

# SUMMER 2015 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/#requirementstext>

and English minor requirements here:

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

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

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

## **ENGL 203 Topics in Reading and Writing: Professional Writing.**

**Instr. Perino. Online.** Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials. This course serves as a part of KU's technical writing certificate program. Required Text: Walter E. Oliu, Charles T. Brusaw, and Gerlad J. Alred, *Writing that Works: Communicating Effectively on the Job* (11<sup>th</sup> ed.).

## **ENGL 306 Global Environmental Literature. Instr. C Brown.**

**Online Lawrence.** 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. The significance of literary studies for environmentalism is profound. Ecocritic Jonathan Bate argues that you cannot understand environmentalism without understanding the Romantic tradition. Students will explore the history of environmentalism through literary representations of "nature," "pastoral," "wilderness," and the "wild," and the ways these influence considerations of the value of nature both conceptually and materially. 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. The shared political commitment, interdisciplinary approach, and challenge to capitalist development bridge incipient environmentalism and contemporary movements. 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.

## **ENGL 306 Global Environmental Literature. Instr. C Brown.**

**Online Edwards.** 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. The significance of literary studies for environmentalism is profound. Ecocritic Jonathan Bate argues that you cannot understand environmentalism without understanding the Romantic tradition. Students will explore the history of environmentalism through literary representations of "nature," "pastoral," "wilderness," and the "wild," and the ways these influence considerations of the value of nature both conceptually and materially. 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. The shared political commitment, interdisciplinary approach, and challenge to capitalist development bridge incipient environmentalism and contemporary movements. 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.

## **ENGL 324 Contemporary Authors. Instr. Harris. 4:10 TR.**

**Edwards Campus.** We know of Nobel Laureates like William Faulkner and Pablo Neruda. We've read National Book Award winners like Ralph Ellison and Adrienne Rich. But what authors have won critical acclaim in the last ten years? In this course, we'll discuss a range of recent texts across genres that have won national and international awards. Our readings will include such celebrated contemporary authors as Junot Diaz, Louise Glück, Alice Munro, and Yusef Komunyakaa. As we work our way through these authors and more, we'll seek to define what makes a writer worthy of literary acclaim, what makes a piece of writing "Literature" with a capital L. We'll explore the ways these writers participate in contemporary conversations about issues like history, class, race, and gender.

Course requirements will include reading quizzes, a book review, a short paper, and a term paper.

**ENGL 325 Recent Popular Literature. Instr. Ngoh. 1:00 MW.** Study of recent best sellers or other works of popular interest.

**ENGL 328. Instr. Wedge. 1:00 MW.** This course will examine works of sport literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain “Hollywood” endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*A River Runs Through It*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby*. Required coursework consists of 3 major Essays (55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. **TEXTS:** Kinsella, *Shoeless Joe*; Malamud, *The Natural*; MacLean, *A River Runs Through It*; Odets, *Golden Boy*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*.

**ENGL 351 Fiction I. Instr. Coffey. 11:30 TR.** This section of *Fiction Writing I*, is an introductory course that focuses on the study of narrative techniques and the practice of writing fiction. By way of large group discussion, in-class writing activities and peer review, this course will cover a wide range of subjects including: characterization, plot development, voice, and point of view. We will read a host of short stories and novellas as examples and each student will be required to write two short stories over the course of the semester. In addition to participating in peer workshops, students will also engage in daily writing exercises, compose a critical craft analysis and complete a final portfolio of their revised work. Texts: *Norton Anthology of Short Fiction*, 8<sup>th</sup> ed. & Burroway's *Writing Fiction*, 9<sup>th</sup> Ed.

**ENGL 351 Fiction I. 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 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 400 Teaching and Tutoring Writing. Instr. Thonus. Online.** Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. (Same as LA&S 400.) ENGL 400 is a blended course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning offered by KU's Center for Civic and Social Responsibility.

**ENGL 506 The Science Fiction Short Story. Instr. McKitterick. 6/15—6/26 1:00 SuMTWRF Sa.** 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 the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*. The class discusses how these important stories shaped SF's evolution, from the earliest prototypical examples to contemporary work. Students write reading responses, lead discussions, and write a scholarly, educational, or creative final project demonstrating insight and expertise. Attendance at the preceding Campbell Conference is required (basic membership included). Financial support available. For full details and to register, see the Center for the Study of Science Fiction for details and syllabus: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm) **Prerequisite:** Instructor permission.

**ENGL 757 Speculative Fiction Writing Workshop. Instr. McKitterick. 6/1-6/12 1:00 MTWRF.** 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 special guest author-in-residence for Week Two is John Kessel, with SFWA President Steven Gould also participating, and possibly others. 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 Center for the Study of Science Fiction for full details: [sfcenter.ku.edu/SFworkshop.htm](http://sfcenter.ku.edu/SFworkshop.htm) **Prerequisite:** Instructor permission.

**ENGL 790 Institute for Rethinking Literature: Trauma, Time, and History. Instr. Caruth. 1:00 MTWRF 6/9-6/19.** This course examines the origination of trauma theory in the late 19th century and its development in the 20th and 21st centuries. We will place special emphasis on the emergence of the notion of trauma in psychoanalysis and its rethinking of the conceptions of temporality and history, subjectivity and collective identity. The course also explores the emergence of philosophical notions of “event” and political thinking in relation to the concept of trauma as these concern the occurrence of the First and Second World Wars, the Holocaust, the dropping of the bomb on Hiroshima, sexual abuse, the wars in Vietnam and Iraq, nuclear war, terrorism, and environmental catastrophe. We will also look at the recent development of trauma theory in biblical studies and theology. Theoretical, psychoanalytic, philosophical, literary, and cinematic texts will be read in relation to one another. Authors include (but are not limited to) Sigmund Freud, Jean Laplanche, Jacques Lacan, Robert Jay Lifton, Judith Herman, Shoshana Felman, Dori Laub, Francoise Davoine and Jean-Max Gaudillière, Jacques Derrida, Elisabeth Weber, Samuel E. Balentine, Shelly Rambo and Dirk Lange (literary and cinematic texts to be decided).

Frank H. T. Rhodes Professor of Humane Letters Cathy Caruth teaches in the Departments of English and Comparative Literature at Cornell University. She focuses on trauma theory,

literary theory, and contemporary discourses on the annihilation and survival of language. Her books include *Literature in the Ashes of History* (Hopkins, 2013); *Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience* (Hopkins, 2014); *Unclaimed Experience: Trauma, Narrative and History* (Hopkins, 1996); and *Trauma: Explorations in Memory* (Editor; Hopkins, 1995)

**ENGL 790 Institute on the Study of Science Fiction: The Science Fiction Short Story. Instr. McKitterick. 6/15—6/26 1:00 SuMTWRFSa.** 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 the first four volumes of James Gunn’s six-volume anthology, *The Road to Science Fiction*. The class discusses how these important stories shaped SF’s evolution, from the earliest prototypical examples to contemporary work. Students write reading responses, lead discussions, and write a scholarly, educational, or creative final project demonstrating insight and expertise. Attendance at the preceding Campbell Conference is required (basic membership included). Financial support available. For full details and to register, see the Center for the Study of Science Fiction for details and syllabus: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm) **Prerequisite:** Instructor permission.