

ENGL 308 Interpretation of Literature. Instr. Neill. Do you ever find yourself wondering what makes a good interpretation of a literary text? This course will introduce you to the techniques and tools of literary criticism. 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, psychoanalytic 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. This course is designed to help students beginning a major in literature or wanting practice in the techniques of literary criticism. Requirements will include several short papers, a midterm and a longer research paper. **TEXTS:** Jane Austen, *Emma*; William Shakespeare, *The Tempest*, Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*; Terry Eagleton, *How to Read a Poem*; *Bedford Glossary of Critical and Literary Terms*; *The Brief Penguin Handbook*; additional poems and critical essays posted on blackboard or on e-reserve. This course fulfills the HL requirement.

ENGL 312 Major British Writers to 1800. Instr. Behre. In this course, we will read and discuss literary works by medieval, Renaissance, and eighteenth-century men and women, paying close attention to both genre and historical context. Since one of the course's major goals is to help you increase your comfort with a variety of unfamiliar works while achieving broad background knowledge in British literature, regular attendance and participation in class discussions will be required. Course work will include two major papers, reading quizzes and/or smaller writing assignments, group projects, a midterm exam, and a final exam. We will be using *The Norton Anthology of English Literature*, Eighth Edition, Volumes A-C (edited by Stephen Greenblatt) along with at least one Norton Critical Edition. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Eversole. A survey of important literature in various genres from the late 14th to the early 18th century. We will pay close attention to the texts and reach some conclusions about the times of their composition as well. The main paper will concern the relation between poetry written by men and poetry written by women. I plan to set four discursive tests, two in class and two outside, and an analytical essay besides a comprehensive final examination. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Schieberle. 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 will include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales* and Milton's *Paradise Lost*; John Webster's *The Duchess of Malfi*;

and Jonathan 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), and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Sutliff-Benusis. This course will survey British literature from Old English to the eighteenth-century. As a survey course, we will read, analyze, and discuss a fair amount of material at a fast pace that aims for breadth with many moments of depth. Class sessions will consist of lecture, discussion, and some student presentations/reports and group work. Students are expected to contribute to classroom discussion; to master and apply the material from lectures, discussion, and readings; to participate in various group projects; and to work independently on a research project. As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Attendance and participation are required. Text: *The Norton Anthology of English Literature*. Eighth Edition. Volumes A, B, and C. Stephen Greenblatt, ed. This course fulfills the English 312 or equivalent requirement for the English major. Edwards Campus.

ENGL 314 Major British Writers after 1800. Instr. Conrad. This course is a survey of British literature of the Romantic, Victorian, Modernist, and contemporary periods. We will be concerned in this course not only with close readings of the literature and literary form but also with some of the political and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, short fiction, and novels; do note that this will be a poetry-intensive course. 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); and write two essays of approximately 2000 words, of which one must be focused on a poem. 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. Sullivan. We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942-). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an

approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (8th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

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

ENGL 320 American Literature I. Instr. Barnard. This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods--Colonial (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)--and gives special emphasis to the national period between the 1790s and the Civil War. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss

artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. This course fulfills the English 320 or equivalent requirement for the English major.

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

ENGL 322 American Literature II. Instr. Caminero-Santangelo, M. "The Multicultural Canon": This course is a survey of American literature from 1865 (the end of the Civil War) to the present, including a diversity of voices that make up "American" (U.S.) writing. We'll read works by writers who have received wide critical recognition in U.S. literary scholarship, including: Twain, Chopin, Ruiz de Burton, Hemingway, Faulkner, Stevens, Pound, Eliot, Hughes, Wright, Miller, Anzaldúa, Erdrich, Pynchon. We will question how these writers imagined the meanings of concepts like "freedom," "American," "literature," "artist," and even "person," as well as how they imagined categories such as race, ethnicity, gender, or sexuality intersecting with these concepts. The primary goal in this course involves developing a basic understanding of some of the critical issues, styles, and movements of American literature since 1865. We will look at the historical context of the works we are reading, and the ways in which those works seem to deal with pressing issues from their own periods--in other words, with how historical concerns have shaped literary ones. We will also 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. And we will try to

make connections between these literary styles or movements and their historical situations, as well. In the process of this discussion, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, and the development and support of oral and written arguments. Course assignments will include two papers, two exams, and regular reading quizzes. 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 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Tidwell.

Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Fiction. Instr. Butler.

In this class we'll use our diverse backgrounds, academic disciplines, philosophies, and attitudes to shape and illuminate the reading and discussion of a number of works most of which were published in 2007--a time close enough to be about familiar things, far enough away to be in paperback. We will think/argue about such matters as classification by genre; distinctions between "serious literature" and "popular literature"; the relationship between contemporary fictions and our senses of ourselves, others, and the world[s] we live in; valid and valuable approaches to reading and understanding; prevailing conventions of judgment; etc. Our reading list contains fiction and nonfiction; books that sold very well and books that did not. It includes winners of literary prizes like Pulitzer, the Nebula, or the National Critics Award; the writing of both certified greats and relative unknowns. Written work will consist of short reaction papers for every work discussed, 2-3 longer papers or examinations, and a final. In addition, the class will be divided into research teams responsible for oral reports on the initial critical reactions to the books studied. A few films [2-3] made during the period will likely be added to the reading/discussion list.

Our text list may change but it will include some or all of the following: *The Yiddish Policemen's Union* by Michael Chabon; *The Brief Wondrous Life of Oscar Wao* by Junot Diaz; *Falling Man* by Don DeLillo; *Then We Came to the End* by Joshua Ferris; *Tree of Smoke* by Denis Johnson; *Little Heathens* by Mildred Kalish; *Bad Monkeys* by Matt Ruff; *Shortcomings* by Adrian Tomine. Since many of these novels have already been remaindered, inexpensive copies can be found at online sites like Bookcloseouts.com, Bookfinder.com, Half.com, Amazon.com.

Caution: These titles come from our times and so can reasonably be expected to contain adult themes and language, sex and violence, disagreeable characters, unpleasant situations, and unsettling ideas and emotions. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 327 Twentieth-Century Irish Drama. Instr. Elliott, R.

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. 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: *The Complete Pelican Shakespeare* (2002); *Shakespeare: A Study and Research Guide*. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Carothers. We'll read twelve of the plays, considering genre, chronology, structure, genius, and the recurring issues of "timelessness" and "time-boundedness." We'll also watch numerous excerpts from the ERMAL GARINGER Academic Resource Center's collection of Shakespeare films. Probable titles to be covered include *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Merchant of Venice*, *Hamlet*, *Othello*, *Macbeth*, *Lear*, *Henry IV, Part 1*, *Henry V*, *Measure for Measure*, and *The Tempest*. Course requirements: regular class attendance and participation, quizzes on each play, two papers of 1,000-2,000 words, mid-term examination, final examination. Required text: *The Necessary Shakespeare*, David Bevington, ed. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Sousa. This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Written work includes two exams; two papers, one of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. *Texts*—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, Third Edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th edition. This course fulfills the Shakespeare requirement for the English major.

ENGL 334 Major Authors: Jane Austen. Instr. Elliott, D. "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 an 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-- *Northanger 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 or equivalent requirement for the English Major.

ENGL 339 Introduction to Caribbean Literature. Instr. Anatol. 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, both within "traditional" households and within the larger society; movement and migration. We will explore texts by authors from the English-, French-, Spanish-, and Dutch-speaking Caribbean (all in English translation). The literature will include a wide variety of genres, such as slave narratives, folklore, novels, short stories, essays, film, drama, and poetry.

Texts may include: Julia Alvarez, *How the García Girls Lost Their Accents*; Judith Ortiz Cofer, *Silent Dancing*; Maryse Condé, *I, Tituba, Black Witch of Salem*; Junot Diaz, *Drown*; Perry Henzell (dir.), *The Harder They Come*; Jamaica Kincaid, *Annie John*; Mary Prince, *The History of Mary Prince*; Jean Rhys, *Wide Sargasso Sea*; Samuel Selvon, *The Lonely Londoners*; Derek Walcott, *Dream on Monkey Mountain* and/or *Ti-Jean and His Brothers*; short stories by Edwidge Danticat, Shani Mootoo, V.S. Naipaul, and/or Olive Senior; essays by Aimé Césaire, Frantz Fanon, C.L.R. James, George Lamming, and/or Eric Williams; poetry by Aimé Césaire, Lorna Goodison, and/or Nicolás Guillén.

Students can expect 3 analytical papers, several quizzes and/or in-class essays, a midterm exam, and a final exam.

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.

ENGL 351 Fiction Writing I. Instr. Smith. Fiction I is an introductory study of the art and practice of fiction writing, as well as the art of discussing and critiquing fiction. The course will examine the fundamental elements and techniques of fiction writing: Point of view, structure, voice, character, language, detail, and setting. We will look at a wide range of both contemporary short stories, as well as some older pieces, in order to illustrate examples of the above elements of writing, as well as provide possible models for student writers. Students will be required to write at least three original stories, and possibly one revision. The majority of class time will be dedicated to discussing student stories in workshop as well as stories in and outside of the text. Strong

class participation is a must. Required text: *Anchor Book of New American Short Stories*, edited by Ben Marcus.

ENGL 351 Fiction Writing I. Instr. Stevens. Required Texts: *Six Memos for the Next Millennium* (Calvino, Italo), *The Anchor Book of New American Short Stories* (ed. by Marcus, Ben), *The People of Paper* (Plascencia, Salvador), *Miss Lonelyhearts and The Day of the Locust* (West, Nathanael). Susan Sontag once said, “The greatest art seems secreted, not constructed,” so you will work to ooze screamingly necessary pieces of fiction this upcoming semester. This won’t be easy, but by way of class discussion, the reading of fiction (both contemporary and decades old), diligent journaling, and, of course, *serious* writing, you’ll get there. By the time you’re finished with this class, you’ll have written no less than thirty pages of edited prose. You’ll also have read many helpful essays on the craft of writing and exemplar short stories.

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 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*. Edwards Campus.

ENGL 352 Poetry Writing I. Instr. Kaminski. This workshop course will explore the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. Course readings of contemporary poetry will serve as guides for our own writing. Meetings will center 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. Mihalyi. This course focuses on process and resembles a studio art course (expect to get paint on your clothes and on the ceiling). We will begin by writing simple pieces in order to develop a strong sense of sound, image, line, texture, meaning. We will try many more poems. We will revise and revise. We’ll study and discuss a range of contemporary poems, as well as poem drafts from our own class. Individual conferences/critiques will be provided. Students will leave the course with an increased love of

language, a final portfolio, and writing skills to last a lifetime. Grading is based on completed class assignments and final portfolio. Attendance required. Text: *The Poetry Home Repair Manual*, Ted Kooser.

ENGL 355 Non-Fiction Writing I. Instr. Bell. This course focuses on writing creative nonfiction essays. A willingness to workshop and experiment with a variety of essay forms will be necessary, as will be making copies for the class of each essay to be workshopped. This class encourages an open-minded perspective along with critical thinking to put together each essay one writes. To help with this, the texts *The Fourth Genre* 4th edition, and *In Brief* will demonstrate forms, approaches, topic choices and will hopefully aid in the discovery of this wide form of writing. There will be no examinations, and in their place will be essays to be periodically workshopped in the course, along with in-class writing and responses to the readings, and a final portfolio at the end of the course. This class is about discovery and exploration: of the self, of the world around us, of the forms of creative nonfiction, and of the way we can discuss one another’s work.

ENGL 355 Nonfiction Writing I. Instr. Luce. When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the “writing” of fact. From that starting point, this introductory course will serve as a survey to the various types of nonfiction writing. From the personal essay to humor, from reviews of live performances to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include personal essays, 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 concentrate on the come in a workshop format, with students critiquing one another’s work. Edwards Campus.

ENGL 359 English Grammar. Instr. Devitt. How do grammars of English describe sentence structures? How can traditional and other grammars analyze the parts of sentences and the ways they combine? What lies beyond knowing subjects and verbs, nouns and adjectives? How do complex sentences work, the kinds that real people speak every day and the kinds that literary authors craft? What is the role of usage, of rules about “good grammar”? How can grammar explain literary style? How does one author’s style differ from another’s—or differ from one genre to the next, or one work to the next? Are John Milton’s sentences that different from John Grisham’s? Amy Sedaris’s from Amy Winehouse’s? What room is there in English sentence structure for creativity, for play? How can all writers play with their sentence style?

This new course helps students learn and then apply the grammars of English sentences, from nouns and adjectives to restrictive relative clauses and passive constructions. It goes well beyond the grammar usually learned in school or as a three-week section of another course, digging deeper to enable students to analyze and understand complex sentences that

people really write. In addition to gaining a better understanding of how English sentence structure works, students will be able to apply the grammar they've learned to the study of an author's style or their own writing style and to the study and teaching of "good grammar."

I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students' structures, English majors who want to be able to analyze style, and writers who want to know how to control and manipulate their own sentences. Graded work will include both exams and individual projects designed to help students meet their own goals.

Texts: Kolln, Martha, and Robert Funk. *Understanding English Grammar* 7th ed. New York: Pearson 2006. This course counts as an elective in the traditional English major. (The course has changed since the undergraduate catalog was printed.) Although a 200-level course is not a prerequisite, this course does not fulfill the 200-level requirement.

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

ENGL 353 Screenwriting I. Instr. Ohle. By instructor's permission (dohle@ku.edu). Students will complete two original 30-min. screenplays, along with treatments and loglines. The emphasis will be much more on writing than screen. It is not a lecture course in film history or filmmaking. Storytelling within the screenplay format is the principal focus of the course; and, because screenplays pass through many hands and minds on their way to a final shooting script, group evaluation will play a major part in this class as well. This course counts (as "playwriting") for credit toward the creative writing emphasis English major, or as an elective for traditional (literary study) English majors. No required text. We will use Celtx, a free, downloadable screenwriting software.

ENGL 355 Nonfiction Writing I. Instr. Luce. When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey to the various types of nonfiction writing. From the personal essay to humor, from reviews of live performances to column writing, students will immerse

themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include personal essays, 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 a workshop format, with students critiquing one another's work.

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

ENGL 362 Technical Writing I. Instr. Evans. English 362 introduces students to the elements and genres of professional and technical communication. During the semester we will learn to analyze the rhetorical features of various writing situations, including the writer's purpose, assumed audience, and use of appropriate styles and tones. Students will gain experience in drafting, evaluating, and revising various kinds of professional documents: résumés and letters of application, memos, manuals, and more. Through participation in collaborative projects, group and individual presentations, and peer review sessions, students will enlarge their repertoires of technical communication skills in ways that will prepare them to meet the needs of many employment situations. The course requires regular attendance. **Prerequisite:** Completion of English 102 or equivalent. **Required Text:** Markel, Mike. *Technical Communication*. 8th ed. Boston: Bedford/St. Martin's, 2006. ISBN: 0-312-44197-5. Note: Students may purchase the text packaged with an e-book version at no extra charge with the following ISBN: 0-312-47455-5. The course will be geared to the hard copy, however.

ENGL 362. Foundations of Technical Writing. Instr. McKitterick. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562, 563, and 564.

ENGL 385 The Development of Modern English. Instr. Grund. The story of the English language is a remarkable one. During its ca. 1,500-year history, English has developed from humble beginnings as a mix of Germanic dialects 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 15th century, the same writer could spell *her* as *har*, *her*, *hor*, *hur*, and *hyr*. 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 witchcraft 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, assignments in and out of class, and a final paper. Required text: Algeo, John, and Thomas Pyles. 2004. *The Origins and Development of the English Language*. 5th ed. Boston: Thomson Wadsworth.

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 Bakhtin and 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 studying larger plot structures such as full-length plays or novels; my interest in "absolute comedy" skirts the fringes of 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, Plautus, Terence), early modern comedies (by Machiavelli, Shakespeare, Moliere), and 20th-21st-century comic works (Mary Chase's *Harvey*, Anita Loos's *Gentlemen Prefer Blondes*, Flann O'Brien's *The Poor Mouth*, Bohumil Hrabal's *I Served the King of England*, JP Toussaint's *Television*). Students will give (singly or in groups) an oral presentation on TV and film comedy, write 2 papers, do occasional quizzes and a final exam.

ENGL 479 The Contemporary 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, presentations, and comparative studies involving comics, film clips, and more, students develop their own theories about the work. This is a good class for creative writers to take because students will do explorative exercises including examinations of technique and style, restrictive exercises, and chance games inspired by the modernists.

ENGL 498 Honors Proseminar: Caribbean Women Writers. Instr. Anatol. In this course, we will examine a variety of literary texts by women from the English-, French-, and Spanish-speaking Caribbean (all in translation). These texts will be selected around the theme of movement: the forced migration of enslaved Africans; the journeys of East Indian indentured servants; rural-to-urban and island-to-metropole travels in search of better opportunities; voyages "homeward." When involuntary, movement can be extremely traumatic; when voluntary, it can allow women to assert active roles for themselves in society. In all cases, however, travel serves to shape and transform women's perceptions of themselves and their communities. Using the motif of movement to guide our readings, we will address the following issues: the roles that women are expected to play both within traditional households and within the larger society; constructions of "race," "ethnicity," "gender," and "nation"; the ways in which class, gender, sexuality, and race intersect; representations of "homeland."

Texts may include: Julia Alvarez, *How the García Girls Lost Their Accents*; Erna Brodber, *Jane and Louisa May Soon Come Home*; Michelle Cliff, *No Telephone to Heaven*; Maryse Condé, *I, Tiuba, Black Witch of Salem*; Angie Cruz, *Soledad*; Edwidge Danticat, *Breath, Eyes, Memory* and/or *The Dew Breaker*; Merle Hodge, *Crick Crack Monkey*; Nalo Hopkinson, *Brown Girl in the Ring*; Jamaica Kincaid, *Annie John* and/or *At the Bottom of the River*; Audre Lorde, *Zami: A New Spelling of My Name*; Mary Prince, *The History of Mary Prince*; Jean Rhys, *Wide Sargasso Sea*; Simone Schwarz-Bart, *The Bridge of Beyond*; short stories by Rosario Ferré, Shani Mootoo, Paule Marshall, Olive Senior; poetry by Louise Bennett, Lorna Goodison, Una Marson.

Course Requirements: weekly response papers, one short essay (4-5 pp), one longer research paper (8-10 pp). This 498 course counts toward the 500 and above requirement.

ENGL 507 Science, Technology and Society: Examining the Future through a Science Fiction Lens. Instrs. Baringer, McKitterick. 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 one-page paper about that week's readings. Other projects include a mid-term paper, an oral presentation, and a research paper as a final project.

ENGL 521 Elizabeth I. Instr. Swann. Queen Elizabeth the First: she's heralded as one of the greatest leaders in British history, and during her reign, literature and the arts flourished in England. Since her death in 1603, Elizabeth's life and career have been retold and reinterpreted many times: from Jane Austen to Bram Stoker, Virginia Woolf to Cate Blanchett, writers, artists, and actors have reinvented Elizabeth in diverse ways.

This course will allow students to gain a multi-faceted understanding of Elizabeth I's importance in Anglo-American literary and cultural history. The semester will begin with a brief overview of Elizabeth's biography and the social, cultural, political, and religious history of her time. We shall then analyze Elizabeth I as a writer, examining a wide range of her poems, prayers, and speeches. Next, we'll explore Elizabeth's impact on other Renaissance authors, reading texts by such writers as Sir Philip Sidney: Edmund Spenser; Mary Sidney Herbert, Countess of Pembroke; Sir Walter Raleigh; and Mary Queen of Scots. The final section of the course will be devoted to Elizabeth's post-Renaissance "afterlife": we'll consider how Elizabeth has been refashioned, in all media, from the seventeenth century through to our own moment in history.

At the end of the semester, each student will have the opportunity to develop his or her own independent research project. Don't worry if you haven't done much research before: as a group, we'll talk about strategies for devising research topics, as well as finding and using sources.

Course assessment: regular attendance; active participation in discussions; exam; research project. Texts: *Elizabeth I: Collected Works*, ed. Leah Marcus et al.; Edmund Spenser, *The Faerie Queene*; additional texts to be downloaded from e-reserve and the database Early English Books Online. If you have any questions, please contact Professor Marjorie Swann (mswann@ku.edu). This course fulfills the ENGL 312 or equivalent requirement for the English major and counts toward the 500 and above requirement.

ENGL 536 Readings in the Holocaust. Instr. McLendon.

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.

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. Ohle.

By instructor's permission (dohle@ku.edu). An intensive workshop in writing fiction. Students will complete two 20 page portfolios of short fiction during the semester, along with weekly writing exercises. Because the classroom we will use is media-enhanced, works-in-progress will be posted on Blackboard and projected onto a large screen for discussion. Private, in-office conferences will be a significant component of the class as well. Text: *Self Editing for Fiction Writers*, 2nd Edition (Renni Brown and Dave King -- Harper Collins, 2004).

ENGL 552 Poetry Writing II. Instr. Johnson.

English 552 is an intermediate college-level course in the writing of poetry. To be enrolled, you must have completed the required English courses at KU or their equivalent. Our approach will involve critiques by all students of work by their peers. Those critiques will address a broad range of matters, but they will concern mainly issues of lineation, figuration, tone, and the like--formal and rhetorical issues. The textbook is Ted Kooser's *The Poetry Home Repair Manual*. The recommended handbook is Lester Faigley, *The Brief Penguin Handbook*, 3rd edition. Each student will be required to complete ten poems. The course grade will be based in small part on the critiques--usually to be written out since they will be passed onto the person whose work is under consideration--but mostly on the quality of the ten poems each student will submit, revised and polished, in a portfolio at the end of the semester

ENGL 554 Playwriting II. Instr. Lim.

A continuation of Playwriting I. This time, the student is expected to complete a full-length play, 90-120 minutes in length, or else to write a companion piece to the one-act play submitted in ENGL 354. Attendance at and assistance with all English Alternative Theatre (EAT) productions and events is required. All other texts will be provided. \$35 duplication fee. Prerequisite: ENGL 354, or special permission of the instructor.

English 555 Nonfiction Writing II. Instr. Atkins. In this 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*; Atkins, *Reading Essays*.

English 555 Nonfiction Writing II. Instr. Luce. Advanced level, meets with Luce's 355, above. Edwards Campus.

ENGL 563 Advanced Technical Writing II. Instr. McKitterick. During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for proposals, reports, specifications, journal articles, online forms, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students to further develop a technical-writing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical communication class to help other students better understand the field. Prerequisite: Instructor permission.

ENGL 570 Studies in American Literature: Early American Novel. Instr. Barnard. This course is a survey of the early American novel from the 1790s to the 1820s, i.e. the novels of the early national period. From an Atlantic viewpoint, this is the period of the French Revolution and Napoleonic Wars, while from a US perspective it is the period that reaches from the Washington and Adams administrations to that of Andrew Jackson. We will orient ourselves to the period and its novelistic genres by reading Cathy Davidson's general introduction, *Revolution and the Word*, and our class discussions will ask how the period's novels reflect and comment on the large-scale socioeconomic and cultural transformations of this tumultuous era. We will explore a series of the period's key novels in three groups: 1) the Richardsonian "seduction" novels of W. H. Brown, Rowson, and Foster; 2) the Woldwinitic novels of C.B. Brown; and 3) the shift towards nationalism and historical romance forms after 1812 in Rush, Irving, and Cooper. The course will look at each novel as a literary work in its own right and as it engages the period's debates concerning revolution, commerce and empire, expansionism, sex-gender and race, sympathy and sensibility, the changing status of the novel, and the transition from 18th century republicanism to 19th century liberal democracy. Readings: Davidson, *Revolution and the Word*;

W.H. Brown, *The Power of Sympathy*; Rowson, *Charlotte Temple*; Foster, *The Coquette*; C.B. Brown, *Wieland*, *Edgar Huntly*, and *Arthur Mervyn*; Rush, *Kelroy*; Irving, *The Sketch-Book*; Cooper, *The Spy*. This course fulfills the ENG 320 or equivalent requirement for the English major and counts toward the 500 and above requirement.

ENGL 570 Studies in American Literature: Modern American Novelists/Short Fiction Writers. Instr. Sharistanian. An opportunity to study five major, and one less well-known, early 20th-century (not contemporary) American novelists who are also fine writers of short fiction; therefore, to become introduced to these authors in somewhat greater depth than is possible in a course in which reading is limited to one text by each author; to make comparisons between full-length and shorter modes in a given writer's work and to compare fictionists with one another; to see what kinds of changes both long and short forms are undergoing during a period of rapid literary and historical change; to follow a number of historical, social, psychological, and philosophical themes across a spectrum of modern texts; to examine ways in which these modern writers are and are not "modernist." The writers: Edith Wharton, William Faulkner, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, Tess Slesinger. One collection of short fiction by each. The novels will probably be (in the authorial order given above), *The Age of Innocence*, *The Sound and The Fury*, *The Professor's House*, *A Farewell to Arms*, *The Last Tycoon*, *The Unpossessed*. Written work: Probably three papers and two exams. Mandatory attendance and class participation. For further information email: sharista@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major and counts toward the 500 and above requirement.

ENGL 574 African American Literature: Langston Hughes and Sterling A. Brown. Instr. Tidwell. While Alice Walker, Toni Morrison, Amiri Baraka, among many others, have captured the interest and imagination of today's readers, few people know that these excellent writers are actually the aesthetic legatees of two important predecessors: Langston Hughes and Sterling A. Brown. Both Hughes and Brown excelled in the New Negro or "Harlem" Renaissance of the 1920s and 1930s. Together, they demonstrated the importance of "folk" or vernacular literature in establishing the tradition of African American literature and culture, a significance that continues to inform the work of current writers. The shaping influence of Hughes and Brown is felt in the fiction, poetry, drama, and nonfiction that emerged from that era. Their achievement was no small accomplishment since, during those years, America was wedded to a literary and social history of racial misrepresentation and stereotypes in depicting black people. To combat the persistence of these pervasive practices, Hughes and Brown astutely countered with work featuring "authentic" African Americans, which they located in the lives, language, and lore of black folks. Even though Hughes looked to the urban North and Brown to the rural South, they both presented compelling African American

images, self-identifications, and forms of art. This course examines, using current modes of analyses, the significance of Hughes and Brown and proposes a legacy they bequeathed to present-day creative writers. Provisionally, it can be said that students will be expected to write two exams and two short (6-8 page) papers. For a more complete description, please request details from Professor Tidwell at tidwelje@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major and counts toward the 500 and above requirement.

ENGL 575 Literature of the American South. Instr. Fowler. This course 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 heavily emphasize writing. The objective of our discussions will be to examine issues of race, gender, class, and ethnicity 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), several 2-page reading response papers, 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 and counts toward the 500 and above requirement.

ENGL 579 Poetry Since 1945. Instr. Harrington. Given that my own specialty is US poetry, we'll spend most of our time on poets from that place – enough god knows for a lifetime – though we will also dip into Irish, Canadian, Indian, and Nigerian poets. 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 had 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 the younger poets who have drawn from all of these (and earlier) tendencies, right down to the 21st c. practitioners of “Flarf.” Ideal for aspiring poets, poetry readers, and cultural historians alike. The course will require weekly short-answer quizzes, a presentation to the class, a book review, and a close-reading term paper. Attendance is mandatory and participation is highly recommended. This course fulfills the English 322 or equivalent requirement for the English major and counts toward the 500 and above requirement.

ENGL 590 Studies in: Literature and Religion. Instr. Atkins. This course, which I am offering for the first time, studies the relation of literature and Christianity by focusing on (literary) texts that themselves treat religion directly and importantly. The texts chosen fit, variously, into a tradition of

layman's faiths, post-Reformation texts that question exclusivism and ponder authentic catholicity: Dryden's *Religio Laici*, Pope's *An Essay on Man*, Keats's “The Eve of St. Agnes,” George Eliot's *Adam Bede*, Joyce's *A Portrait of the Artist as a Young Man*, T.S. Eliot's *Four Quartets*, among others. Some of our readings of these texts and of others will come from library copies. There will likely be oral presentations as well as a written test or two and at least two papers, the last of which will be “workshopped” (with students paying costs of photocopying). Purchasable texts include *Adam Bede*, *A Portrait of the Artist as a Young Man*, Eliot's *Collected Poems*, William Bronk's *Selected Poems*, Lucy Beckett's *In the Light of Christ*, and *Religion and Literature* (ed. R. Detweiler et al.). This course fulfills the English 314 or equivalent requirement for the English major and counts toward the 500 and above requirement.

ENGL 590 Studies In: Life Writing Narratives for U.S. and Beyond. Instr. Graham. This course will consider a variety of life writing literary works from the US and beyond. These “life stories” may include novels, dramatic and performance-based works, and, of course, autobiographies, works that narrate an individual's experience by assigning significance to past events that form the pattern of the story. Often these stories make private experiences public; the writer intends them to be seen as representative. In a poll taken of people who read books, 75% said they prefer autobiography above all other genres. Why life writing has become the dominant form of writing in our global society is, therefore, one of the questions that guides our study. Because there are so many forms of life writing—memoir, coming-of-age narrative, confession, reminiscence, ethnography, travel book, documentary—and because poetry, drama, music, film and the visual arts can all be autobiographical, we will only be able to scratch the surface with representative texts, both written and visual.

Our method will be to read/view works comparatively. We will examine their structure, style, and meaning as well as the particular kind of cultural work they do. We will consider classic texts from the western tradition, immigrant narratives, survivor narratives, as well as postcolonial and transnational narratives. These include Benjamin Franklin's *Autobiography*, Richard Rodriguez's *Hunger for Memory*, Sister Souljah's, *Coldest Winter Ever*; Mende Nazer's *Slave* (Sudan), *I, Rigoberto Menchu* (Guatemala) and Latifa's *My Forbidden Face* (Afghanistan). We will examine at least two films, including Gordon Parks' *Learning Tree* and Dorothy Alison's *Bastard out of Carolina*. Requirements include: 3-page response papers, a midterm, a presentation, and a final project, which can take one of several forms. Classes will usually begin with a brief lecture and involve a great deal of dialogue, debate, and discussion. Early in the semester, each class member will select a special assignment project in life writing. The individual presentation and final project will be based on this. A set of background readings will accompany the course. These will be made available on Blackboard in advance. Because classes meet only once weekly, you must be sure to keep up with the

readings. To help you stay on task, regular reading checks (pop quizzes) will be given. If you are concerned about your close reading, analytical and writing skills, this course may help you advance in these areas. Edwards Campus.

ENGL 590 Studies in: World English(es). Instr. Grund.

Over the past several decades, English has grown to be THE language of global communication. This does not mean, however, that English is a uniform language that is used the same way in all places, in all contexts. In fact, there is widespread variation. In this course, we will explore geographical variation among different “Englishes” around the globe, covering a variety of countries in Africa, Asia, Australia, Europe, and North America. We will begin with a historical survey, looking at the origins of English as a mix of Germanic dialects and its subsequent growth. We will then map the characteristics of the varieties and examine the status of and attitudes towards English in the different 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, some quizzes, assignments in and out of class, and a final paper. Required texts: Crystal, David. 2003. *English as a Global Language*. 2nd ed. Cambridge: Cambridge University Press; McArthur, Tom. 2003. *The Oxford Guide to World English*. Oxford: Oxford University Press.