

SUMMER 2014 COURSES

ENGL 203 Chick Literature: Images and Ideologies. Instr. Emge. Online. Contemporary media is saturated with what has been termed (often disparagingly) “chick culture,” including the genres of “chick lit” and “chick flicks.” While these popular novels and films are often dismissed as frivolous, can also be viewed as important indications of shifting ideologies concerning the contemporary workplace, feminism, family roles, material culture, consumerism, and marriage. In this course, students will critically analyze several novels and short stories in order to examine various images of gender, social and familial relationships and roles, the workplace, marriage, feminism, material culture, and consumerism. Emphasis will also be placed on examining elements of fiction such as characterization, narrative structure, and point of view. Students will also enter into the contemporary critical debate about what defines the genre and will be asked to critically analyze arguments concerning the worth of “chick lit” and how it influences and is influenced by today’s culture. Assignments will include four analytical essays, shorter critical response writings, participation on online discussion boards, and writing exercises conducted using various online tools. This course will be conducted entirely online via Blackboard. Required Texts: Helen Fielding, *Bridget Jones’s Diary*; Lauren Weisberber, *The Devil Wears Prada*; Emily Giffin, *Baby Proof*; Jane Austen, *Pride and Prejudice*; Lauren Baratz-Logsted, ed. *This Is Chick Lit*; Elizabeth Merrick, ed. *This Is Not Chick Lit*. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

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. 9:10 TR. 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. Kiehna. 4:10-7:00 PM TR. Edwards Campus. There are many ways to measure the success of a piece of literature, from critical acclaim and textual innovation to cultural relevance and historical importance. The works we’ll be reading in this course fit into many of these categories, but they have also achieved an additional kind of success: popularity with contemporary readers. We’ll discuss a range of recent texts by both British and American writers, including *Never Let Me Go*, *The Chaperone*, and *The Hunger Games*. As we work our way through these novels, we’ll explore the ways they reflect contemporary conversations about issues like class, race, and gender, and we’ll consider the reasons that they have resonated so greatly with today’s readers. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. M Caminero-Santangelo. 1:00 MW. What defines the popularity of “popular” literature? In this class, we will look at popular fiction of the last 20 or so years, written in a variety of “popular” genres, including murder mystery, science fiction / speculative novel, graphic novel, young adult novel, “women’s fiction,” and so on. We will ask questions such as how genre contributes to meaning, whether literature can be “serious” and still have popular appeal, and what some of today’s pressing social concerns are as revealed through its imaginative production. Representative novels might include *Watchmen*, *Mockingjay*, *Gone Girl*, *The Chaperone*, *The Road*, *Never Let Me Go*, and *Oryx and Crake*. Since film is also a “popular” form of fictional narrative, we will also view and discuss some recent popular films. Requirements will include reading quizzes, regular short papers, and two longer papers. This class will be discussion-oriented rather than lecture-based. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction I. Instr. Daldorph. 4:10 MW. Edwards Campus. Meets with ENGL 551. 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. 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 355 Nonfiction Writing I. Instr. Colatosti. 11:30 TR. In this course, students will read and practice the conventions of writing in various sub-genres of Creative Nonfiction (e.g. memoir, food writing, travel writing, nature writing, researched personal essay, literary journalism, etc.). Students will produce original full-length essays in three sub-genres and complete a revision of at least one of those essays for their final assignment. In addition, students will practice the conventions of workshop participation and literary citizenship through in-class discussion and written critique of peer work.

ENGL 362 Foundations of Technical Writing. Instr. Leavens. 1:00 MWF. Introduces students to the principles of

technical communication. Students learn to organize, develop, write, and revise various technical documents (e.g., letters, manuals, presentations, proposals, reports, resumes, websites) often needed in business settings. Includes an introduction to technical-writing software. 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. 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. 6/16—6/27 1:00 SuMTWRFSa. *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. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 551 Fiction Writing II. Instr. Daldorph. 4:10 MW. Edwards Campus. Meets with ENGL 351. 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. 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. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 757 Speculative Fiction Writing Workshop. Instr. McKitterick. 6/1—6/15 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 Institute on the Study of Science Fiction: The Science Fiction Novel. Instr. McKitterick. 6/16—6/27 1:00 SuMTWRFSa. Meets with ENGL 506 Institute on the Study of Science Fiction: The Science Fiction Novel. 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 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 understanding. Attendance at the preceding Campbell Conference is part of the course (basic membership included). For details and to register, see the Center for the Study of Science Fiction for details: sfcenter.ku.edu/courses.htm. Prerequisite: Instructor permission.

ENGL 980 Holmes Institute: The Nonhuman. Instr. Hayles. June 9-20, 1:00-4:00 MTWRF. This seminar will focus on the broad sweep of theories, practices and fictions that explore the implications of anthropocentrism and propose other models for encountering the richness of the world. For our purposes, the nonhuman may be understood to include other biological species such as animals, technological devices capable of nonconscious cognition, and “others” including alien life forms and chemical and mineral interactions. Despite their significant differences, these various approaches share in common challenges to the idea that perspectives focusing on the human should be privileged above all others, and that only humans have significant agential capacities to shape the world. Confronting a blend of fictional, theoretical, and philosophical works, we will seek to make connections between the different approaches and assess their potentials and limitations. While no two-week course can fully explore the complex and fascinating topic of the nonhuman, this seminar should serve as an introduction to the major interpretive threads and establish a basis for further reading and research. Each participant will be asked to write a final seminar paper or

complete a seminar project on a topic of your choice; in addition, each participant will be asked to be the point person for one session, in addition to attending each session and contributing significantly to our discussions. (A more complete course description/syllabus is posted on the bulletin board outside the office of the Director of Graduate Studies.)