

SUMMER 2012 COURSES 300-999

ENGL 312 Major British Writers to 1800. Instr. Martinez. 9:10 TR. 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 final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 9th 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. Kiehna. 1:00 MWF. This course surveys British literature from the 19th century through to the present day, examining works of poetry, fiction, and drama from the Romantic, Victorian, Modern, and Postmodern periods. Our reading of these texts will be informed by their historical and cultural contexts. Students should expect to read and write extensively; assignments will include response papers, in-class essays, and two exams. Class participation will also be a significant component of the students' final grades. Texts: *The Norton Anthology of English Literature, Volume Two* (8th Ed.); Austen, *Persuasion*; Woolf, *Mrs. Dalloway*; McEwan, *Atonement*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Tigchelaar. 10:20 MWF. 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 three 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 320 American Literature I. Instr. N. Williams. 7:10p MW. Edwards Campus. We will survey literature from pre-Colombian America to 1865, giving special consideration to the developing national consciousness, particularly issues of cultural identity and individual expression. To do this, we'll cover a broad range of readings from authors from many backgrounds. Readings will encompass a number of textual styles and genres, including poems, short stories, autobiographies, slave narratives, songs, political writings, and essays. The course relies on class discussion, so be prepared to read a sizeable amount of material in a shortened, summer time frame and talk about it at length. Assignments will include a midterm, final, one longer written project, and one or two short, in-class presentations. Primary Texts: *The Heath Anthology of American Literature Vol. A & B*. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Brox. 9:10 MWF. In this course we will survey American literature from 1865 to the present, including a diversity of voices that make up American/U.S. writing. The main goal of the course involves developing an understanding of the major movements, issues, and styles of American literature since 1865. We will read a variety of texts, canonical and non-canonical, in multiple genres including poetry, short stories, novels, and plays in order to consider how authors imagined categories such as race, class, gender, ethnicity, and

sexuality. We will address theoretical concepts and movements such as regionalism, realism, naturalism, modernism(s), postmodernism, and magical realism. This course will work to further develop skills associated with the study of literature: analysis, close reading, and the development and support of written and oral arguments. Course assignments will include two papers, two exams, and reading quizzes. Attendance and class participation are essential. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Fitzgerald. 9:10 TR. 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 *bildungsroman*, our texts form a continuum of what has been popular with reading publics in recent years. Some (like mysteries) continue trends in pop culture; others probe important historical events. All concern themselves with questions of moral and ethical heft and weight. 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.

ENGL 351 Fiction Writing I. Instr. Krug. 11:30 TR. This is an introductory course to the art and practice of fiction writing. We will use a combination of short stories and craft exercises as our base for the study of literary techniques and forms such as point of view, setting, character, voice and structure. The class will combine reading stories in the text and workshoping stories that students write. Each student will be required to complete two short stories as well as one revision. Students will also be required to provide useful written commentary on classmates' stories. Students are also expected to have consistent access to the Internet and the means to print off enough paper copies of his or her story for all the other members of the class and the teacher. Text: *Self-editing for Fiction Writers*, 2nd edition, by Renni Browne and David King; *The Ecco Anthology of Contemporary American Short Fiction*.

ENGL 351 Fiction Writing I. 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. Students will be expected to complete several exercises and two short stories, or the equivalent, perhaps two chapters of a novel. Meets with ENGL 551.

ENGL 360 Advanced Composition: Writing About Graphic Novels. Instr. Luce. 7:10p TR. Edwards Campus. While many have demeaned anything drawn with panels as little more than comics, there has been a boom in the quality and quantity of graphic novels in the last three decades. These works continue to grow in sophistication – tracing the horrors of the Bosnian conflict, serving as adaptations of novels, tackling questions of violence and vigilantism, and even serving as a different form of memoir. Such texts certainly require a particular brand of visual literacy and raise questions of how, exactly, to write about visual literature. In this course we will survey some of the major writers and works in the genre, with a particular emphasis on how to approach writing about such texts. Representative titles include *Understanding Comics*, *The Watchmen*, *Persepolis*, and *Fun Home*. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 362 Foundations of Technical Writing. Instr. Burrows. 4:10 TR. 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 technical-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. Fullwood. 1:00 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 individually and in groups to develop, write, organize, design, and revise a variety of technical documents such as reports, proposals, presentations, instruction manuals, memos, and websites. Additionally, students will review and practice the essential technical-writing elements, while gaining valuable experience through research, real-life technical-writing exercises, peer review, and class presentations. Ultimately, the goal of the course is to help prepare students to compose effectively in a variety of professional and disciplinary fields. Prerequisite: English Composition (Engl 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. The 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. July 8-20, 1:00-4:00 NMTWRFS. 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 25 novels that shaped the direction of the genre (the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*, are the text in odd-numbered years and for the Fall SF course). 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 their understanding of the material. Attendance at the preceding Campbell Conference is part of the course. For details of the Conference and the Institute, see the website: sfcenter.ku.edu Prerequisite: Instructor permission.

ENGL 551 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. Students will be expected to complete several exercises and two short stories, or the equivalent, perhaps two chapters of a novel. Meets with ENGL 351. 551 students will have additional assignments.

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. 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. A revision of one may be allowed, with instructor's permission. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 757 Speculative Fiction Writing Workshop. Instr. McKitterick. June 24-July 6, 1:00-4:00 MTWRF. An intensive, 2-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. 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 website for details: sfcenter.ku.edu/SFworkshop.htm Prerequisite: Instructor permission.

ENGL 790 Institute for the Study of Science Fiction. Instrs. Gunn, McKitterick. July 8-20, 1:00-4:00 NMTWRFS. 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 25 novels that shaped the direction of the genre (the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*, are the text in odd-numbered years and for the Fall SF course). 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 their understanding of the material. Attendance at the preceding Campbell Conference is part of the course. For details of the Conference and the Institute, see the website: sfcenter.ku.edu Prerequisite: Instructor permission.

ENGL 980 Holmes Institute: From Victorian Studies to Postcolonial Studies. Instr. Brantlinger. June 11-22 1:00-4:00 MTWRF. When I became editor of *Victorian Studies* in 1980, we were assembling a special issue on the British Empire. Helping finish that issue prompted me to begin teaching graduate seminars on imperial topics, and the seminars led in turn to *Rule of Darkness: British Literature and Imperialism 1830-1914* (1988). Students and younger colleagues then drew me into learning about postcolonial studies, emerging also around 1980. That special issue globalized the journal: it began encompassing the Empire "on which the sun never sets," as the Victorians liked to say. *VS* from its outset in 1957 has been interdisciplinary, focusing on everything British between the 1830s and 1914, from religion to science, from trade unions to museums, and from urban planning to gay and lesbian identities, so adding the Empire seemed to make sense.

Though *VS* has often published essays that combine history and literature, it does not publish literary-interpretative essays unless they have some broad contextual or historical significance. Nor does it publish essays that are narrowly focused historical accounts of, say, a riot or a bankruptcy. A specialized essay on Darwin's treatment of snails won't make it into *VS*. But an essay that connects Darwin and snails to broader contexts of Victorian culture might. The journal's basic genre is cultural history. But what does that rather vague-sounding phrase mean? The first week of this seminar will examine that genre, focusing mainly on familiar works of Victorian literature. The second week will move to issues of empire, race, and postcolonial studies. If possible, students should read as many of the assigned texts as they can before the first class.

(Professor Brantlinger has sent a detailed reading list and syllabus for the two-week institute. These are posted on the bulletin board next to the office of the Director of Graduate Studies.)