

## Summer 2007 Courses

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

**ENGL 312 Major British Writers to 1800. Instr. Balke.** In this course we will explore the work of several major authors from the Middle Ages through the 18th century. Among others, our list will contain the Beowulf poet, Chaucer, Spenser, Milton, and Swift. In addition to exploring why these specific authors have traditionally been considered so important, our focus will be on thematic analysis as well as literary and linguistic conventions. Because the success of the course will depend on student involvement in class discussion, regular participation will be expected. Assignments: Regular reading quizzes, a midterm and final exam, and two major papers. Required texts: *The Norton Anthology of English Literature*, 8th ed. (Vols. 1A, 1B, and 1C). M.H. Abrams, ed. and Chaucer's *Canterbury Tales*, N. Coghill, ed. and trans. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Neill.** In this course, we will read British literature from the Romantic, Victorian, and Modern periods (with a "postcolonial" endnote). We will think about the material we read in contemporary historical, philosophical, and political contexts, while also practicing critical and analytic skills in our study of individual works. The movements and issues we will discuss will include the cultural effects of industrial revolution, relationships between faith and science, the changing dynamics of gender, race and class, and the growth of the British Empire. TEXTS: *Norton Anthology of English Literature*, 8th ed., vols. D, E, and F ("The Romantic Period"; "The Victorian Age"; "The Twentieth Century and After"); Charlotte Bronte, *Jane Eyre*. REQUIREMENTS: two papers, a midterm, and a final, comprehensive exam. 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 (50%), a Mid-term (15%), and comprehensive Final (20%). 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.); Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 316 Major American Authors. Instr. Sharistanian.** This course is designed for students who want to earn the same credit that they would in a 15-week fall or spring course in four short, intense summer-session weeks, **and are prepared to do the work that that entails**. The class will meet Mondays through Thursdays, 1:00-4:00 p.m., beginning July 5 and continuing to the end of the month. Reading assignments for 5 July will be emailed to enrolled students early in the summer session.

We will be reading poetry and **short** novels by four major modern American writers who functioned in a period of great historical and literary change. The reading will be do-able as well as interesting, but there will be no time for procrastination, goofing off, skipping class or attending only part of a class, etc. Attendance will be **mandatory**. There will be some written work on each author, including **regular** reading quizzes and in-class essays covering two authors at approximately two-week intervals. Grading will be based on a combination of class **participation** (not simply attendance) and **written work**. This will be a great class for students who commit to the reading and who want to gather with a group of like-minded individuals to engage in some good discussion. There will be some use of videos.

We will do two major poets and two major fiction writers. The poets are Robert Frost (*Selected Poems*) and Harlem Renaissance leader (and Lawrence native) Langston Hughes (*The Selected Poems*). The two fiction writers are Kate Chopin and Willa Cather, and we will focus on two major short novels that revolve around female protagonists in a period of historical change: Chopin's *The Awakening* (1899) and Cather's *A Lost Lady* (1923). If you have questions about this course, please email me at [sharista@ku.edu](mailto:sharista@ku.edu). This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Fitzgerald.** This course will be an intensive survey of American literature from beginnings to 1865, with emphasis on the period 1820 to 1865. We will pay particular attention to the political, historical, and cultural contexts of the literature, including early writing by women, early colonists, African-Americans and American Indians. Required text: *Bedford Anthology of American Literature, Vol. I*. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. McLendon.** This course will introduce you to American literature, 1865 to present. We will consider short stories, poetry, drama, and short novels. We will look at how American Literature has evolved from the Civil War to the present, how realism shifted into modernism and beyond, and how styles of literature altered with literary experiment. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Sommers.** This course will take a unique approach to studying the development of American literature from 1865 to the present. While we will study the canonical writers, genres and movements that arrive during this time period, examining themes relevant to each specific cultural context, we will also question that canon by introducing divergent texts into the critical mix. The latest incarnation of *The Norton Anthology of American Literature* will serve as our canon, and we will supplement that honored tome with the following list of celebrated (for a variety or reasons) authors and their works: *Cell*, Stephen King; *Timequake*, Kurt Vonnegut; *Cities of the Red Night*, William Burroughs; *Portnoy's Complaint* and *The Breast*, Phillip Roth; *The Bell Jar*, Sylvia Plath; *The Haunting of Hill House*, Shirley Jackson; *Sanctuary*, William Faulkner

Students will note that this secondary list privileges the later half of the twentieth-century as it appears that, the closer we come to the contemporary period, the more difficult it becomes to classify the literary. Students will be required to write two papers over the summer session (one longer than the shorter one), participate in vigorous and healthy discussions, deliver clever presentations on individual authors and take frequent, yet unannounced, reading quizzes all while reveling in the majesty of some really great books, narratives, poetry and drama. Though it is not required, fun is generally encouraged. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 332 Shakespeare. Instr. Bovaird-Abbo.** William Shakespeare was creating his dramas in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries—so why do we continue to study his works in the 21<sup>st</sup> century? Even in popular culture, we can't escape the Bard's influence—films such as *She's the Man* (a remake of *Twelfth Night*) and *V for Vendetta* (whose villain verbosely vomits forth verses from various plays) attest to our continuing fascination. At the same time, Shakespeare's texts appear foreign to us—in part due to cultural and linguistic changes. What I hope we will achieve, therefore, is to gain an understanding of Shakespeare's writings on several levels—to be aware of some of the historical contexts in which the plays were written and experienced, and to grasp why Shakespeare remains so popular today. I'd also like for us to appreciate the beauty of Shakespeare's language, and the complex structures of his plays.

In order to achieve these goals, we will read eight plays, emphasizing close readings. In addition, we will pay attention to genre conventions, as well as intertextuality and historical contexts. Class sessions will consist of lecture, discussion, presentations, group work, and performance. 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. There will be 2 major essay assignments in addition to a mid-term examination and a comprehensive final examination. Texts: *Complete Pelican Shakespeare* (new edition). This course fulfills the Shakespeare requirement for the English major.

**ENGL 332. Shakespeare. Instr. Scott.** Study of eight plays in a combined video/reading format that calls attention to performance. Usually you will read one play a week and see another in class on video, then write a 500-word paper on an assigned topic of comparison due at the start of the next week's classes; adjustments are made for the first and last weeks. Week 1: *Henry IV, Part 1* (see, and read at least parts), *Much Ado about Nothing* (see), paper due next week. Week 2: *The Merchant of Venice* (read), *The Tempest* (see), paper due next week. Week 3: *Hamlet* (read), *Othello* (see), paper due next week. Week 4: *King Lear* (read), *As You Like It* (see), paper in last hour of class.

Obviously you have to be in class all the time, keep up on your reading (after the first week, the whole play by the beginning of each new week, along with the paper on last week's pair of plays), raise any questions you have, and be involved in discussion. I'll give you a synopsis of scenes for plays you are to see, and give you the paper topics before you see the videos. You have the texts of those plays too if you want to check something as you write (you have a choice for the course of the *Complete Works*, ed. Bevington, or of a set of paperbacks that will give you the same edition of these eight plays plus some others). This course fulfills the Shakespeare requirement for the English major.

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

**ENGL 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 362. Foundations of Technical Writing. Instr. Williams.** This course introduces students to technical communication. Good technical writing combines technical precision with professional flexibility. With this goal in mind, students will complete multiple writing assignments from a number of standard technical formats (instruction manuals, reports, specification documents, basic websites) while considering audience needs and content accuracy. **Required Text:** Markel, *Technical Communication*, 7<sup>th</sup> ed. **Prerequisite:** English Composition (ENGL 101 and 102) or a completed undergraduate degree.

**ENGL 466 Literature for Children. Instr. Harries.** In this class we will examine some major trends in children's literature in order to explore the ways in which children have been perceived as an audience. This will involve exploring the historical development of this literary tradition, as well as the functions it serves, and has served, in the area of childhood education and development. We will examine the conventions of the major sub-genres, including picture books, poetry, fantasy, realism and everything in between. The class will also address the question of how we as adult readers approach these texts, especially if we have had previous exposure to them earlier in life. We will read works by some of the important fantasy writers such as Tolkien and Lewis, the realism of Judy Blume, and some of the more recent work done by authors like Ian McEwan, Neil Gaiman and J.K. Rowling, as well as many others.

By the end of the semester, students should have an understanding of the. Course work will include two major papers, a final exam and a variety of smaller presentations and assignments.

**ENGL 506 Institute for the Study of Science Fiction. Instr. Gunn.** The just published *Anatomy of Wonder* (fifth edition, 2005) comments: “The University of Kansas continues its role as the leader in science fiction education. I can do no greater service to teachers than to repeat the advice that I gave in *Anatomy of Wonder 4*: you should attend one of the Intensive English Institutes on the Teaching of Science Fiction offered at the University of Kansas each summer.”—Dennis M. Kratz

Teachers have come from all parts of the world and the U.S. to attend the SF Institute. Currently enrolled students can take the course (English 506 or 790, 3 hours academic credit) for far less trouble and expense. A semester’s work is covered in two-weeks by meeting from 1-4 p.m. for twelve days straight (including Saturday and Sunday), July 9-20, in 102 Nunemaker Hall . The instructor is the well-known SF author and teacher, KU’s James Gunn, assisted by Chris McKitterick, and the texts are the first four volumes of his six-volume historical anthology, *The Road to Science Fiction* (the SF novel is the subject in even-numbered years). The class discusses how SF got to be what it is by comparing stories and their place in the evolution of SF, from the earliest prototypical examples to the 1980s. Attendance at the July 6-7 Campbell Conference is usually part of the course, but this year the Conference is meeting in Kansas City in conjunction with the Heinlein Centennial and the Science Fiction Research Association meeting. A description of the Conference and the Institute can be found on the Center for the Study of Science Fiction website [www.ku.edu/~sfcenter](http://www.ku.edu/~sfcenter). Permission, and the details of the class, must be obtained from Professor Gunn (3085 Wescoe) at least a month before the first session, so that reading can be completed before the class begins.

**ENGL 551 Fiction Writing II. Instr. Lorenz.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Students interested in taking the course should submit samples of their work to me in advance of enrollment. After a brief review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of short fiction from a contemporary anthology will supplement workshop discussions. Each student will write three short stories (or their equivalent) and one revision. Text: Burroway, *Writing Fiction*, sixth edition.

**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 590. Studies in: Reading & Writing the Essay. Instr. Atkins.** This course will be divided almost equally between learning how to read essays and learning how to write them. Since I mean something specific by the overused and abused term “essay,” we will spend some time trying to figure out what this protean and “glorious” form is and is all about. We shall read to learn, to enjoy, and to write as response to our learning and enjoying. The form is both personal and artful and requires that you use “I” and structure not along thesis-driven lines. It should be a pleasant and productive way to spend the summer. I anticipate that students will write three essays, one of which may be about essays or reading, all of them to be workshopped. Students must bear the costs of photocopying. This course should satisfy requirements in both literature and creative writing. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; *Essays*, by E.B. White; and Atkins, *Tracing the Essay*.

**ENGL 790 Institute for the Study of Science Fiction. Instr. Gunn.** The just published *Anatomy of Wonder* (fifth edition, 2005) comments: “The University of Kansas continues its role as the leader in science fiction education. I can do no greater service to teachers than to repeat the advice that I gave in *Anatomy of Wonder 4*: you should attend one of the Intensive English Institutes on the Teaching of Science Fiction offered at the University of Kansas each summer.”—Dennis M. Kratz

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**ENGL 790: Multicultural Literary Institute: Twisted Time in the Novels of Toni Morrison, Louise Erdrich, and Leslie Marmon Silko. Instr. Wyatt.** The class will explore the nonlinear temporality and narrative structure of Toni Morrison’s, Louise

Erdrich's, and Leslie Marmon Silko's novels. As a result of individual and/or collective trauma, the temporality of characters in Morrison's novels is often distorted, and her narrative structures reflect this. The narrative structures of the two Native American novels, by Louise Erdrich and Leslie Marmon Silko, are organized both by the cyclical temporality proper to Native American culture and by the principle of intersecting stories from Native American oral tradition. Students will be asked to give one oral report applying a theoretical article on time to one of the assigned novels. Novels assigned will be Toni Morrison's *Sula*, *Beloved*, and *Love*, Louise Erdrich's *The Painted Drum*, and Leslie Marmon Silko's *Ceremony*. Since the course will be compressed into such a short time, students are advised to read the novels before the first day of class. The Multicultural Literary Institute will run from June 4 through June 15.

**ENGL 980 Holmes Seminar: Medieval Sexuality, From Normal to Queer. Instr. Lochrie.** Sexualities of the past were not identical to modern identity categories. Medieval scholars have worked to distinguish modern homosexuality from medieval same-sex desire and sodomy. One category that seems to have remained intact is heterosexuality, especially as it becomes the point of departure for the queer. In this course, we will examine some of the resistance of the past to modern sexual identity categories—including heterosexuality and heteronormativity—and consider what constitutes the queer without heterosexual norms. Beginning with a reading of Michel Foucault's first volume of the *History of Sexuality*, we will consider the ways in which medieval scholars have taken up the enterprise of mapping medieval sexualities in literary texts as well as cultural discourses. This means re-evaluating the categories we use to understand past sexualities, including heterosexuality, homosexuality, same-sex desire, and normal and abnormal. Among the scholars we will read are Carolyn Dinshaw, Bill Burgwinkle, Glenn Burger, James A. Schultz, Susan Schibanoff, Karma Lochrie, and others. In conjunction with our survey of the fields of queer and sexuality scholarship, we will read selections from Chaucer's *Canterbury Tales* and the *Parliament of Fowles*, Alan of Lille's *Plaint of Nature*, *The Book of Margery Kempe*, *The Lais of Marie de France* and selections from Jeun de Meun's *Romance of the Rose* (in translation). Whether we are contemplating the sexuality of courtly love as "aristophilia," rather than heterosexuality, per se, or considering what happens to the queer when it is no longer defined in terms of the normative or heterosexual, the goal of our study will be to think outside the modern sexual categories, use the medieval to interrogate the contemporary, and of course, most importantly, to transform the ways we read medieval texts. Chaucer and Kempe will be in Middle English with translations available, and the rest will be in translation. A research paper is required for the end of the course. The Holmes Seminar will run from June 18 through June 29.