

Summer 2009 Courses 300-999 Please consult the **Timetable for class times and locations**

ENGL 314 Major British Writers after 1800. Instr. McCarthy. Edwards Campus. A survey of the major authors, texts, and literary trends of the Romantic, Victorian and Modern periods. We will pay close attention to the development of literary form in the context of the social trends, historical events, and cultural politics that have come to define each period. We will engage in the close reading of literary texts, developing ways to read, describe and work with varieties of poetry as well as fiction. There will be regular quizzes on assigned readings, regular short assignments, mid-term and final examinations, and 2 major essays. **TEXTS:** *Norton Anthology of English Literature* (8th Edition), volumes 2D, 2E and 2F (The Romantic Period"; "The Victorian Age"; "The Twentieth Century and After"); William Godwin, *Caleb Williams*; Bram Stoker, *Dracula*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Instr. Wedge. This course 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.); Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 316 Major American Authors: Frost, Hughes, Chopin, and Cather. Instr. Sharistianian. 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 9 and continuing to June 30. No adds will be allowed after the first day of class.

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 two three-hour in-class essays, each 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 (*The Road Not Taken: A Selection of Robert Frost's Poems*, ed. Untermeyer) 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 short novels that revolve around female protagonists in a period of historical change: Chopin's *The Awakening* (1899) plus a selection of her short fiction (all in one text, Pamela Knights, ed., *The Awakening and Other Stories*) and *A Lost Lady* (1923) by Willa Cather. If you have questions about this course, please email me at sharista@ku.edu. Please note that ENGL 316 no longer fulfills the HL requirement. This course fulfills the English 322 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 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 next week's classes; adjustments are made for the first and last weeks. Week 1: *A Midsummer Night's Dream* (see, and read at least parts), *Henry IV, Part 1* (see), paper due next week. Week 2: *Othello* (read), *Much Ado about Nothing* (see), paper due next week. Week 3: *King Lear* (read), *The Winter's Tale* (see), paper due next week. Week 4: *Hamlet* (read), *Troilus and Cressida* (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. Brister. This course, for beginning writers, will explore the art and craft of short story writing. To this end, we will read a variety of published stories to better understand the conventions that inform literary short fiction, we will use the workshop method to gain and give insight into what makes good fiction, and we will work under the assumption that anything we write can be improved through the revision process. While the production of quality short fiction is the primary goal of the course, we will also be concerned with the contemporary short story and its historical development, with writing critiques of stories submitted by class members, and with the definitions and expectations of "Literature" itself. What makes a story "work"? What are the basic expectations and conventions of

the short story genre? How do the elements of fiction (point of view, plot, setting, character, etc.) inform the writing process? When is a story ready to be submitted for publication? We will consider and discuss these kinds of questions as we read emerging and established writers of the short story.

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

ENGL 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. Williams. Edwards Campus. 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*, 7th ed. Prerequisite: English Composition (ENGL 101 and 102) or a completed undergraduate degree. 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 506 Institute for the Study of Science Fiction. Instr. Gunn. The *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). 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 Campbell Conference is part of the course. A description of the Conference and the Institute can be found on the CSSF website www.ku.edu/~sfcenter. Permission, and the details of the class, must be obtained from Professor Gunn (jgunn@ku.edu) 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. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: Charters, *The Story and Its Writer*, compact seventh edition.

ENGL 562 Advanced Technical Writing I. Instr. McKitterick. Edwards Campus. 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. Meets Monday through Thursday for first two weeks of class, then students work on writing projects through the rest of summer semester. **Prerequisite:** Foundations of Technical Writing (English 362).

ENGL 790 Institute for the Study of Science Fiction. Instr. Gunn. The *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 Institute for Rethinking Literature: Human Rights Autobiographical Writes. Instr. Sidonie Smith. Personal narratives have become one of the most potent vehicles for advancing political agendas within the United States and elsewhere around the world. These two domains, personal narration and politics, are commonly understood to operate on separate planes. In this course we will explore the ways these intersecting realms unfold and are enfolded in one another in ways both productive of and problematic for the achievement of political ends, sometimes political candidacy, sometimes social justice. We will be examining what happens when autobiographical narratives are produced, received, and circulated in the context of political activities: human rights campaigns, U.S. electoral politics, and grass-roots organizing. We will be asking how personal narratives emerge in local, national, and international contexts; how political discourse enables and constrains individual and collective subjectivities in narration; what genres of the autobiographical facilitate or impede political projects; how personal narratives circulate and take on new meanings in new contexts; and how and under what conditions they feed into, affect, and are affected by the reorganization of politics in post-cold war, postcolonial, and globalizing contexts. In other words, we'll ponder whose narratives find readers in what markets.

After a unit that considers theories of autobiographical acts, we will look at contemporary campaigns for human rights and interviews/narratives of women activists. In addition to the taped and transcribed interviews with activists in the Global Feminisms Project at the Institute for Research on Women and Gender at the University of Michigan, the reading list will include such human rights narratives as Antjie Krog's *Country*

of My Skull; Maria Rosa Henson's *Comfort Woman*; *Playing with Fire: Feminist Thought and Activism through Seven Lives in India* by the Sangtin Writers and Richa Nagar, among others. We will also explore the question of hoaxes and theorize how such narratives as Norma Khouri's *Forbidden Love* ply the tensions between truth and fabrication and prompt outrage and advocacy.

Requirements for the course will include in-class presentations and an extended essay.