

# SUMMER 2016 COURSES

Undergraduates who first matriculated at KU prior to Fall 2014 should consult the Catalog from the year of their first semester at KU for courses that fulfill major and minor requirements. The catalogs can be found here:

<http://www.ku.edu/academics/catalogs/>

Undergraduates who entered KU in Fall 2014 should consult English major requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/ba-bgs-english/#requirements-text>

and English minor requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirements-text>

Undergraduates pursuing the Creative Writing minor should consult the requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirements-text>

**ENGL 306 Global Environmental Literature. Instr. Brown. Online.** This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalism. The majority of course content will be devoted to non-Western materials in order to raise student awareness of cultural traditions outside the United States. This course qualifies as an elective for the KU Leadership Engagement Certificate.

**ENGL 320 American Literature I. Instr. Smalley. 4:10 MW. Edwards.** This course provides a broad survey of American literature from European contact through the end of the American Civil War and emphasizes the relationship between these literary texts and their historical, political, technological, economic, and ideological contexts. Students can expect to explore how the writers represented in the syllabus reflect and respond to their unique cultural moments in a variety of ways. Through lectures and class discussions, we will consider how these writers used their texts to construct American identity, to explore questions of political belonging, to justify or question authority, to consider issues of race, class, religion, and gender, to shape a variety of social institutions, to justify or grieve over collective action, and to limn the future of America. The course is organized chronologically and treats the following periods: the early literature of European contact and colonization; New England Puritanism; The American Enlightenment; the National Period and

Rise of American Romanticism; Transcendentalism and the Dark Romantics; Abolitionist Literature, Slave Narratives, and the Literature of the Civil War. This course will require consistent and engaged reading, regular attendance, quizzes, a mid-term exam, a final exam, and two papers.

**ENGL 325 Recent Popular Literature. Instr. Nygren. 1:00 TR.** In this course, we'll read books published within the last ten years. They each have won prizes and/or generated a lot of buzz; that is to say, they are popular. As we read these books, we'll think about why. Why do certain genres—detective fiction, romance, etc.—keep us coming back for more? What do they say about who we are and what we want or value? How do we respond to these books as we read them? Do we escape our realities? Confront them? And what do we mean by 'popular' anyway? Is it possible for a book to be 'popular' and 'serious'—and is that even a question we care about anymore? We'll read a wide range of this literature, including coming-of-age tales like Colm Tóibín's *Brooklyn*, graphic novels like Daniel Alarcon's *City of Clowns* and genre-benders like Ta-Nehisi Coates's *Between the World and Me*. Students can expect to complete low-stakes reading responses, two short papers, a final, and a group presentation.

**ENGL 330 Literary History II. Instr. Harris. Online. Edwards.** This course surveys a wide range of texts by both British and American authors in order to piece together a literary history from the past two hundred years of English-language writing and culture. The course focuses on important literary movements, cultural moments, and historical contexts with six thematic units including: Nature Writing, Gothic Literature, Enslavement and Freedom, Modernism and War, Post-Colonial Writing, and Writing by Women. Readings will include Romantic poetry, Gothic novellas, slave narratives, abolitionist literature, WWI poetry, and memoir. To complete course requirements, students will participate in online discussion, write short responses, and compose two longer essays.

**ENGL 330 Literary History II. Instr. Harris. Online. Lawrence.** This course surveys a wide range of texts by both British and American authors in order to piece together a literary history from the past two hundred years of English-language writing and culture. The course focuses on important literary movements, cultural moments, and historical contexts with six thematic units including: Nature Writing, Gothic Literature, Enslavement and Freedom, Modernism and War, Post-Colonial Writing, and Writing by Women. Readings will include Romantic poetry, Gothic novellas, slave narratives, abolitionist literature, WWI poetry, and memoir. To complete course requirements, students will participate in online discussion, write short responses, and compose two longer essays.

**ENGL 351 Fiction Writing I. Instr. Russell. 1:00 MW.** This course will introduce students to the craft of fiction writing. Through reading, writing, and responding to their peers' writing in a workshop setting, students will engage with a variety of short fiction, including microfiction, autobiographical fiction, hypertext fiction, and stories that defy traditional form. While we will read examples of short fiction from a wide variety of contemporary authors (Laura van den Berg, Junot Diaz, Charles Baxter, Mona Simpson, Claire Vaye Watkins—just to name a few), this class will be structured as a workshop with a focus on reading and responding to other students' work. Throughout the semester, students will also be introduced to current issues and debates within the field of fiction writing, such as the distinction between "genre" and "literary" fiction, the publishing process, and whether or not short fiction is "dead" or entering into a

new renaissance thanks to the Internet and the new ways it offers to engage with the form. Students should come prepared with a desire to write, to offer and receive feedback, and to engage with a demanding reading schedule.

**ENGL 362 Technical Writing. Instr. A Murphy. 4:10 TR Edwards.** Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

**ENGL 506/790 Science Fiction Institute: The SF Short Story. Course Coordinator McKitterick; Guest Instructors-in-Residence Nathaniel Williams, Benjamin Cartwright. 1:00-4:00 6/20-7/1 MTWRFSN.** Become fluent in SF by becoming familiar with some of the most-influential short works that shaped the genre. 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 also often join us from other parts of the world. A semester's work is covered in two weeks by meeting from 1-4 pm for 12 consecutive days (including Saturday and Sunday). Texts are 24 novels that shaped the direction of the genre. The class discusses these important works and their place in the evolution of the SF novel, from Wells to modern works. Students write reading responses, lead discussions, and write a scholarly, educational, or creative final project demonstrating insight and expertise. This year, the two guest professors (who are also SF authors) will be staying on-site for one week each. Graduate students, enroll as 790. Financial support available. For full details, reading list, syllabus, and to register, see the CSSF website: [sfcenter.ku.edu/courses.htm](https://sfcenter.ku.edu/courses.htm)  
**Prerequisite:** Instructor permission.

**ENGL 757 Speculative Fiction Writing Workshop. Instr. McKitterick; Guest Authors James Gunn, Andy Duncan. 1:00-4:00 MTWRF 6/6-6/17.** Using the short-story form, master the elements that create great SF. An intensive, two-week course in writing speculative fiction, including genres such as slipstream, magical realism, fantasy, horror, and science fiction. This year's guest author-in-residence for Week Two is the award-winning Andy Duncan; SF Grand Master and Hall of Fame inductee James Gunn is once again guest author for Week One. Attracts attendees from around the world, most of whom take the Workshop for professionalization rather than credit, so you have the opportunity to meet and 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, manuscripts showing special ability. Financial

support available. May be repeated for credit. See the CSSF website for full details: [sfcenter.ku.edu/SFworkshop.htm](https://sfcenter.ku.edu/SFworkshop.htm) **Prerequisite:** Instructor permission.

**ENGL 980 Holmes Institute: Biosemiotics and Relational Ontologies: Environments, Selves, Arts and Technologies. Instr. Wheeler. 7/5-15.** The Summer Institute course will approach an understanding of both natural and cultural evolution through the lens provided by biosemiotics. This will involve an understanding of nature and culture as evolutionary processes of semiotic becoming based in an understanding of sign relations. The semiotic theory used here will not be the anthropocentric semiology associated with Ferdinand de Saussure. Instead, students will be introduced to the theoretical basis of biosemiotics which develops from the work of scientists and humanities scholars such as the American Charles Sanders Peirce, the German-Estonian proto-semiotician and founder of ethology Jakob von Uexküll, the informational systems thinker and cybernetician Gregory Bateson, founders of biosemiotics such as Danish molecular biologist Jesper Hoffmeyer and Estonian biologist Kalevi Kull and the American philosopher of semiotics John Deely. We will also discuss the relevance of the ecological philosophies of French philosophers of nature and technology Gilles Deleuze, Félix Guattari and Gilbert Simondon. The course overall will be structured around my new 2016 monograph on cultural biosemiotics *Expecting the Earth: Life/Culture/Biosemiotics* (<https://www.lwbooks.co.uk/book/expecting-earth>).

The second half of the course will develop the theme of the biosemiotic environment and the ways in which that communicative and interpretive milieu shapes the organisms which live in its semiotic world (von Uexküll's 'Umwelt'). These organisms shape the *Umwelt* in return as they contribute to the ceaseless, cybernetic flows of information between organisms (microbes, plants, animals, people) and their *Umwelten*. This will introduce a new way of conceiving of 'mind' and 'subjectivity' in all living organisms. This part of the course will include readings from American writers of the prairie William Least Heat-Moon (*PrairieErth*) and Richard Manning (*Grassland*). This will be followed by a similar consideration of the *Umwelt* of the Fenland of Eastern England in the novels of Graham Swift (*Waterland*) and Paul Kingsnorth (*The Wake*). Employing the ontologies of relations and becoming articulated by Deleuze, Guattari and Simondon, all of whom drew on the work of Charles Peirce and of Gregory Bateson, the course will conclude with considerations of the evolutionary and developmental life of the subject, first as a biosemiotic effect of sign relations and, finally, in relation to aesthetic and technological objects.

Wendy Wheeler is Emeritus Professor of English Literature and Cultural Inquiry at London Metropolitan University, Visiting Professor at Goldsmith's College, University of London, and at RMIT University, Melbourne, Australia.