

SUMMER 2017 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 Professional Writing. Instr. Dicks. 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.

ENGL 209 Introduction to Fiction. Instr. Hampton. Online. In this 8-week online course, students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

ENGL 209 Introduction to Fiction. Instr. Herrmann. Online. In this 8-week online course, students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of

focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, and James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

ENGL 210 Introduction to Poetry. Instr. Youngdahl. Online.

What is poetry? In this online Introduction to Poetry class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *about* poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *makes* the world. In this class, we'll learn about how this happens.

ENGL 306 Global Environmental Literature. Instr. C. Brown. Online.

This course offers a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to more recent focus on the intersection of ecocriticism with postcolonial cultural studies. We will explore the history of environmentalism through literary representations of *nature*, *pastoral*, *wilderness*, and the *wild*, and the ways these influence our considerations of nature both conceptually and materially. We will start by reading foundational writers William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold as a way to begin recognizing 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 issues and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape traditions of environmentalism and social justice. We will pay particular attention to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalisms.

ENGL 320 American Literature I. Instr. R. Brown. 10:20-11:20

MTWRF. This course considers American literature from its indigenous origins through the Civil War, a period of roughly four hundred years. The content, organized chronologically, asks readers to interrogate various genres (poems, autobiographies, essays, novels, tales, etc.) and diverse writers within their broader historical contexts. Particular attention will be given to how early American texts engage with and complicate the political, cultural, environmental, technological, racial, economic, religious, and gendered issues of their eras, creating a literary "America" while also questioning what that identity is, who it represents, and where it exists. Movements and periods this course addresses include Native American Origin and Creation Stories, Early European and Native American Encounters, Puritan Settlements, American Enlightenment, Transcendentalism, American Romanticism, Slave Narratives, and the Civil War. Students of this course are expected to read all assigned texts thoughtfully, regularly attend classes, and participate in course discussions. Quizzes, a midterm, a final exam, and two papers are also required.

ENGL 330 Literary History II. Instr. Baldwin. Online. Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of

English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, write short responses, and gather your thoughts in two longer essays.

ENGL 338 Introduction to African American Literature. Instr. Cunningham. 4:10-7:10 MW. Edwards. This course will cover multiple genres of African American literary production from its beginnings in the 18th century to the present. Through an exploration of slave and neo-slave narratives, non-fiction essays, drama, poetry, and novels, students will learn the central themes of this body of work, such as slavery and its legacies, migration, economics, and the oral tradition. The question of how “American” is defined will provide a broad thematic structure to the class, and we will track the answers to this question through significant periods of African American history, beginning with slavery, moving through Reconstruction, Black Modernism and the Harlem Renaissance, the Civil Rights and Black Arts Eras, and finishing with contemporary African American literature.

ENGL 351. Instr. Baltazar. 1:00-3:30 MW. This is an introductory study of the art of fiction writing focused on short fiction. We will examine the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, and setting. In addition to workshoping and critiquing student writing, we'll also regularly read a wide range of contemporary short fiction from a range of literary genres in order to examine how published works might serve as examples for students. Each student will be required to complete two short stories and one revision in addition to a number of smaller writing assignments.

ENGL 362 Technical Writing. Instr. Tyler-Milholland. Online. 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 Instructor-in-Residence Nathaniel Williams. 1:00-4:00 MTWRFSN 6/19-6/30/17. Become fluent in SF by becoming familiar with some of the most influential novels 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 often join us from around 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*. We discuss how these important works 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. This year, at least one guest professor (an SF author) will be staying on-site with our residential Institute and Advanced Workshop attendees. Graduate students enroll as 790. Financial support available. For full details, reading list, syllabus, and to register, see the Gunn Center for the Study of Science Fiction website: sfcenter.ku.edu/courses.htm **Prerequisite:** Instructor permission.

ENGL 690 Studies in: Literature of Social Justice. Instr. Fitzgerald. 1:00-3:30 TWR. Edwards 7/5-7/27/17. From Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) in the 19th century to Louise Erdrich's *The Round House* (2012) in the 21st century, American literary works have engaged with representations of systemic injustice and resistance as plot mechanisms. In this course, we will examine a range of American literary texts (fiction, non-fiction, drama, poetry, and film) from the 19th, 20th, and 21st centuries that portray or otherwise represent these systems of injustice and the intersections with literary aesthetic, form, style, and literary and critical theories. Primary texts will be paired with secondary critical readings. Required texts *may* include Stowe's *Uncle Tom's Cabin*, Frederick Douglass's *Narrative of the Life of Frederick Douglass*, Luis Valdez, “Los Vendidos,” Louise Erdrich, *The Round House*, Rebecca Skloot, *The Immortal Life of Henrietta Lacks*, F. Hayek, “‘Social’ or Distributive Justice,” other short pieces, and accompanied by secondary criticism posted on Blackboard. Expect daily in-class writing, papers, quizzes, and a choice of a long paper or project.

ENGL 757 Speculative Fiction Writing Workshop. Instr. McKitterick; Guest Authors Pat Cadigan, James Gunn. 1:00-4:00 MTWRF 6/6-6/16/17. Using the short-story form, master the elements that create great SF. This is 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 authors-in-residence (health permitting) are award-winning author Pat Cadigan and SF Grand Master and Hall of Fame inductee James Gunn. This workshop attracts attendees from around the world, most of whom take it for professionalization rather than credit, so you have the opportunity to meet and work with new peers. Attendees workshop three stories and revise one over the weekend. Membership is limited to applicants who suit the diverse mix of attendees and submit, well in advance, manuscripts showing special ability. Financial support available. May be repeated for credit. For full details, see the Gunn Center for the Study of Science Fiction website: sfcenter.ku.edu/SFworkshop.htm **Prerequisite:** Instructor permission.

ENGL 774 Lois Caffyn Summer Institute: African American Women Writers. Instr. Anatol. 4:00-7:00 MWR 7/6-7/27/17. Since there is such a large number of titles to draw from, I have chosen to select narratives around the theme of movement: the forced migration of enslaved Africans (texts may include Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Toni Morrison's *Beloved*, Maryse Condé's *I, Tituba, Black Witch of Salem*, Octavia Butler's *Kindred*); attempts to climb the socio-economic ladder and travels in search of better employment opportunities (e.g. Mary Seacole's *The Wonderful*

Adventures of Mrs. Seacole in Many Lands, Ann Petry's *The Street*, Nella Larsen's *Passing*, Jamaica Kincaid's *Lucy*, Julie Dash's film *Daughters of the Dust*); migrant narratives (e. g. Zora Neale Hurston's *Their Eyes Were Watching God*, Jacqueline Woodson's *Brown Girl Dreaming*, Gloria Naylor's *Mama Day*, Toni Morrison's *Paradise*, Jewelle Gomez's *Gilda Stories*, Pearl Cleague's *Flying' West*), immigrant narratives (e.g. Paule Marshall's *Brown Girl, Brownstones*, Audre Lorde's *Zami*, Michelle Cliff's *No Telephone to Heaven*, Chimamanda Ngozi Adichie's *Americanah*); and stories of exile (Assata Shakur's *Assata*, Nalo Hopkinson's *Midnight Robber*, Edwidge Danticat's *Breath, Eyes, Memory* and *Brother, I'm Dying*). Kindly contact the instructor a.s.a.p. at ganatol@ku.edu to convey your preferences for authors/titles in which you are most interested.

When involuntary, movement can be extremely traumatic; when voluntary, it can allow women to find independence, to establish community, to assert active roles for themselves, to develop a stronger sense of identity, to battle increased isolation and alienation. In all cases, however, travel serves to shape and transform women's perceptions of themselves and their communities. Using the motif of movement to guide our readings, we will address the roles that women are expected to play both within traditional households and within the larger society; constructions of "race," "ethnicity," "gender," and "nation" and the ways these concepts affect women's places in society; and intersections of race, class, gender, and sexuality.

Selections will include novels, life writing, drama, film, and poetry. The course will be interdisciplinary, with guest lecturers from a variety of disciplines. **Prerequisite:** Department permission.