for the English major.

ENGL 498 The Politics of Love in Late Medieval England. Instr. Schieberle. 2:30 TR. In the Middle Ages, marriages were arranged for political purposes and social advantages; for the upper, literate strata of society, "love" was unavoidably political. This course explores the extent to which medieval writers assert social commentary about gender, politics, and power through narratives that are ostensibly about love. Because the medieval gender hierarchy places men far above women, stories about male-female relationships allowed poets to represent distributions of power between a sovereign and his subjects in a roundabout way (where the woman stood in for all subject people). For example, depicting a deplorable tyrant in a love story allows the poet the opportunity to denounce all tyrannical behaviors and to influence his aristocratic readers to avoid such habits. As we read selections of popular late medieval literature, we will evaluate how narratives about kings, queens, knights, and lovers take on new significance as pleasing disguises for serious social critique. To frame our analyses, we will read both modern scholarship and medieval perspectives on gender, genre, and political crises. Topics for consideration include the following: power versus authority, public versus private spheres of influence, poetic personae, and ideal images of kings, queens, and society. Primary texts will likely include Chaucer's *Canterbury Tales* and *Legend of Good Women*, Gower's *Confessio Amantis*, excerpts from medieval historical texts, Malory's *Morte d'Arthur*, and the *Paston Letters*. Students will be expected to read works of literary criticism alongside primary works, participate in lively class discussions, make multiple in-class presentations, complete a mid-term exam, compile an annotated bibliography, and produce an original research project. This course fulfills the English 312 or equivalent requirement for the English major. This course fulfills a requirement for Honors designations for the English major and requires departmental approval for enrollment. Please contact Professor Mary Klayder, Honors Coordinator. This course also fulfills the English 500 or above requirement for the English major.

ENGL 507 Science, Technology and Society: Examining the Future through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00 R. Science and technology offer many benefits to individuals and to societies, yet they also present many challenges. This course explores the past, present, and possible future effects of science and technology on society through readings and discussions of nonfiction articles in conjunction with science-fiction stories and novels. Each week, students write a short paper about that week's readings. Other projects include a mid-term paper, an oral presentation, and a research paper or creative work as a final project.

ENGL 508 Contemporary Literary Theory. Instr. Barnard. 9:30 TR. This course offers an advanced introduction to key strands of contemporary cultural and literary theory, from post-structuralism to the present. A theory, for our purposes, is an advanced model for understanding a basic question or problem in the humanities and social

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sciences. This is not a course in applied theory or criticism; rather, it is an intellectual history course that surveys the history and development of contemporary cultural theory seen from the perspective of literary studies. We will work through a historical survey of the basic fields of inquiry (and their disciplinary roots) that generate the range of currently influential theoretical and critical models, from the advent of post-structuralism in the 1960s to the current emphasis on interdisciplinary modes of historical contextualization.

In order to understand how literary studies has developed from a discipline based on largely-unexamined 19th-century assumptions about aesthetic idealism to today's historically-informed scholarship that shares its theoretical and analytical models, and its foundational concepts with the rest of the human sciences, we will review critical and theoretical models of formal linguistic and cultural systems (formalism and structuralism); models of the subject and basic identity categories (psychoanalysis; sex-gender and ethnic studies); models of interpretation and meaning (deconstruction and hermeneutics); and end with an overview of recent interdisciplinary models geared toward understanding the cultural dynamics of historical and social relations (post-Marxist models; Birmingham-school cultural studies; postcolonial theory, world-systems theory, etc).

This is a useful course for students who plan to enroll in graduate programs in literary studies, where some basic knowledge of these models and their implications will be a valuable asset. Required text: Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism*. 2nd edition. WWW Norton & Co. ISBN-13: 978-0393932928. This course fulfills the ENGL 308 or equivalent requirement for the English major.

ENGL 525 Shakespeare. Instr. Sousa, 1:00 to 2:15 TR. This course will explore Shakespeare's Jacobean plays, from *Hamlet* to *Two Noble Kinsmen*. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. Class sessions will consist of lecture, discussion, student presentations and reports, and group work. Occasionally, we will also watch scenes from the plays. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to read some history and Shakespeare criticism (books & articles); to participate in various group projects; and to work independently on a research project. As an advanced English capstone class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Written assignments include 2-3 short essays, a critical research paper, and at least two exams. Attendance and participation are required. Texts: *The Complete Pelican Shakespeare*; and *The Two Noble Kinsmen* (Arden Shakespeare), edited by Lois Potter. Recommended: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th (or 7th) ed. This course fulfills the Shakespeare requirement and counts toward the 500 and above requirement for the English major.

ENGL 536 Readings in the Holocaust. Instr. McLendon. 2:30 TR. Through examining testimonies, literary representations and critical works, the class will consider issues surrounding the extreme trauma of the Holocaust and its effects on memory and on the manner of expressing traumatic events. We will examine the ways in which various writers engage memory to represent the events of the Holocaust, including poetic expression, the graphic novel, testimony and the reconstruction of memory by means of interviews. Also included will be study of coping devices during and after extreme trauma, issues of dissociation, and elements of post-traumatic stress as the writers express and/or deal with them. Midterm, Final, Term paper.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 11:00 TR. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each

week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. Students will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped; they will later revise their stories for inclusion in their final portfolio for the class. They will also type comments for their peers' stories as their peers' stories are workshopped. *Requirements:* Students will write two short stories or novel chapters and submit these to be workshopped the week before they are scheduled to be workshopped; they will also attend class regularly and participate actively in discussion, do the weekly reading, and revise their stories for inclusion in their final portfolio.

ENGL 551 Fiction Writing II Instr. Lorenz. 7:10p T. This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *The Scribner Anthology of Contemporary Short Fiction*, Williford and Martone.

ENGL 551 Fiction Writing II Instr. Lorenz. 7:10p R. This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *The Scribner Anthology of Contemporary Short Fiction*, Williford and Martone.

ENGL 552 Poetry Writing II. Instr. W. Harris. 7:00p W. Since this course is dedicated to the writing of contemporary poetry, your poems should speak from today, not yesterday. As Pound says, "Make It New." To achieve this end the student poet will read many recent poets, writing in a variety of forms and styles. You will write a poem a week, critique your fellow-poets' poems, report on an established poet for class and go to at least one poetry reading. The last day of class you will hand in a twelve-poem portfolio, with an introduction. The texts for the course are Cole Swensen's *A Norton Anthology of New American Poetry: American Hybrid*, J.D. McClatchy's *The Vintage Book of Contemporary American Poetry*, and Ron Padgett's *Handbook of Poetic Forms*.

ENGL 552. Poetry Writing II. Instr. Kaminski. 3:00 MW. This workshop will be focused on student poems, but will involve assigned reading also, with attention to issues of craft. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Each student will also engage in an individually tailored program of study, exploring influences related to his or her creative work, influences which will include other writers, but which may also extend into other disciplines. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. Prerequisite: ENGL 352, or equivalent.

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

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ENGL 554 Playwriting II. Instr. Canady. 11:00 TR. Students will build on the fundamentals of dramatic writing developed in the ENGL 354 course. The focus of this course will be developing a series of short- and medium-form pieces (ten-minute, one act) through early draft and rewriting steps. Students will also be expected to begin designing and writing a full-length play that may be completed on his/her own or in a future independent study. Again, particular emphasis will be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills. Generally, ENGL 354 should be considered a prerequisite, but instructor will consider students with previously demonstrated dramatic writing experience.

ENGL 555 Non-fiction Writing II. Instr. Atkins. 1:00 TR. In this creative-writing course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks are devoted to ranging widely in published essays, tracing and mapping the protean form. Prior experience with the essay is not required, but willingness to work hard and to explore sympathetically is. Most of the course I conduct as workshops, with each student expected to write four essays during the semester. There may also be a test following the initial period of reading. Students bear costs of photocopying. Instructor permission is required to enroll. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; E.B. White, *Essays*; Anne Fadiman, *At Large and At Small*; Atkins, *Tracing the Essay*. Recommended: Atkins, *On the Familiar Essay*.

ENGL 555 Non-fiction Writing II. Instr. Luce. 7:10 R. Edwards Campus. 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 to the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor 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, 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 come in the workshop format, with students critiquing one another's work.

ENGL 571 American Indian Literatures, Environ-mentalism, and Ecocriticism. Instr. Fitzgerald. 11:00 MW. According to popular wisdom, American Indians are a people "close to nature." Yet at the same time, the reservations many live on are close to uranium mines, radioactive waste dumps, and other toxic sites. These are not the images that socially constructed notions of "Indian," "nature," and "wilderness" has prepared us for. This course will examine such contradictions by exploring contemporary American Indian literature through the lens of ecological literary criticism, or ecocriticism, as well as such critical issues as environmentalism, land dispossession, sovereignty, race, poverty, and environmental justice. Requirements: Reading quizzes, a midterm, and a multi-stage research project. Texts: Silko's *Ceremony*; Linda Hogan's *Solar Storms*; N. Scott Momaday's *The Way to Rainy Mountain*; Elizabeth Cook-Lynn's *Aurelia*; Louise Erdrich's *Tracks*; and critical readings distributed via Blackboard. This course fulfills the English 322 or equivalent requirement for the English major. It also fulfills the non-Western culture course requirement.

ENGL 574 The Harlem Renaissance. Instr. Tidwell. 7:00 R. The Harlem Renaissance is well-known for being the first major collective movement in culture and politics in African American literature. Despite the debates among critics about the beginning and end of this period, there is little doubt that the energy and intellectual excitement animating this moment, in the words of one writer, was a "scintillating send-off to that Negro vogue in Manhattan which reached its peak just before the crash of 1929, the crash that sent Negroes, white folks, and all rolling down the hill toward the Works Progress Administration [of 1935]." The ecstasy

revealed in literature, art, music, and other cultural forms blurred the boundaries between aesthetics, politics, and life styles. One could possibly account for this New Negro using the Great Migration of African Americans to the North, which was said to have initiated cabarets, rent parties, buffet flats, storefront churches, and other "institutions" that provided creative artists with inspiration to represent the new expressive culture of blues, jazz, gospels, and musical revues as well as folk- inspired innovations in fiction, poetry, and drama. The Old Negro, so ran the argument, was a creature to be argued about, worried over, and helped up. In its place arose a New Negro, less concerned about being a subject of sociological debate than with expressing for the first time the meaning and identity of being an "authentic" African American. This meaning did not result in a single idea but, instead, revealed a number of different and, at times, conflicting definitions. The purpose of this course is thus two-fold: first, we shall explore some of the several explanatory models that sought to define the meaning of being African American in this era. Secondly, using a number of published texts, art works, different forms of music, and film, we shall examine the various efforts to forge a coherent racial identity under the name New Negro. To accomplish this goal, we shall read, among others, satirist George Schuyler's *Black No More*, experimentalist Jean Toomer's *Cane*, and "womanist" Zora Neale Hurston's *Their Eyes Were Watching God*. Students will be asked to write two "take-home" exams, a number of short "essays," and a major research project. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 575 Literature of the American South. Instr. Fowler. 2:30 TR. This class focuses on novels, short stories, non-fiction, and drama by white, black, male, and female major Southern writers of the nineteenth and twentieth centuries. We will look closely at individual texts at the same time as we will try to define a Southern literary tradition. The course will be discussion-based, and it will emphasize writing. The objective of our discussions will be to examine issues of race, gender, class, ethnicity, and American identity within the social and historical contexts of the pre- and post-Civil War South. Assigned texts will include works by Frederick Douglass, Mark Twain, Kate Chopin, William Faulkner, Richard Wright, Tennessee Williams, Flannery O'Connor, and others. Course requirements will include two papers (approximately 7 typewritten pages), a 2-page reading response paper, an oral presentation, and a midterm and final exam. Class participation also is a requirement. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 579 Poetry Since 1945. Instr. Harrington. 11:00 TR. This course will focus on North American poetry. We'll begin by taking Lorine Niedecker and Charles Olson as our latter-day Emily Dickinson and Walt Whitman, and expand from there into "The New American Poetry," as the title of Donald Allen's 1960 anthology styled it – poetry that revises, continues, parodies and morphs the experiments of modernism, rather than rejecting them. That would include "Black Mountain" poets, the "New York school," the beats, the Black Arts movement, "Language" poets, and all the younger poets who have drawn from all of these (and earlier) tendencies, right down to the present. Ideal for aspiring poets and poetry readers alike. This course fulfills the English 322 or equivalent requirement for the English major.

N.B.: Many of our readings will come from web sites and PDF files. You will have to print these out. If going to web sites and printing stuff out is anathema to you, this course is not for you.

ENGL 580 Rhetoric and Writing: Rhetorics of Everyday Life. Instr. Farmer. 1:00 TR. This course examines the many ways that rhetoric is experienced in ordinary contexts—or, put differently, in everyday life. Traditionally, rhetoric has been conceived as an art of the forum, the chamber, or the podium, and at least since the time of Aristotle, rhetoric has thus been associated with political deliberation, legal argument, and ceremonial address. But we will look at the less obvious ways that rhetoric

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permeates day to day existence. After a brief introduction to rhetorical foundations, along with a survey of historical definitions of rhetoric, we will examine (among other things) the rhetoric of cell phones, sitcoms, internet chat rooms, motorcycle communities, greeting cards, comic books, video games, advertisements, etc. Our purpose will be to understand how everyday rhetorics accomplish their various purposes, how they shape values and attitudes, and how they are inseparable from lived life. A larger purpose of this course is to introduce students to a disciplinary specialty, rhetoric, that they may not yet be acquainted with, but that will likely have a continuing relevance to their future lives as citizens and professionals. Students will be required to keep a journal, contribute to a group report on some aspect of everyday life, and submit a final paper of twelve to fifteen pages. Required Texts: Ramage, John. *Rhetoric: A User's Guide*; Highmore, Ben, *The Everyday Life Reader*. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 590 Studies in: Autobiography and the Media. Instr. Graham. 9:30 TR. We are a society that loves stories, and we have become obsessed with the stories people tell about themselves. For the most part, “truth” has nothing to do with it, especially when we can live vicariously through others people’s stories. This is the domain of autobiography—however truthful or accurate it is—since it is the representation of the self by the individual. It has a value embedded in our culture—America, the original place of the self-made (wo)man. Media is designed to give broad access to these representations, using a wide range of materials and techniques to deliver information that accomplishes its purpose. This partnership between autobiography and the media, its formalization and various practices, is the focus of this course. We will study both autobiography and media, seeking to find out how they are alike, but different. One more or less commands a single dimension, the other demands the full range of collective pedagogies and collaborative strategies. What makes their union so strong? Recognizing that both are constructed, what purpose do these constructions serve? The course has four objectives: 1) To introduce you to the range of genres that derive from the union of autobiography and the media; 2) To understand this relationship and its various cultural practices; 3) To develop a set of critical skills for talking and writing about these practices; and 4) To investigate certain “autobiographical acts” and speculate about why they are so compelling in our society. Our readings will consist of critical articles (probably not a textbook) and selected books. We will also view some films. The components of the course include a midterm, an individual critical/creative essay, and a final project (prepared and presented by teams). This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 World English(es). Instr. Grund. 11:00 MW. Over the past several decades, English has grown to be THE language of global communication. Multinational corporations frequently use English as their official working language; at international summits, diplomats and politicians often communicate in English; indeed, whenever two people meet who do not speak the same language, English is more likely than not the go-between language. In this course, we will discuss and analyze a number of issues that pertain to the global use of English. We will look at how this situation has come about, what factors (historical, social, cultural, geographical) have influenced the spread of English, and what may happen in the future, not only to English but also to other languages in the areas where the use of English has become more and more common. Another issue that we will focus on is what English looks like around the world: the fact that English is used across the globe does not mean that English is a uniform language that is used the same way in all places, in all contexts. In fact, there is widespread variation. We will explore this variation by comparing the characteristics of different varieties of English or “Englishes” in Africa, Asia, Australia, Europe, and North America, and

consider the different (and often contradictory) attitudes to English in these areas. I hope that you will come away not only with greater knowledge of the defining features of various Englishes, but also with a heightened sense of the diversity of English and the place of your own variety of English within that diversity. There will be two tests, assignments in and out of class, and a final research project. **Required texts:** Jennifer Jenkins. 2003. *World Englishes: A Resource Book for Students*. London and New York: Routledge; Gunnel Melchers and Philip Shaw. 2003. *World Englishes: An Introduction*. London: Arnold. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 590 Studies in: Literature of the Romantic Period. Instr. Rowland. 11:00 MW. The Romantic period (1780-1830) in Britain is one of political, economic and cultural revolutions. The French and American Revolutions and Wars transformed the political scene. The beginnings of the Industrial Revolution, increasing urban population and the rise of the middle class transformed the social and economic scene. Finally, rising literacy among women and the working class, new forms of literature (gothic romance, the tale, the historical novel, the novel of manners), the recovery and imitation of traditional literary forms (ballad, romance, epic), and an increasingly national definition of language and literature transformed the cultural scene. This course will be an immersion in British Romantic literature and culture, aiming to cover the major texts of the period and to give students a sense of their historical and social context.

Requirements: students will be expected to write a substantial argumentative research paper and to present a preview of their research to the class. Participation, attendance and some short writing assignments will also be required. Authors we will read include: Charlotte Smith, Robert Burns, S. T. Coleridge, Anna Letitia Barbauld, William Wordsworth, Mary Wollstonecraft, Walter Scott, Lord Byron, Jane Austen, John Keats, and Emily Brontë. This course fulfills the English 314 or equivalent requirement for the English major.