

## SUMMER 2011 ALL COURSES 300-999

**ENGL 312 Major British Writers to 1800. Instr. Behre. 9:10-10:10 MTWRF.** 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 of British literature, your regular attendance and full participation in and engagement with class discussions will be essential. Course work will include two major papers, reading quizzes and/or daily writing assignments, group projects, a midterm exam, and a final exam. We will use *The Norton Anthology of English Literature*, Eighth Edition, Volumes A-C (edited by Stephen Greenblatt). This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 312 Major British Writers to 1800. Instr. Martinez. 4:10-7:00p TR. Edwards Campus.** This course surveys British literature from the medieval and early modern 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 *Gulliver's Travels*, 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, a midterm and final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 8<sup>th</sup> edition. 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. 1:00-3:30 MW.** English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19<sup>th</sup> and 20<sup>th</sup> 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 (8<sup>th</sup> Ed); Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

**English 316: Major American Writers. Instr. West. 1:00 – 4:00 MTWR, June 6 to July 1.** In this course, we will focus on major writers of the late-twentieth and early-twenty-first centuries. We will do our best to gain some experience of writers working in and among, with and around a treasury of genres – poetry, long fiction, short fiction, drama, creative nonfiction. Many of these authors will be writing in and through contexts familial, communal, social – historical all – with which many, if not all, of us will be familiar. They will be contexts then from which we are not so far removed that they will be inaccessible to us but through the writings of strangers. In and through our lives and our living and our conversations with others who have themselves lived and still live, we will be able to conjure meanings in and through our creative understanding of the relationship between the forms arrayed (on the page) and the contexts that motivated that array. It will then be important for all of us to bring to the class and the works that we will encounter there our experiences of the world and the meaning that we have created in and through those experiences. That meaning both conventional and novel will be that which we use together to create the meaning of what we will encounter. We will read in chronological sequence, and as we do so, will pay some attention to the characteristics of the “postmodern,” which has come to be the (highly contentious) term used to identify the period and many of the authors with which we will be concerned. There will be regular in-class writings, and four essays of various types. There will be a significant amount of reading, likely including McCarthy's *Blood Meridian*, DeLillo's *Falling Man*, Morrison's *Beloved*, Armantrout's *Versed*, Dillard's *For the Time Being*, Barthelme's *60 Stories*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Tigchelaar. 9:00 MWF.** This course examines the literature produced in America from 1865 through the present, a daunting task that encompasses shifts in political, social, cultural, religious, economic, and scientific realities. Therefore, our readings of fiction, drama, poetry, and criticism will explore American identities and the way those identities are expressed, critiqued, and informed by writing. We will examine the texts not only in their own terms but also in their complex relationships with other texts and their negotiations with America's cultural and historical contexts. We will frame our discussion of American literature in terms of literary movements (such as realism, naturalism, Harlem Renaissance, modernism and postmodernism) and critical approaches (such as race, gender and Marxist criticisms). We will examine not only traditional, canonical works and authors, but also texts that challenge some of our presupposed ideas about American writing and broaden our idea of American voices. Grading will be based on tests, response papers, and formal paper assignments. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 325 Recent Popular Literature. Instr. Brox. 4:10p TR. Edwards Campus.** In this course we will examine selected works of fiction, non-fiction, and poetry from 2005 to the present. We will work to define what exactly is “recent popular literature” by investigating such matters as classification by genre and distinctions between “serious” literature and “popular” literature. Because contemporary literature often reflects a sense of our present society and selves, this course will focus on a major theme and conflict within recent literature: the environment. We will read texts like Cormac McCarthy's *The Road*, Amitav Ghosh's *The Hungry Tide*, Indra Sinha's *Animal's People*, and Brian K. Vaughan's graphic novel *The Pride of Baghdad*. 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. Fitzgerald. 9:10-11:40 TR.** What do a missing woman in India, zombies, the siege of Leningrad, a young boy with Asperger's Syndrome, an old man on his deathbed, a young woman working as a nanny, and cells extracted from a woman dying of cancer have in common? They comprise the basic descriptions of the texts on our reading list for this summer's course on popular literature published within the last five years. These texts also form a continuum of high to low culture, from “serious” literature to serial mysteries, from non-fiction to the graphic novel. They also raise interesting questions about the state of reading in the U.S., and the gap between what is taught in college literature courses and what tops the *New York Times* bestseller lists. These are just a few of the issues we will consider as we make our way through the course. Requirements: Students can expect two short papers, pop quizzes, a midterm and a final, and a small group presentation. Texts: Benioff, *City of Thieves*; Hall, *The Case of the Missing Servant*; Harding, *Tinkers*; Kirkman, *The Walking Dead*; Moore, *A Gate at the Stairs*; Picoult, *House Rules: A Novel*; Skloot, *The Immortal Life of Henrietta Lacks*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 351 Fiction Writing I. Instr. Cartwright. 1:00-2:40 MWF.** In this introductory course to the art of writing fiction you'll divide your time between discussing and writing responses to the published stories collected in *The Ecco Anthology of Contemporary American Short Fiction* (ISBN: 0061661589), completing editing exercises in *Self-editing for Fiction Writers* (ISBN: 0060545690) and writing your own stories, which we'll discuss after the first few weeks of class in a workshop setting. We'll focus on fundamental story elements such as point of view, structure, voice, character, setting and detail in all of our various class activities. You'll be expected to provide commentary on your peers' creative work, both in writing and in the workshop sessions, and will receive individual feedback on your own work, in turn. You'll be expected to complete two short stories (or the equivalent) by the end of the course. In addition to purchasing the required texts, you should also budget for printing or making copies of your typed stories, which you will be required to distribute to the other members of the class, and to the instructor.

**ENGL 351 Fiction Writing I. Instr. Daldorph. 4:10-7:00 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 workshopping student-written fiction. Students will be expected to complete several exercises and two short stories, or the equivalent, perhaps two chapters of a novel.

**ENGL 362 Foundations of Technical Writing. Instr. Burrows. 7:00-10:00p MW. Edwards Campus.** 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. Prerequisite: English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course 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. E. Williams 10:20-12:00 MWF.** This course provides an introduction to technical writing with an emphasis on the rhetorical considerations and choices that inform successful technical communication. Students will work in groups and individually on developing, writing, organizing, designing, and revising a variety of technical documents such as reports, proposals, presentations, instructions, memos, and websites. The course helps to prepare students to compose effectively in a variety of professional and disciplinary fields. Prerequisite: English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course 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 Institute for the Study of Science Fiction. Instrs. Gunn, McKitterick. 1:00-4:00 NMTWRFS.** "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*: 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*. A semester's worth of work is covered in two weeks by meeting from 1-4 p.m. for twelve days straight (including Saturday and Sunday). For 2011, we study the SF short story using James Gunn's *Road to Science Fiction*, volumes 1-4. 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 now. Attending the Campbell Conference is part of the course. A more detailed description of the Conference and Institute can be found on the CSSF website: [www2.ku.edu/~sfcenter/SFinstitute.htm](http://www2.ku.edu/~sfcenter/SFinstitute.htm). Permission, and the details of the class, must be obtained from McKitterick ([cmckit@ku.edu](mailto:cmckit@ku.edu)) at least a month before Summer session, so that reading can be completed before the class begins. Prerequisite: Instructor permission.

**ENGL 551 Fiction Writing II Instr. Lorenz. 2:30-5:00 TR.** 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 757 Speculative Fiction Writing Workshop. Instr. McKitterick. 1:00-4:00 MTWRF.** An intensive two-week course in writing speculative fiction, including genres such as slipstream, magical realism, fantasy, horror, and science fiction. The course is part of the Center for the Study of Science Fiction Summer Institute. Special guest author-in-residence for the second week this year is multiple award-winner Bradley Denton. A more detailed description of the Workshop can be found on the CSSF website: <http://www2.ku.edu/~sfcenter/SFworkshop.htm>. Membership is limited to applicants who submit, well in advance of enrollment, manuscripts showing special ability in the genres. May be repeated for credit. Prerequisite: Instructor permission

**ENGL 790 Institute for the Study of Science Fiction. Instrs. Gunn, McKitterick. 1:00-4:00 NMTWRFS. July 11-22.** "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*: 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*. A semester's worth of work is covered in two weeks by meeting from 1-4 p.m. for twelve days straight (including Saturday and Sunday). For 2011, we study the SF short story using James Gunn's *Road to Science Fiction*, volumes 1-4. 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 now. Attending the Campbell Conference is part of the course. A more detailed description of the Conference and Institute can be found on the CSSF website: [www2.ku.edu/~sfcenter/SFinstitute.htm](http://www2.ku.edu/~sfcenter/SFinstitute.htm). Permission, and the details of the class, must be obtained from McKitterick ([cmckit@ku.edu](mailto:cmckit@ku.edu)) at least a month before Summer session, so that reading can be completed before the class begins. Prerequisite: Instructor permission.

**ENGL 790 Institute for Rethinking Literature: Black Diasporic Poetry: The Music of Thought. Instr. Nielsen. July 11-22. 1:00-4:00 MTWRF.** This seminar will offer an intense exploration of recent developments in African Diasporic verse practice and poetics. We will start with some background reading that will include "experimental" poets from the late 40s to the present. After that, nearly everything we read will have been published in the last ten years. We will attend especially to innovative writers who have experimented with form as well as content, who have approached poetry as a mode of thought and knowledge as well as a mode of expression. Critical controversies about theory, about orality and writing, and about race and reality will be argued within the contexts offered by the poetry we will share. The primary texts by poets will be supplemented by readings in recent criticism and theory, including criticism and theory by poet/critics, a category much neglected in the broader academy's estimations of black writing. We will also share readings by poets, listen to jazz poetry works, view video performances and examine visual poetry. Amiri Baraka titled a manifesto "How You Sound" more than four decades ago. Today's verse demands to be listened to as well as gazed upon, played upon like an instrument, not just read. Poets will include: Harryette Mullen, Amiri Baraka, Nathaniel Mackey, M. Nourbese Philip, Kamau Brathwaite, Claudia Rankine, Ed Roberson and others.