

SUMMER 2013 COURSES

ENGL 203 Plains Literature. Instr. Thomas. Online. This course explores the varying cultures of the Great Plains of the United States. Early texts examine Native American culture in South Dakota, as well as the difficulties immigrants faced settling the land in the early 20th century. Later texts explore how the communities have developed and evolved on the prairie. As a class we will consider race, gender, class, and sexuality through a variety of texts that represent the Great Plains as they stretch from the Dakotas down to Kansas, and as far west as Colorado.

ENGL 312 Major British Writers to 1800. Inst. Martinez. TR 4:10p. Edwards Campus. This course surveys British literature from the medieval, early modern, Restoration, and Augustan periods. Readings will include selections from *Beowulf*; *Sir Gawain and the Green Knight*; Chaucer's *The Canterbury Tales*; Malory's *Le Morte D'Arthur*; Spenser's *The Faerie Queene*; Milton's *Paradise Lost*; Swift's *A Modest Proposal*, among other works. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain an understanding of how specific genres and foundational ideas evolved over time. Requirements: participation in class discussion, quizzes, short essays, final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 9th edition preferable [8th edition acceptable]. Package 1 (3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 1:00 MW. 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 (9th Ed); Shelley, *Frankenstein*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Tigchelaar. 9:10TR. This course examines the literature produced in America from its pre-Columbian beginnings through the Civil War. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. In addition, we will examine some of the anxieties of the age: what does it mean to be an American? How do these writers imagine their writing shaping the young country? How do writers of different classes, races, and genders address the social and cultural issues facing America during this formative era? The course is arranged chronologically and will include units on Explorations and Early Contact, Puritan Settlements, American Enlightenment, the Age of Reform, and American Transcendentalism, among others. Course grades will be based on two tests, writing responses, one short critical analysis paper, and two longer essays. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 1st ed., volume 1 (Bedford 2008). This

course fulfills the English 320 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Ortiz. 10:20 MWF. This course examines popular works of fiction, non-fiction, and poetry from the past five years. We will work to define what exactly is "recent popular literature" by investigating distinctions between "serious" literature and "popular" literature. Because contemporary literature often reflects a sense of our present society and selves, this course will venture through themes of race, class, and gender as we grapple with the works that have topped recent best-seller lists. We will consider the parameters of genres such as memoir and Young Adult literature with the intention of interrogating the state of reading cultures in the U.S. today. Required texts will include Kathryn Stockett's *The Help* and Suzanne Collins' *The Hunger Games*. Assignments will include several short response papers, two longer papers or examinations, and an oral presentation. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. West. 7:10p MW. Edwards Campus. This course examines a wide variety of popular literature from the past five years. From prize-winning novels to lesser known works, from serial mysteries to coming-of-age stories, our texts form a continuum of what has been popular with reading publics in recent years. Some continue trends in pop culture; others strike out to explore new ground. All concern themselves with questions of social and cultural significance. In addition to attending to literary critical methodologies and analyses, we will also consider questions of genre, the perceived divide between "serious" literature and "popular" literature, and the state of reading cultures in the U.S. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351/551 Fiction I/Fiction Writing II. Instr. Daldorph. 4:10 MW. 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 workshoping student-written fiction. 351 students will complete several writing assignments and TWO short stories, or the equivalent--perhaps two chapters of a longer work. 551 students will complete THREE stories or the equivalent, and additional writing exercises.

ENGL 352 Poetry Writing I. Instr. Buchen. 10:20 MWF. In this course, we will form a supportive community of working writers, writing poems throughout the semester. We will explore and practice poetic craft, form, voice, style, and figurative language, among others, as well as read contemporary poetry. We will workshop poems, responding to the poetry of our peers in conversation and in writing, and engage in thoughtful revision. In addition to completing a portfolio of poems, students should plan to actively participate, engage with craft and course texts, take risks and revise writing, and use a generous, engaged approach to the writing of others.

ENGL 355 Nonfiction Writing I. Instr. Krug. 11:30 TR. This course will introduce students to the craft and art of various types of nonfiction writing. From memoir to humor writing, students will learn the importance of the fine line between

fiction and nonfiction, creativity, honesty, and voice in nonfiction. Requirements include writing in more than one of the genre subtypes: the personal essay, the lyric essay, the memoir, humor writing, nature writing, travel writing, or nonfiction writing that defies traditional form (think John D'Agata's *The Lifespan of a Fact*). While we will read examples of all these types of writing from a wide variety of authors, we will spend much of our class time reading each other's work (students will be required to submit their work through Blackboard for class members to read). The course will be a workshop where students learn to talk about nonfiction, to respond better to what they read, and to better revise their own work. A willingness to write, offer and receive feedback, and complete a demanding reading load are musts for this course. A required text: *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*, eds. Lex Williford and Michael Martone, Touchstone 2007, and other selected readings. Prerequisite: Completion of English Composition (ENGL 101 and 102).

ENGL 362 Foundations of Technical Writing. Instr. Nish. 1:00 MWF. Technical communication skills are utilized in many career fields and professional situations. The technical writing process includes planning, organizing, developing, writing, and revision. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instruction manuals, technical reports, specification documents, and basic websites. Prerequisite: English Composition (ENGL 101 and 102) or a completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Summers. 7:10p TR. Edwards Campus. As technical communication skills are valuable in every career field and professional circumstance, this course attempts to equip students with the skills they will need to be successful in their careers. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instructions, memos, reports, and proposals. Prerequisite: English Composition (ENGL 101 and 102) or a completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 506 The Science Fiction Short Story. Instr. McKitterick. 1:00 SuMTWRF Sa. The *Anatomy of Wonder 5* 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 and scholars come from all parts of the world to attend the SF Institute. A semester's work is covered in two weeks by meeting from 1-4 pm for 12 days straight (including Saturday and Sunday). Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*. The class

discusses the works and their place in the evolution of SF, from the earliest prototypical examples to modern works. Students write reading responses, lead discussions, and write a final project demonstrating understanding of the material. Attendance at the preceding Campbell Conference is part of the course (basic membership is included). For details of the Conference and the Institute, see the Center for the Study of Science Fiction website: sfcenter.ku.edu **Prerequisite:** Instructor permission.

ENGL 757 Speculative Fiction Writing Workshop. Instr. McKitterick. 1:00 MTWRF. An intensive, two-week course in writing speculative fiction, including genres such as slipstream, magical realism, fantasy, horror, and science fiction. This year's special guest author-in-residence is Andy Duncan, who participates during Week Two. Attracts attendees from around the world, most of whom take the Workshop for professionalization rather than credit, so you will get the opportunity to work with new peers. Attendees workshop three stories and revise one during the first weekend. Membership is limited to applicants who submit, well in advance of enrollment, manuscripts showing special ability in the genres. May be repeated for credit. See the Center for the Study of Science Fiction website for full details: sfcenter.ku.edu/SFworkshop.htm **Prerequisite:** Instructor permission.

ENGL 790 Postmodern Politics and the Fiction of Multiculturalism. Instr. Reed. 1:00 MTWRF. This course will read some key works of late 20th and early 21st century US fiction by writers identified as "ethnic minorities" from the position of the dominant Anglo or white subject position. As we read these texts we will also be interrogating and putting into interactive play two key concepts in recent cultural theory and literary practice, "postmodern" and "multicultural." Each of these terms is as problematic as it is essential. The concepts of the *postmodern* and the *multicultural* have had a wide range of ideological articulations. We will be evaluating the usefulness and limits of key versions of these concepts as lenses for reading the fiction texts, but we will also be using the fiction texts to analyze and interrogate the concepts. Throughout this process we will be working through the fictive and theoretical texts to better grasp some cultural politics and pedagogical practices likely to bring about liberatory social change.

Requirements for the course will include in-class presentations/facilitations, and a seminar paper on a topic of the student's choosing. The course will focus on contemporary US literature, but comparative perspectives with other literary sites are welcome for seminar papers, as is work on US authors not read in the confines of the course.

Texts: Ishmael Reed, *Mumbo Jumbo*; Toni Morrison, *Jazz*; Toni Cade Bambara, *The Salt Eaters*; Maxine Hong Kingston, *Woman Warrior*; Art Spiegelman, *Maus, I & II*; Sherman Alexie, *Lone Ranger and Tonto Fistfight in Heaven*; Ana Castillo, *So Far From God*; Guillermo Gomez-Pena, *Temple of My Confessions*; Karen Tei Yamashita, *Tropic of Orange*. Secondary Readings: Course Reader (theory and criticism)

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