English 5500: Introduction to Graduate Study in English - #41474
Joan Dean
TR 5:30pm-6:45pm
An introduction to the methods of research and scholarship related to English studies. The course explores the use of a wide spectrum of print and digital materials, library facilities (including area archives and Special Collections), databases, and other resources such as microfilm.

Students will develop one topic as an abstract, a conference presentation, and finally a journal submission. A second paper will focus on the context and reception of a major work.

English 5519: Problems in Teaching English - #41475
Jane Greer
M 7:00pm- 9:45pm
This seminar focuses on the teaching of writing within the university and on the relationship between high school and college composition instruction. We will take up specific issues about the processes of writing and critical revision; about designing assignments and syllabi; about strategies for responding to and assessing student writing; and about the uses of technology in the classroom. Simultaneously, we will be working to become practiced observers of writing classrooms, including our own, as we pursue broader questions about the relationships between theory and practice in the composition classroom and about the position of academic writing within the constellation of literacy practices that engage our students’ attention.

This course is required for new Graduate Teaching Assistants (GTAs) in the UMKC composition program and must be taken prior to or concurrently with their first semester of teaching. Secondary English teachers and others interested in the field of composition are also welcome.

English 5527: Contemporary Poetry and Poetics - #47428
Hadara Bar-Nadav
MW 5:30pm-6:45pm

I heard words
and words full
of holes
aching.

—from Robert Creeley’s “The Language”

It begins with the root of the tongue
It begins with the root of the heart
there is a spinal cord of wind
singing & moaning in empty space

—from Anne Waldman’s “Makeup on Empty Space”
UMKC English Department
Graduate Courses
Fall 2013

Contemporary Poetry is an advanced, senior-level/graduate course designed to help you become active and analytical readers of poetry. Through the study of poetry and poetics by diverse authors this course will consider what and how various aesthetic ideas and influences have shaped contemporary poieses–pluralized to indicate the vast array of creative approaches to this heterogeneous category. We will consider strategies of writing and reading postmodern, experimental/avant-garde, lyric, formal, narrative, and visual-poetic texts. Course texts include an anthology, individual collections of poetry, literary journals, and essays on poetics. Poets studied may include more established contemporary writers such as Lucie Brock-Broido and Terrance Hayes in addition to lesser known authors with only one or two books.

Requirements include rigorous reading of course texts, energized class participation, response papers, presentations, and a final scholarly paper.

English 5528: Twentieth-Century American Literature: Anticipating American Futures - #47582
Anthony Shiu
TR 2:30pm-3:45pm
As a country, America’s fundamental “pledge” demands “our Lives” be dedicated to “each other.” The terms and conditions of this commitment have varied widely, and we’ll examine popular and canonical American literatures—both modern and contemporary—in order to consider different approaches to and different depictions and theories of such a commitment. We’ll explore a diverse set of readings across number of genres, including (but not limited to) detective/pulp fiction, science fiction, legal narratives, and experimental drama. Likewise, we’ll have the opportunity to consider key concepts in American literature, especially as they relate to issues of difference and relation: gender, race, sexuality, and class.

Likely texts may include:
Carlos Bulosan’s America Is in the Heart, Dashiell Hammett’s Red Harvest, Toshio Mori’s The Brothers Murata, Kim Stanley Robinson’s Red Mars, Joanna Russ’ We Who Are About To . . ., B. Traven’s The Death Ship, and Hisaye Yamamoto’s “The Legend of Miss Sasagawara.” Likely films include David France’s How to Survive a Plague and George Romero’s Night of the Living Dead. We’ll also spend time with theoretical and critical texts, including works by Giorgio Agamben, Judith Butler, Jacques Derrida, Alexander García Düttmann, Fredric Jameson, and Jean-Luc Nancy.

This class is open to undergraduate and graduate students. Written assignments will include occasional reading responses and a final research essay. Graduate students will lead part of a class, and undergraduates will develop short presentations.

English 5532: Advanced Creative Writing Prose - #47432
Whitney Terrell
R 7:00pm-9:45pm
This course will focus on writing and publishing short fiction and novels. Students interested in submitting creative non-fiction are also welcome. Undergraduate students are required to have taken English 312 or its equivalent. The class will be arranged in the “workshop format.” Three times during the semester, you’ll submit a short story, novel excerpt, or non-fiction piece to me and that piece will be read and discussed by the entire class. I’ll also line-edit your submissions and discuss them with you individually.
This course will focus heavily on craft and revision. But craft will only get you so far and so the hope here will be to create an environment that allows us to investigate what other tools we can beg, borrow or steal to create fiction that is, as John Gardner puts it, “intellectually and emotionally significant.”

Aside from doing your own writing, you must read, edit, and submit a written comment on your fellow classmates' work. We’ll also have readings from traditional realist authors like Russell Banks and Alice Munro as well as postmodernists like David Foster Wallace, Aimee Bender and Donald Barthelme. Much is made of the difficulty and pain of fiction writing but, on the side of optimism, I'll quote Gardner again: “Almost no one mentions that for a certain kind of person, nothing is more joyful or satisfying than the life of a novelist.”

The instructor, Whitney Terrell, is the New Letters Writer-in-Residence at UMKC.

**English 5535: Advanced Creative Writing Poetry - #46297**
Michelle Boisseau  
TR 5:30pm-6:45pm  
"Inspiration and impediment: here is the beginning of poetry,” Adam Zagajewski

This poetry workshop is devoted to spurring advanced undergraduate poets (who must have already completed at least one poetry workshop) and MFA writers toward amplifying the depth, precision, and range of their poems. Not to mention beauty. As students prod each other’s poems and examine the assigned collections, they will articulate what opportunities a poem takes and how a poet can create a body of work by discovering and nurturing the seeds of further work within each poem. With instructor approval, this course can serve as a capstone course for creative writing majors. Likely texts to include Alan Shapiro, *Night of the Republic*; Cynthia Huntington, *Heavenly Bodies*; Lucia Perilla, *On the Spectrum of Possible Deaths, Copper Canyon*; Deborah Greger, *By Herself*; Ron Padgett, *How Long*.

**English 5537: Prose Forms - #47430**
Michael Pritchett  
MW 4:00pm-5:15pm  
*(Capstone for Creative Writing Majors)*
The making of a work of prose requires expertise with the structure of the chosen form, and an understanding of relationships between form and content. This class teaches techniques for planning, drafting and revising the dramatic building blocks that make up major proseforms which could include the play, the minimalist episodic novel, the deconstructive postmodern novel, the long story or novella, the epic historical novel and approaches to the contemporary literary novel. Students will learn how to create these prose forms and how to use content as a guide to inventing new forms. We will discuss poetics and theory related to structure and examples of traditional and newly invented prose forms.

**English 5547: Introduction to Literary Criticism - #47584**
Dan Mahala  
TR 4:00pm-5:15pm  
In this course, we will explore key writings in literary criticism and theory as well as examine their potential relationships to practical matters of literacy and literary education. Many of the texts we will read explore the nature of language, representation and meaning, and many have deeply informed
contemporary “schools” of literary criticism (such as formalism, historicism, deconstruction, marxism, feminism, and so on). Through our reading we will try to understand these influences, and develop a fluent understanding of some of the most important critical theories. We will also look at practical examples of literary interpretation informed by recent critical theory, and students will have opportunity to research critical theories and interpretive approaches that are useful for their own aims and interests.

Of course, the ferment in literary theory and criticism over the last thirty years has done more than raise questions about literary method and the canon. It has also established an important intellectual context for wider ranging debates about the future of humanist study. These debates often revolve around issues of representation in both the symbolic and political senses of the term. How can literary study justly represent cultural traditions from the past and present? How have the meanings of “literature” as a discursive object changed over time? How have changing historical and technological conditions shaped what counts as literature in the past, and how is the spread of digital technologies shaping the social functions and possibilities of literature and the arts today?

Course Texts:
Raymond Williams, *Keywords: A Dictionary of Society and Culture*.
Richard Lane, Ed., *Global Literary Theory, 2013*.
Selected essays and applied criticism in pdf format.

**English 5550: Chicano Novel - #47585**
**Norma Cantu**
**MW 5:30pm-6:45pm**
This course focuses on the Chicano novel. The Southwest retains many of the root cultures’ elements; vestiges of both Indigenous and Spanish cultural production are manifest in contemporary celebrations, folk religious belief systems, coming of age and life marker events; in like fashion, the novels by Chican@ authors include these cultural expressions. This course explores these aspects of the fiction as well as the traditional elements of Characterization, Setting, Plot, and Theme.

Our approach will be a cultural studies one that will deploy a number of strategies including but not limited to decolonial/postcolonial and feminist/Marxist approaches to cultural and literary production. We will read a selected number of texts, both critical essays and fiction, to ground our analysis. In so doing we will deconstruct the patriarchal and Western hegemonic social systems where these practices exist and analyze the strategies whereby Latin@ authors incorporate them into their novels.

**English 5550E: Graduate Seminar American Literature I**
“Lynching Plots”: *Narratives of White Supremacy and Black Resistance - #47429*
**John Barton**
**T 7:00pm-9:45pm**
**(MPCE MA Track)**
Lynching in the United States reached its official height in 1892. Of the 241 lynchings recorded that year, 161 were perpetrated against African Americans. That year also saw the publication of Frederick Douglass’ “Lynch Law in the South” and the first of Ida B. Wells’ groundbreaking anti-lynching pamphlets, *Southern Horrors: Lynch Law in All Its Phases*. Thanks in part to the efforts of Douglass, Wells, and other period writers (both black and white), the frequency and public acceptance of lynching declined after 1892, although hundreds of blacks continued to be lynched well into the twentieth century.
This graduate seminar in American literature examines the tragic history of lynching and its cultural legacy. In it, we will explore “lynch law” as both a social practice and literary trope, giving special attention to the ways in which African American writers contested popular myths and racist stereotypes used by those who participated in or apologized for white mob violence. The course title, “Lynching Plots,” will be used to refer not only to the contrived, ideological narrative often used to justify mob violence, but also to the systemic “plot” or political conspiracy among whites to execute blacks on the pretext of protecting white society.

While our primary focus will be turn-of-the-twentieth-century novels, short stories, and essays, we will begin with excerpts from Wells Brown's Clotel; or the President's Daughter (1853), the first published African-American novel, and Albion Tourgee's A Fool's Errand (1879), an immensely popular novel written by a preeminent white lawyer and advocate for the rights of blacks. Other literary readings will likely include works by Frederick Douglass, Pauline Hopkins, Ida B. Wells, Charles Chesnutt, Sutton Griggs, Stephen Crane, Mark Twain, James Weldon Johnson, Paul Laurence Dunbar, and John Edgar Wideman. We will also read from recent critical and theoretical work on lynching and critical-race studies.

Course requirements include: weekly reading quizzes and postings on Blackboard (Bb) “discussion board”; an annotated bibliography and paper proposal (including a literary analysis); a critical research paper of 17-20 pages; an oral presentation on a secondary source; and a print-culture group project.

English 5551: Shakespeare Comedies and Histories - #47427
Laurie Ellinghausen
MW 4:00pm-5:15pm
(MPCE MA Track)
This course treats the early career of William Shakespeare, whose comedies and histories have been crucial to the development of both dramatic genres. We will be reading approximately twelve plays in all. We will begin by looking at Shakespeare’s refashioning of Greek and Roman convention to create two of his most popular plays: The Taming of the Shrew and A Midsummer Night’s Dream. Then, as we shall see, Shakespeare’s comic sensibilities take a darker, more socially aware turn with The Merchant of Venice and Measure for Measure. Furthermore, with Twelfth Night and As You Like It, we will examine how Shakespeare uses conventions of cross-dressing on the Renaissance stage to re-imagine love, sexuality, and female agency. The second half of the course will treat two of Shakespeare’s most popular history plays – Richard III and Henry V – alongside the electrifying King John and Henry VI plays, where we witness more fully Shakespeare’s dramatic rendering of the long-standing conflict between England and France. The course will involve the study of comedy and history as genres, as well as the historical and material conditions of the Renaissance stage.

Requirements will include active participation in class discussion, a class presentation, reading quizzes, and a critical essay (10-15 pg. for undergraduates, 15-20 pg. for graduate students). This course is available for undergraduate capstone credit and also counts toward the Area III-IV requirement for the MA.
English 5555N: Graduate Seminar Prose Fiction - #47431
Christie Hodgen
W 7:00pm-9:45pm
This graduate-level workshop is devoted to the study and crafting of the short story, with an attendant focus on publication, and the current short fiction ‘market.’ Our readings will consist of selections from three recent ‘best of’ annuals (Best American Short Stories; The PEN/O.Henry Prize Stories; The Pushcart Prize Anthology); in addition, students will be required to read several issues of a literary journal of their choice. Coursework will include: two short story submissions (20-30 pages each), weekly Blackboard responses to our reading, several short ‘imitation’ assignments, written responses to peer work, and of course rigorous, thoughtful participation in our workshop discussions. Each student will also compile a report assessing the aesthetics of his/her chosen literary journal, and prepare a story to submit for publication.

Please note: Creative Nonfiction students are welcome in this workshop, and may submit personal essays in the place of short stories.