

Summer 2008 Courses 300-999 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 312 Major British Writers to 1800. Instr. Knutson. This course explores the literature of British writers from the Middle Ages to the 1800. We will analyze texts such as *Beowulf*, Chaucer's *The Canterbury Tales*, *The Second Shepherds' Play*, Spenser's *The Faerie Queene*, Marlowe's *Doctor Faustus*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. Our consideration of historical and cultural contexts will aid our understanding of genres and literary techniques. Assignments include a mid-term and final exam, papers, and reading quizzes. Attendance and participation also are required, as discussion and collaborative analysis contribute to the success of the course. Required texts: *The Norton Anthology of English Literature*, 8th ed. (Vols. 1A, 1B, and 1C). M.H. Abrams, ed. This course fulfills the English 312 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 Tuesdays through Fridays, 1:00-4:00 p.m., beginning June 3 and continuing to June 27. 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, 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 a time at 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 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 (*The Road Not Taken: A Selection of Robert Frost's 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). Prior fulfillment of Freshman-Sophomore English required. If you have questions about this course, please email me at 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. Williams. We will survey American literature from 1865 to the present, giving special consideration to the shifting definition of "American" during approximately 150 years when new technologies and new ideologies rapidly transformed the international landscape. To do this, we'll cover a broad range of readings from American authors from many backgrounds. We'll also study how literature connects to the larger culture, including music, film, and the visual arts. The course relies on class discussion, so be ready to read a sizeable amount of material in a shortened, summer time frame. Assignments will include a midterm, final, a longer written project, and a short, in-class presentation. Primary Texts: *The Bedford Anthology of American Literature (Volume 2: 1865 to Present)*; Hemingway, *The Sun Also Rises*; Finney, *Invasion of the Body Snatchers*; Morrison, *Jazz*. Edwards Campus.

ENGL 332 Shakespeare, Instr. Sutliff-Benusis. In this class, we will examine Shakespeare's plays as both texts and performances. Through exploring a range of his plays (about twelve) from various genres and points of his career, we will look at the cultural icon and playwright and his impact on both Early Modern England and twenty-first century America. We will focus on close readings of texts and film, honing critical thinking skills and analysis through class discussions and written assignments. Class discussion is essential to this class. We will also be writing frequent quizzes, two major papers, and a final exam. Presentations and smaller assignments will also be required for the class. Our major text will be the *Complete Pelican Shakespeare*. This course fulfills the Shakespeare requirement for English majors.

ENGL 351. Fiction Writing I. Instr. Wedge. This is the first fiction writing course in the creative writing major sequence. The emphasis in the course will be on mainstream contemporary fiction rather than on genre stories such as science fiction or romance. Students will produce 3 stories over the course of the semester and revise them for a semester portfolio. Readings will contribute to our discussion of the craft of fiction. We will conduct several workshops on student stories. Required coursework consists of

Portfolio of 2-3 stories written and revised during semester (50%); Homework: story drafts, quizzes, exercises, etc. (30%); Class participation (20%). **Texts:** R.V. Cassill & Joyce Carol Oates, eds., *The Norton Anthology of Contemporary Fiction* (2nd edition).

ENGL 362 Foundations of Technical Writing. Instr. Bell. This course will introduce students to the elements of technical communication, including evaluation, organization, writing, revising, and development of technical documents. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. The course will develop specific technical writing skills able to be utilized in various fields and professional situations, to be developed in class both within groups and independent work. Prerequisite: English Composition (English 101 and 102) or equivalent. This course does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Glover. This course will introduce students to the elements of technical communication, including evaluation, organization, writing, revising, and development of technical documents. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. The course will develop specific technical writing skills that will be utilized in various fields and professional situations, which will be developed in class both within groups and through independent work. Students will review and practice the essential tech-writing elements, while gaining valuable experience through research, real-life technical-writing exercises, peer review, and class presentations.

This course will focus on three primary areas:

1. Elements of technical writing. The pieces that build a technical document.
2. Forms of technical writing. How to design and write various final products, such as lab reports, specification documents, and user manuals. You will be assigned to write several such documents during this course.
3. Advanced projects. Putting everything together to create and manage complex documentation projects.

Prerequisite: English composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562, 563, and 564. This course does not fulfill the Creative Writing requirement for the Creative Writing concentration.

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 conventions and development of children's literature and should be able to demonstrate that understanding through critical writing. Course work will include two major papers, a final exam and a variety of smaller presentations and assignments.

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 506 Institute for the Study of Science Fiction. Instr. Gunn. English 506 and 790 "Science Fiction," which also is called the Intensive English Institute on the Teaching of Science Fiction, focuses on the novel this year. The required reading list consists of 25 novels, so students should start reading early. This year five more contemporary novels (starred below) replace five older novels. The class will meet, for informal discussions of the texts and their context, for twelve days straight, July 14-25, including Saturday and Sunday, from 1-4 p.m. in 102 Nunemaker Hall. Students have come from as far away as Denmark, the Netherlands, Argentina, Japan, China, and New Zealand to take the course. Further information is available on the Center for the Study of Science Fiction website <www.ku.edu/~sfcenter>.

Reading List: Isaac Asimov, *The Caves of Steel*; Iain M. Banks, *Consider Phlebas*; Greg Bear, *Darwin's Radio* Gregory Benford, *Timescape* Alfred Bester, *The Demolished Man*; John Brunner, *Stand on Zanzibar*; Octavia Butler, *Dawn*, book one of the Xenogenesis trilogy; Arthur C. Clarke, *Childhood's End*; Hal Clement, *Mission of Gravity*; Philip K. Dick, *The Man in the High Castle*; William Gibson, *Neuromancer*; James Gunn, *The Listeners*; Robert A. Heinlein, *The Puppet Masters*; Frank Herbert, *Dune*; Ursula Le Guin, *The Left Hand of Darkness*; China Mieville, *Perdido Street Station*; Frederik Pohl, *Gateway*; Robert Silverberg, *Dying Inside*; Charles Stross, *Accelerando*; Theodore Sturgeon, *More Than Human*; Jack Vance, *The Languages of Pao*; Kurt Vonnegut, *The Sirens of Titan*; A. E. van Vogt, *The World of Null-A*; H. G. Wells, *The Time Machine*, *The War of the Worlds*.

The reading for the course should be completed before the course begins. There are no exams. The grade (if taking the class for credit) is based on attendance and a paper due two weeks after the course ends. This paper may be one of the following:

An ambitious essay about a few books by one author, novels by varied authors discussing a single theme, or several short stories (recommended for SF scholars); A lesson plan for an SF course (recommended for educators); An original science-fiction short story (recommended for aspiring authors).

Permission to enroll must be obtained from James Gunn or Chris McKitterick well before the course begins so you have time to read the course materials before discussions begin. We will also have available the discussion order for the readings.

ENGL 562 Advanced Technical Writing I. Instr. McKitterick. This course challenges students based on what they learned in Foundations of Technical Writing and provides an experiential documentation experience. To write good technical documents, writers need to understand how to use and create source information. In this course, students research topics, interview sources, analyze their audience using proven research methods, and use the scientific method in creating and revising technical materials while improving essential writing and revising skills. Students work with editors from the Advanced Technical Editing course during the semester. **Prerequisite:** Foundations of Technical Writing (English 362). Edwards Campus.

ENGL 790 Institute for the Study of Science Fiction. Instr. Gunn. See description for ENGL 506, above.

ENGL 980 Holmes Institute Seminar in American Literature: Feminist Approaches to 20th-Century Women's Literature. Instr. Gubar. This two-week graduate seminar focuses on contemporary feminist theoretical and critical approaches to twentieth-century literature by women. Our two textbooks are therefore the second volume of *The Norton Anthology of Literature by Women* (NALW, 3rd edition) and *The Norton Reader of Feminist Literary Theory and Criticism* (FLTC). To organize our conversations, we will focus on Gender and Sexuality Studies, Gender and Critical Race Studies, Gender and Nation, Gender and Trauma Studies. Students will be asked to sign up for a one-page position paper to be distributed and presented to the class: this paper can relate some aspect of the theory to the literature or raise questions directly about either the theory or the literature. You may want to read the one novel, Nella Larsen's *Quicksand*, and the one play, Margaret Edson's *Wit*, before the course begins. A few supplementary articles will be posted on e-reserve. Final papers will be sent to the instructor electronically at a date to be specified