

## Fall 2005 Courses 300-499

Please consult the Timetable for class times and locations

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

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

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

**English 314 Major British Writers After 1800. Instr. Wicktor.** In this course we will thoughtfully and critically discuss works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England. Though our primary focus will be on the texts themselves, we will read them in the context of the literary, social, economic, and political history of the nineteenth and twentieth centuries, considering questions of class, race, gender, nationalism, and empire. Required coursework includes class participation, two 4-6 page critical essays, midterm and final exams, reading responses, and in-class writing and/or quizzes. Course texts: Abrams, et al., *The Norton Anthology of English Literature*, vols. 2A, 2B, 2C, 7th ed.; Jane Austen, *Northanger Abbey*; Wilkie Collins, *The Moonstone*; Virginia Woolf, *Mrs. Dalloway*; Tom Stoppard, *Arcadia*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Contoski.** We will read American literature from its beginnings to the Civil War. The usual method of instruction will be class discussion, though the teacher will present informal lectures on major figures. Painless quizzes--painless if you have read the assignment--will help the students keep up with the reading. There will be two examinations, two team oral reports (with written reports based upon them), and a personal essay telling what a work we have studied means to you at this stage in your life. At the end of the semester each student will present to the class a term project, an explication of a character, a theme, or a short work in the manner of the student's choosing. Term projects in the past have consisted of original poetry, original songs, a Puritan dinner served to the class, and interpretative dances. This course fulfills the English 320 or equivalent requirement for the English major.

**English 320 American Literature I. Instr. Harrington.** Since this will be a survey of American literature from "the beginnings," we will begin with the first published literature of the Americas, translated from the 16<sup>th</sup> c. Spanish. We will go on to read a wide variety of poetry, drama, and essays, as well as short fiction and transcriptions of the oral tradition. We will study texts created by a diverse set of authors - probably many you've never heard of. The Heath Anthology of American Literature, vol. 1, will be our principal text. Finally, and most importantly, we will attempt to consider literature in light of the history to which it responds, using Howard Zinn's A People's History of the United States as a gloss. The goals of this course will be to assist the student in her efforts to become a better reader, writer, and thinker and to give her a broad overview of the many different types of writing (and orature) that have flourished in this hemisphere from 1500 to 1865. There will be weekly essay-question quizzes and two long papers. Weekly attendance will be expected in order to pass. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Irby.** This course will provide a roughly chronological survey of major aspects, works, authors of American literature from its origins (whenever and however we determine those to have been) down to the period of the Civil War. A diverse array of varying genres will be covered, coming to our conclusion with some of the most notable writing of the "American Renaissance", as, for example, Whitman, Melville, and Dickinson. The artistic concerns will be examined in each case, but also (and in many cases even more importantly) the historical, cultural, political, philosophical, and religious 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 midterm, two essays, and a final. Text: *The Norton Anthology of American Literature: Literature to 1865*, 6th ed. (2003) -- two volumes, A and B. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Hemenway.** This course will cover the development of American literature from 1865 to the present. We will study a variety of writers, genres and movements as we examine themes relevant to each specific cultural context. Students will be required to write two 4-6-page papers, both critical responses to selected texts, and will take a midterm and a final exam. As this course is a combination of lecture and discussion, daily student preparation and participation will be expected; there will be a quiz for every reading assignment. This course fulfills the English 322 or equivalent requirement for the English major.

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

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

**ENGL 322 American Literature II. Instr. 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 324 Contemporary Authors: Australians. Instr. Butler.** Because of Americans' relative unfamiliarity with Australian writing, the course will depart from the 324 norm of concentrating on one or two authors and look at more in order to help us read outside of a wholly American frame. Our texts will include *heavy* and *light* works that address a number of contemporary issues. They will range through several genres and include works that have gained international reputations as well as those mainly celebrated—or popular—at home. If possible, films, tv programs, and other AV materials will supplement the texts. Because American publishers do not make a practice of keeping Australian fiction in print here, I tend to over-order for the course. My current list is long, but some of its books are very short. It includes: Murray Bail, *Eucalyptus*; Peter Carey, *Oscar and Lucinda*; Nick Earls, *Two to Go*; Richard Flanagan, *Death of a River Guide*; Kate Grenville, *Lilian's Story*; Sonya Hartnett, *Thursday's Child*; Andrew McGahan, *1988*; Philip McLaren, *Scream Black Murder*; John Muk Muk Burke, *Bridge of Triangles*; Dorothy Porter, *Monkey's Mask*; Tim Winton, *Cloudstreet*. Those interested should check [www.bookcloseouts.com](http://www.bookcloseouts.com) or similar sources of remaindered/overstock titles as many, if not most of the texts can be found at bargain prices. Even with a reduced list, the class will be reading intensive and mix informal lecture with discussion. Written work will consist of a final exam and a combination of one or two short papers or hour exams. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 327 20th-Century Drama: 20th-Century Irish Drama. Instr. R. Elliott.** After an opening glance at the Anglo-Irish comic tradition, this course will focus on plays written during and since the Irish Renaissance that flowered about 1900. We will discuss works by the major Abbey Theatre playwrights – W. B. Yeats, John Millington Synge, Lady Augusta Gregory, and Sean O'Casey – and link their writing to the tumultuous political and social events of 1900-1925. Expatriate Irish playwrights Bernard Shaw and Samuel Beckett will receive attention, and we will tip our cap to Irish-American playwright, Eugene O'Neill. In the latter part of the course, we will examine later twentieth-century plays by Brian Friel and Martin McDonagh among others, and consider some products of the resurgent Irish film industry. There will be a midterm and a final exam. Two papers and a creative project will be required. This course fulfills the English 314 or equivalent requirement for the English major.

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

**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; Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition (recommended); and materials on reserve and handouts. This course fulfills the Shakespeare requirement for English majors.

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

**ENGL 332 Shakespeare. Instr. Swann.** This course aims to introduce the student to a wide range of William Shakespeare's works and the historical contexts in which his plays were written and performed. We will also examine a contemporary rewriting of *King Lear*, Jane Smiley's novel *A Thousand Acres* (published in 1991, winner of the Pulitzer Prize), and an adaptation of Shakespeare's *The Tempest*, the classic science-fiction film *Forbidden Planet* (1956).

**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. Because this class meets weekly, more than one absence will result in a reduction of your final grade.

**Texts:** *The Norton Shakespeare*, ed. Stephen Greenblatt et al.; Jane Smiley, *A Thousand Acres*; *MLA Handbook*. This course fulfills the Shakespeare requirement for English majors.

**ENGL 332 Shakespeare. Instr. Evans. [Edwards Campus]** In this survey our interests will focus on the following: Shakespeare's extraordinary development in terms of poetic language, art, and dramatic skills; knowledge of the Elizabethan, Shakespearean, and Jacobean stages; and broad thematic issues such as art vs. nature, illusion vs. "reality," and "the praise of Order and the analysis of Authority"—what Kenneth Muir once called "the thesis and antithesis of the Shakespearean dialectic." In so doing, we will come to an understanding of the myriad reasons why, in the most phenomenal period in the history of the English stage, Shakespeare's plays became, in the words of Ben Jonson, "not for an age, but for all time." Films of productions will be used to enhance appreciation of most plays. **Written work:** Quizzes and occasional homework assignments; 3 short papers; Final Exam. **Required text:** David Bevington, ed., *The Necessary Shakespeare*, 2<sup>nd</sup> ed. (Longman, 2005). Note: This edition only. This course fulfills the Shakespeare requirement for the English major.

**ENGL 334 Major Authors: Jane Austen. Instr. D. Elliott.** "First and foremost," wrote famous nineteenth-century critic George Henry Lewes, "let Jane Austen be named the greatest artist that has ever written." Jane Austen's status as a canonical figure in the history of English literature was well-established long before the late twentieth century when feminist critics revived the reputations of so many once-prominent women writers. Her six published novels have long been admired for their witty social satire and endearing characters and have been widely read by both scholarly and popular audiences. Their enduring popularity is apparent in the numerous film versions of the novels that have been released in recent years. Why is Jane Austen such a popular writer, even for a late twentieth- and early twenty-first-century audience? Is there something subversive in her polished and seemingly-conservative writing? How did her contemporaries read her and how do readers and viewers interpret her now? We will read the six major novels—*Northington Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*-- as well as some of her juvenilia and unfinished novels. We will also watch some of the films made from or based on the novels. We will consider the novels in their historical context, looking particularly at issues of gender and class, as well as literary style. Students will participate in lively discussion and write three 5-7 page papers and a final exam. This course fulfills the English 314 equivalent requirement for the English major.

**ENGL 334 Faulkner and 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. Texts: Hemingway: *The Complete Short Stories of Ernest Hemingway* (Finca Vigia edition), *The Sun Also Rises*, *A Farewell to Arms*, *Green Hills of Africa*, *The Old Man and the Sea*. Faulkner: *The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *Go Down, Moses*, *The Reivers*. This course fulfills the English 322 equivalent requirement for the English major.

**ENGL 334 James Joyce. Instr. Conrad.** In this course, we will be reading most of James Joyce's major works --*Portrait of the Artist as a Young Man*, *Dubliners*, *Ulysses*, and short selections from *Finnegans Wake*--as well as some of his poetry. Among the topics we will explore are the ways Joyce variously exploits and challenges systems of authority, the relationship between style and content, and the controversies surrounding Joyce and his works. A substantial portion of the semester will be devoted to *Ulysses*. Students will be expected to write two papers, contribute regularly to Blackboard, participate in class discussion, and take a final essay examination. Attendance is required. Any evidence of plagiarism will result in failure of the course. Further information about the course will be available at <http://people.ku.edu/~kconrad/334f05.html>. This course fulfills the English 314 equivalent requirement for the English major.

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

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

**ENGL 351 Fiction Writing I. Instr. Buntten, 1:00 to 2:20 p.m. TR, 208 Fr. Class #15508.** If you've always wanted to write, but don't know where to start, just started trying, or tried, but got scared and stopped, this is the class for you. Fiction Writing I, the first class in the creative writing major sequence, helps beginning writers through the exciting process of conceiving of, developing, and completing short stories. During the first weeks, we will write exercises in class to try different techniques and methods, experimenting with point of view, character, dialog, setting, and other elements of fiction. We'll discuss the results in class workshops. From there, students will move on to producing their own stories. During the semester, you will develop two complete pieces to be workshoped in class. You will turn in a substantial revision of one of these, along with the rest of your work, in a portfolio at the end of the semester. In addition, each week we will read and discuss stories from our anthology as models of the different forms of fiction. **Grading:** Students will be evaluated based on their stories as well as upon their participation in class workshops. **Text:** Janet Burroway's *Writing Fiction: A Guide to Narrative Craft*, 6th Edition. **Note:** Emphasis will be on writing serious literary fiction--that is, short stories--*not* genre fiction (westerns, romance, horror, science fiction, etc.) or screenplays.

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

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

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

**ENGL 351 Fiction Writing I. Instr. Ohle.** An intensive workshop in the writing of short fiction. Three completed short stories are required during the semester, along with numerous shorter assignments. Work in progress will be submitted on floppy disk or CD weekly and reviewed in class on a projection screen. There is no text or final. Class attendance and participation, conferences with the instructor and satisfactory completion of all assignments are considered in arriving at a final grade. This course counts for elective credit toward the creative writing emphasis or traditional (literary study) for English majors

**ENGL 352 Poetry Writing I. Instr. Clothier.** Poetry 352 is a poetry writing workshop which will focus on the craft of both student and outside poetry. Each student will be expected to turn in twelve poems over the course of the semester, and grading will be based, critically and creatively, on class participation, in-class assignments and a final portfolio. The texts for the course will be Kim Addonizio and Dorianne Laux's *The Poet's Companion: A Guide to the Pleasures of Writing Poetry* and B.H. Fairchild's *Early Occult Memory Systems of the Lower Midwest*.

**ENGL 352 Poetry Writing I. Instr. Daldorph.** This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. The basic requirement is one poem per week over the course of the semester. Poems in "fixed" forms and in "free verse." Students will be graded on work—both critical and creative—in the workshop and on a final portfolio. Text: John Hollander, *Rhymes Reason*.

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

**ENGL 352 Poetry Writing I. Instr. Kofler. [Edwards Campus]** In this class students will practice the writing of poetry. Course Objectives: Students will learn the importance of various poetic forms in relationship to the writing of poetry. It begins with the discussion and practice of different invention strategies. Furthermore, students will read and analyze various poems in terms of imagery, persona, narrative, etc. from a writer's perspective. Writing Assignments: Various drafts of poems; several poems of varying forms (e.g. free verse, sonnet etc.); homework assignments of varying length (e.g. creation of a specific persona, imagery, narration etc.); in-class writings. Assessment Measures: Drafts of and completed poems 70%; class participation, homework assignments 30%

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

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

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

**ENGL 362. Foundations of Technical Writing. Instr. Kofler.** This course introduces students to professional and technical communication. Students will explore different genres of technical writing. Writing assignments will include memos, instruction manuals, reports, etc. It is designed to help students evaluate and revise professional documents. Students will assess the audience and purpose of these documents. Assessment Measures: Various professional documents 40%; Group Presentation 10%; Class Participation (in-class writings, edits, group work) 20%; (Points) Quiz 10%; Final Assignment 20%.

**ENGL 387 Introduction to the English Language. Instr. Davidson.** This course is aimed at introducing you to the ways in which we write and speak English in order to reflect who we believe we are or want to be. In class presentations, we will explore how speakers and writers construct “proper” English based on cultural assumptions about gender, ethnicity, and nationality. We will supplement our discussions with methods from descriptive grammar to analyze how we exploit the diversity of English in sources ranging from journalism to e-mail and from dictionaries to Hollywood cinema. Primary Texts: Lester, Mark. *Grammar and Usage in the Classroom*. 2<sup>nd</sup> ed. Boston: Allyn & Bacon, 2001. Trask, R. L. *Language: The Basics*. 2<sup>nd</sup> ed. London and New York: Routledge, 1999, *Secondary Text* Crystal, David. *The Cambridge Encyclopedia of the English Language*. [Watson Reserve PE 1072 C68 1995]

**ENGL 466 Literature for Children. Instr. Sommers.** What is children’s literature? What constitutes it, and is it designed strictly to be read by children (apparently not!)? This course will focus on examining a wide variety of children’s literature in order to consider these questions among others. We will examine everything from traditional and contemporary fantasy to realistic fiction, poetry, picture books and bold hybrid forms of children’s literature. Students will develop appropriate critical skills and terminology, become increasingly familiar with the literature itself, and begin to playfully entertain what exactly makes a text, or body of texts, seen as “children’s” literature. The class will have two critical essays (one long, one short), routine reading quizzes, some smaller group projects, some longer individual study of authors and an alarming amount of good cheer and merry-making (possibly of the playful, noisy variety). Texts will include (but will not be limited to): some of *Aesop’s Fables*, various tales from the Brothers Grimm, *Winnie the Pooh*, *Where the Wild Things Are*, *The Wonderful Wizard of OZ*, *The Lorax*, *The Adventures of Captain Underpants*, *The Devil’s Arithmetic*, *The Best Christmas Pageant Ever*, etc.

**ENGL 479: The Literature of Comedy. Instr. Hardin.** My understanding of “comedy” (narrative or dramatic) follows the lead of ancient writers like Donatus and modern theorists like Northrop Frye. In this sense a constricted (up-tight) society is resolved into a new and liberated order through humorous action. Thus, comedies typically end with feasts, court trials, or weddings. This approach obviously requires larger plot structures such as full-length plays or novels; my interest in “absolute comedy” tends to exclude dark comedy, sentimental comedy, and satire. I’m interested in the survival of comic character types across the centuries, the role of luck or fortune, the relation between romance and comedy, subversiveness or social conservatism, gender relations, the psychology of laughter (though this is not a course on why people laugh). Some classical comedies (Aristophanes, several of Plautus), early modern plays (Machiavelli’s two comedies, Shakespeare’s *12<sup>th</sup> Night*, Moliere’s *Miser*), and mostly 20<sup>th</sup>-century comic works (Thurber, Mary Chase, Kaufman, Anita Loos’s *Gentlemen Prefer Blondes*, Flann O’Brien’s Pythonesque *At Swim Two-Birds*). Students will give (singly or in groups) an oral presentation on TV and film comedy, write 2 papers, do occasional quizzes and a final exam.

**English 498 A Lot Less: The Very Short Story. Instr. Unferth.** This course investigates the genre of the modern short short, that playful, provocative form that exploded during the twentieth century and continues to be a vehicle for unique approaches to form, style, narrative, and language. Through discussions of the reading, craft studies, analytic papers, revisions, presentations, and comparative studies involving field trips, film clips, and, yes, comics, students develop their own theories about the work. This is a good class for creative writers to take because students will also write their own shorts and do many explorative exercises including experiments with technique and style, restrictive exercises, and chance games inspired by the modernists. We will workshop student stories several times during the semester. Required texts will include work by writers such as Franz Kafka, Julio Cortázar, Nathalie Sarraute, Thomas Bernhard, Robert Coover, Ben Marcus, Michael Martone, Kobo Abé, Robert Walser, Lydia Davis, and many more.