

SUMMER 2019 COURSES

English major requirements can be found 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>

KU Core requirements can be found here:
<https://kucore.ku.edu/fulfilling-core->

If you are majoring or minoring in English – or planning to do so – the English Department **STRONGLY RECOMMENDS** that you consult with **English Academic Advisor, Evan Johnson**, to better understand your options and maximize efficiency as you seek to fulfill KU Core and English Department requirements. Evan Johnson's office is 3001P Wescoe. His e-mail is eljohnson@ku.edu. You are also welcome to contact Department of English Interim Director of Undergraduate Studies, Mary Klayder. Mary Klayder's office is 3059 Wescoe. Her email is mklayder@ku.edu.

ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Keel. Online. Effective communication is key to individual and communal success in workplace and academic settings. In order to communicate effectively, you must be able to navigate and respond to a variety of writing occasions with clear, concise, and appropriate language, as well as effective organization, design, and formatting. ENGL 203, Professional Writing, prepares students for professional writing contexts through practicing writing and revising a variety of genres, including emails, letters, proposals, and memos. This course also asks students to critically explore genre conventions and audience expectations in professional contexts. Given the collaborative nature of professional settings, students will work together throughout the course to identify and practice communication strategies across rhetorical situations, including presentations, meetings, and interviews.

ENGL 209 Introduction to Fiction. Instr. Baltazar. Online. In this eight-week online course, students read, critically analyze, and write about fiction. We will examine various fictional forms (flash fiction, the short story, and the novel) from a variety of speculative and realistic genres. Our lessons will focus on the analysis of the literary field of these forms, narrative styles, and subgenres of fiction by studying their associated literary criticisms. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, and write short creative fiction in response to our texts. Writers studied in this course are widespread in time, place, and style, but include such authors as Ursula K. Le Guin, Gabriel García Márquez, Franz Kafka, Sherman Alexie, and Shirley Jackson, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

ENGL 210 Introduction to Poetry. Instr. Boynton. 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 320 American Literature I. Instr. Brown. 4:10-7:00 TR. Edwards Campus. Welcome! This course surveys American literature from its indigenous origins through the Civil War. The reading list asks students 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, religious, economic, and/or 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.

ENGL 330 Literary History II. Instr. Steinbach. Online Lawrence & Edwards Campus. 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 362 Foundations of Technical Writing. Instr. Comi. 4:10-7 MW. Edwards Campus. This course is designed to build on your skills and strategies for effective scientific and technical communication. We will focus on usability, accessibility, and user-centered design as guiding principles as we learn and practice technical genres including technical description, instruction sets, project pitches, and technical reports. You will write and design individually and in groups throughout the course, preparing for collaborative, project-based environments in academic and professional contexts.

ENGL 506 / 790. Science Fiction Institute: The SF Short Story. Course Coordinator McKitterick, with Guest Instructors-in-Residence. 1:00-4:30 MTWRFSN 6/24-7/5/19. Become fluent in SF by becoming familiar with some of the most-influential short stories 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* and a few online stories. 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 (and several SF authors) will be on-site for this residential Institute and simultaneous SF Workshop. Graduate students enroll as 790. Financial support available for 1-2 attendees in need. For 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 757. Speculative Fiction Writing Workshop. Instrs. McKitterick & Guest Author Pat Cadigan. 1:00-5:00 MTWRFSN 6/9-6/21/19. 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 (health permitting) is award-winning author, Cyberpunk founder, and "SF Queen" Pat Cadigan. 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 over the weekend, and most alums remain in contact year-round. Membership is limited to applicants who suit the diverse mix of attendees and submit, well in advance, manuscripts and statements demonstrating potential to work well with a diverse cohort. 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 790 The Lois Caffyn Summer Institute: Creative Writing Pedagogy. Instr. K. Johnson. 4-7:00 MTWRF 7/16-7/26/19. This course introduces graduate students to strategies for teaching all genres of creative writing, and for using creative writing as a tool for engagement and criticism in literature classes. We will discuss genres (in the multiple ways the word is used), learning modes, textbooks, touchstone works, workshop and peer review options, and evaluation, among other topics. Students will discuss requirements and differences in pedagogy for teaching multigenre classes and courses dedicated to a single genre (fiction, poetry, creative nonfiction, plays, screenwriting, and hybrid forms) or subgenre (the novel, mystery fiction, language poetry, television drama). Students will also explore creative criticism (using creative work to interrogate existing works and topics) and develop frameworks for evaluating such works in the context of a lit, rhet/comp, or other course. Some course elements:

- Students will research and present on creative-writing textbooks designed for academic situations (such as Jane Burroway's *Writing Fiction: A Guide to Narrative Craft*); practical how-to books (such as Jeff Vandermeer's *Wonderbook*); and discussions of process from notable authors (such as Ursula K. Le Guin's *Steering the Craft*).
- Students will identify and present on exemplary touchstone works and how they can be used to effectively teach concepts and techniques.
- Students will participate in test workshops: round-table and round-robin critiques, peer- and instructor-directed discussions, and other techniques.
- Students will explore uses of creative writing in literature, rhetoric/composition, and other non-creative writing courses, to develop new modes of criticism and engagement.

- Among other assignments, students will generate a reflection paper, one or more course plans for undergraduate writing classes, and/or relevant creative writing assignments for literature, rhetoric/composition, and other classes.