English 119: Myth and Literature - #47697
Cynthia Jones
TR 3:30pm-4:45pm
A study of classical myth including readings from Homer to Ovid, analysis of selected myths in later literature, are and music, and a study of contemporary definitions and approaches to myth.

English 214: Introduction to Fiction - #44085
Michael Pritchett
Online
Emphasis in this course is on critical reading of short stories and the novel selected from all periods of English, American, and European literatures. The course will introduce the systematic study of fiction as a literary genre and will equip students for more advanced work in literature or creative writing. Writing assignments are designed to aid in the understanding of the structure and content of the material covered.

English 214: Introduction to Fiction - #45228
Scott Ditzler
TR 10:00am-11:15am
In this section of English 214 we will be covering the canon of American fiction from the mid-nineteenth century to the present. Our focus for the semester will be on elements of the Gothic in American fiction, its tropes and its trends, its tradition and its progression, both in stories and in novels. We will begin the semester with canonical writers like Edgar Allan Poe and Nathaniel Hawthorne and then move through to the twentieth century with writers like Flannery O’Connor and John Cheever. The last third of the semester our reading will focus on writers contributing to the canon today; writers like Toni Morrison, Marilynne Robinson, and Jeffrey Eugenedes. In addition to developing a working definition of American Gothic Fiction, students will study the fundamentals of fiction as a craft. Throughout the semester we will break down stories and discuss the various mechanisms of storytelling. The vast majority of the reading for this course will be short stories, with each student choosing a single novel to work on during the last third of the semester. Other writers we’ll be looking at this semester: Henry James, Ambrose Bierce, William Faulkner, Sherwood Anderson, Shirley Jackson, Sylvia Plath, Steven Millhauser, and Joyce Carol Oates.

English 215: Introduction to Poetry - #41436
Hadara Bar-Nadav
MWF 2:00pm-2:50pm
A way to allow people to feel the meeting of their consciousness and the world, to feel the full value of the meanings of emotions and ideas in their relations with each other, and to understand, in the glimpse of a moment, the freshness of things and their possibilities . . . . There is an art which gives us that way; and it is, in our society, an outcast art.

—Muriel Rukeyser, The Life of Poetry

This Introduction to Poetry course will help you become active and analytical readers of literature and, by extension, of life. Following are some questions we will consider in this course: What is your definition of poetry? How does it differ from other forms of writing? What influences have shaped your definition?
What does poetry require of its readers? How do your beliefs, values, and personal experiences affect the way you interpret what you read? What role does reading play in your life?

As an introductory course, we will develop strategies for reading poetry, learn to recognize technical elements (i.e., poetic devices, verse forms, etc.), and study a range of poetry from across centuries and continents. Course texts will include an anthology and individual collections of poetry.

Requirements include rigorous reading of course texts, energized class participation, weekly response papers, presentations, attendance at poetry readings, and a final research paper, as well as curiosity and imagination.

**English 216: The Craft of Creative Writing - #47789**
**Michelle Boisseau**
**TR 2:30pm-3:45pm**
This course, which fulfills a platform course requirement in the Arts and Humanities and serves as a genre course for the Creative Writing major, introduces students to the key techniques that writers of imaginative literature use. Through a variety of exercises in poetic and narrative craft, among others, students will develop skills in writing and reading multiple genres, and in practicing the art of revision to create substantial, polished, and complete works of poetry and prose. Because this is the first semester this course will be offered, students’ efforts and perspectives will be particularly welcome and instrumental to how this course develops. The texts will include Janet Burroway, *Imaginative Literature: The Elements of Craft*, 2nd ed.; *Naming the World and Other Exercises for the Creative Writer*, ed. Bret Anthony Johnston; and *Literature: A Pocket Anthology*, ed., R. S. Gwynn.

**English 241: Introduction to Women and Literary Culture - #46726**
**Kristin Huston**
**Online**
The course offers an introduction to women as producers and consumers of literature. Students will become acquainted with women writers, explore women’s reading practices, and interrogate the issues that have surrounded women’s participation in cultural arenas. We will be focusing on both fiction and non-fiction texts about women as writers and readers, including the work of Virginia Woolf, Margaret Atwood, and Lisa See.

**English 304WI: Workplace Writing (formerly Writing and Technology) - #47587**
**Katie Kline**
**Online**
The goal of this course is to help you develop strategies for becoming effective communicators in workplace environments. We will study the rhetorical principles of effective professional writing: how do the audience and purpose shape the information and design of texts? What ethical and social issues must be navigated in even the most mundane writing tasks? We will also practice applying those principles to a variety of workplace genres, including resumes, memos, reports and collaborative projects. You will learn strategies for responding to and editing documents created by your peers.

As in most workplace environments, this class requires collaboration. You will work with other students as you provide feedback on each other’s writing, work in teams to accomplish set goals, and create
collaboratively written documents. The online nature of the course will deepen your knowledge of how to communicate effectively through written texts.

**English 308: Rhetorics of New Media - #46294**  
Dan Mahala  
**TR 11:30am-12:45pm**

How are the uses and functions of alphabetic literacies changing under the pressure of new media today? What are the implications of the shift from alphabetic literacy to visual and networked multimodal media for persuasion, for public discourse, and for democracy? In this class, we will explore the emerging rhetorics of new media by examining both new media texts themselves (including networked media, multimedia art and performance, and films ranging from the avant garde to the popular). Our aim will be to examine the outpouring of recent theoretical and historical work on media epistemology, visual ways of knowing, text/image interaction, as well as the political economy of networks and uses of new media for social activism.

Specialized knowledge of multimedia equipment and software is neither expected nor required.

**Course Texts:**  
Selected works by important media historians and theorists such as: Lawrence Lessig, Timothy Wu, Roland Barthes, Jay Bolter, Richard Grusin, John Berger, Andrew Feenberg, Donna Haraway, Lev Manovich, WJT Mitchell, Neil Postman, Anne Wysocki, Cindy Selfe, Marshall McLuhan

**English 310: Introduction to Linguistics - #45756**  
Thomas Stroik  
**TR 11:30am-12:45pm**

This course will introduce you to the study of human language. In this course, we will investigate what we know about the structure and use of language (i.e., the sounds, words, phrases/sentences, and meanings expressible in human language). We will approach our investigation of language from a historico-sociological perspective by studying the various social factors that contribute to language acquisition, language development, and language diversity. Finally, we will examine how we come to know language—what biological resources are responsible for human language and how these resources are triggered.

**English 311: American Literature I - #46293**  
Henrietta Rix-Wood  
**Online**

Early North Americans recorded their experiences, defined their identities, constructed their communities, and negotiated differences of gender, race, and class through a variety of narrative forms. In this survey of the literatures of the United States from the colonial period to the mid-nineteenth century, we will explore these agendas by reading and discussing myths, exploration accounts, autobiographies, poetry, essays, short stories, and a novel by narrators including Native Americans, Benjamin Franklin, Thomas Jefferson, Nathaniel Hawthorne, Walt Whitman, and Harriet Beecher Stowe. Assignments will include weekly Discussion Board postings; blogs and responses about *Uncle Tom's Cabin*; and team wikis that represent literary themes suggested by our readings.
English 312: Creative Writing I Fiction - #45227
Michael Pritchett
MWF 1:00pm-1:50pm
How Story-Truth Can Be Truer Than Happening-Truth: This course assumes (1) that every good story moves under its own power as the result of what happens when a particular person finds themselves in a particular situation and setting, and (2) that a good story is dramatic, allows us intimacy with the characters, includes their physical and emotional experience, invites us into a special world, is compressed, uses consciously-crafted language to express a personal vision of reality, and is complete and satisfying. Students will be responsible for drafting, rewriting and revising two short stories in addition to exercises and reading assignments.

English 312: Creative Writing I Fiction - #43831
Scott Ditzler
TR 11:30am-12:45pm
"Read, read, read. Read everything — trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the master. Read! You’ll absorb it. Then write. If it is good, you’ll find out. If it's not, throw it out the window."
— William Faulkner

In this section of English 312 we will be covering the canon of American short fiction from the 1980’s to the present. Using John Gardner’s The Art of Fiction as our guide, we will examine the basic elements of craft — character, plot, setting, etc. — and then apply these elements to our own writing. In addition to writing two short stories, students will be responsible for reading and critiquing the work of their peers. By the end of the semester we will not only be better writers, but better readers and analysts of short fiction.

English 315: Creative Writing Poetry - #46295
Robert Stewart
TR 1:00pm-2:15pm
All great artists stand on the shoulders of those who came before. Students will read, study, and recite poems by the world’s great poets – contemporary and ancient – and examine those poems for techniques and guidance on how to write their own. Course instruction on the craft of poetry writing will include readings, lectures, critiques, revisions, lessons in syntax, and other strategies.

* The goal will be to discover the possibilities of poetry in our own lives, to learn to see the world in fresh ways, and to write poems that are your own and no one else’s.
* Academic and creative work in this course will be rigorous. Students entering this course should have a command of written prose composition and sentence syntax. We will work with complete sentences. We also will read prose essays and other writings on aesthetics and prosody; and students will write short prose reports, which will be evaluated for their control of syntax, grammar, and punctuation.

* No personal electronic devices will be allowed open or visible in the classroom (e.g., iPads, iPhones, laptops, phones, and others). Bring a bound, paper notebook and ink pens. Bring books. Be on time.

* On-time class attendance will be required.
* The instructor, Robert Stewart, is editor-in-chief of the international literary and art magazine New Letters, as well as its companion radio series, New Letters on the Air, and BkMk Press. His own poems have appeared in The Iowa Review, Prairie Schooner, Denver Quarterly, and other journals, anthologies, and books.
English 316WI: Literary Non-Fiction - #47423
Christie Hodgen
MWF 11:00am-11:50am
“One writes out of one thing only – one’s own experience. Everything depends on how relentlessly one forces from this experience the last drop, sweet or bitter, it can possibly give. This is the only real concern of the artist, to recreate out of the disorder of life that order which is art.” ~ James Baldwin

This introductory-level workshop course is devoted to the study and crafting of creative nonfiction – a genre that employs the elements and techniques of fiction (dialogue, character development, scenery, plotting, etc.) in the creation of nonfiction prose narratives. Together we will read, analyze, and discuss many different examples of this diverse form, and then apply what we have learned as we write vivid personal essays of our own. Coursework will include two original essays (10-15 pages each), weekly Blackboard responses to our readings, several short ‘imitations,’ written responses to peer work, and regular participation in class discussion.

English 317: British Literature I - #41454
Virginia Blanton
MWF 12:00pm-12:50pm
(MPCE Minor)
This course provides a general survey of British Literature and culture from its beginnings to the 18th century, including works by Chaucer and Milton. This fall, the course will have a particular emphasis on book history and will investigate the means of production of British literature and its reception. Class activities will include the making of manuscript & book quires, mini-calligraphy demonstrations, a study of letterpress, and the practices of “publication.”

The course fulfills a survey requirement for the BA in English and may, in some circumstances, fulfill a requirement in the Manuscript, Print Culture, and Editing minor.

English 318: Bible as Literature - #41455
Cynthia Jones
T 5:30pm-8:15pm
A critical study of the major portions of the Old and New Testaments and the Apocrypha, with special attention to the development of literature from oral tradition, the literary genres, themes and archetypes represented in the collection, and the diction and style which have influenced later literature. Consideration also of the relation of Biblical literature to the historical, religious, and cultural milieu of the ancient Near East.

English 320: Structure of English - #41456
Thomas Stroik
TR 1:00pm-1:50pm
In this course, you will study the grammatical structure of American English. Although our study will focus upon traditional, structuralist, and generative descriptions of the morphology and the syntax of Standard American English, we will enrich our understanding of English grammar by investigating some of the cultural issues surrounding the construction of a “grammar” and by examining ways in which linguistic
study can be integrated into literary analysis. Our studies will pursue the following questions—what sort of “thing” is the structure of a language? What is the relationship between the structure of a language and the structure of the human mind, and between the structure of a language and the cultural institutions which use and support the language? How exactly does one “learn” the structure of a language? How does one account for the grammatical differences between dialects or between languages? As we delve into some of the above questions, we will try to construct a working notion of syntactic argumentation (critical thinking within a linguistic framework).

English 321: American Literature Since 1865 - #41457
Jane Greer
MWF 8:00am-8:50am
This course is intended to introduce students to some of the significant works by United States writers from 1865 to the present, as well as to the major literary movements these works have helped to shape. Given the vastness and diversity of the literature produced during this period, no survey will cover everything. However, by the end of the semester, students will have encountered many important literary figures and discussed some central issues that have defined literature and culture in the United States over last 150 years or so.

Survey courses of American literature, like English 321, first came into being on college campuses in the early decades of the twentieth century as professors, administrators, and cultural tastemakers sought to transform an increasingly diverse population into “Americans” and to stave off chaos by requiring a sort of homage to a sequence of supposedly heroic (and mostly white male) authors who reflected the values of the nation. In the twenty-first century, survey classes, like English 321, are still expected to accomplish important cultural work as evidenced by the fact that such courses have been part general education requirements at UMKC and at many other colleges and universities across the country. With this in mind, we will pay special attention throughout the semester to how various writers saw themselves and their texts contributing to the creation of a democratic society.

English 321: American Literature II - #44166
Dan Mahala
TR 1:00pm-2:15pm
This course is a survey of American literature from 1865 to the present. Obviously, it is impossible to cover such a large span of time, and such a huge geographical expanse as the US in the short time frame of one semester. Hence, we will focus our attention on a limited number of themes. In particular, we will examine how literary texts participate in the larger public discourse of society. How have literary texts reflected, enacted, and perhaps sometimes even tried to reconstruct or redress social inequality in US history? What significance did literary writing have in the public discourse of US society in the past? How has the recent development of visual and digital technologies of storytelling affected the roles that traditional literary genres might play in US public discourse in the future?

I will argue that one of the ways we can examine different axes of inequality in US society—nationality, wealth, race, gender, sexuality, and so on—is to consider the texts we read rhetorically. How do texts perform particular kinds of “cultural work” (Tompkins), acting on the beliefs and assumptions of different audiences, or enacting the writer’s own predilections and presumptions about race, gender, class or sexual relations, or about what it means to be “American” at different times in history? How are the aesthetics of
the text related to its genre, and to audience expectations of the rhetorical intentions and effects in play in that particular genre?

These questions define one angle of questioning, but I will also invite you to fashion your own relationships to the texts we read.

**Required Texts:**
Films and/or a novel from the period (to be announced), as well as a few critical texts, may also serve as course readings.

**English 323: Shakespeare - #41458**
Laurie Ellinghausen
MWF 1:00pm-1:50pm
Why do the poetry and plays of William Shakespeare remain so popular and influential nearly 400 years after his death? These writings contain nearly limitless potential for interpretation, debate, and creative re-imagining, as scholars and artists from Shakespeare's lifetime to our own will readily attest. This online course presents an opportunity for undergraduates to delve into Shakespeare's works, their historical and literary contexts, and their impact on modern culture. We will examine Shakespeare from a variety of angles, including language use, source study, historical context, visual art, and film. We will cover plays from each of the four genres (comedy, history, tragedy, and romance) as well as a selection of sonnets. Due to the fundamentally collaborative nature of Shakespeare's art, active online participation will be expected of all students. Assignments will include daily discussion board posts, a weekly film blog, and a final paper analyzing a Shakespearean text and film adaptation.

**Poetry:**
*Sonnets*

**Plays:**
*A Midsummer Night's Dream*
*Twelfth Night*
*Richard III*
*Hamlet*
*Othello*
*The Tempest*

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**English 323: Shakespeare - #44979**
April Austin
Online
“I would my horse had the speed of your tongue,” jabs Benedick to Beatrice in *Much Ado About Nothing* (1.1.126-127). Insults, flattery, lunacy, and threats make for some interesting entertainment composed by William Shakespeare more than 500 years ago. This online course will explore the timeless value of Shakespeare’s poetry and plays. We will examine language use, source study, historical context, and visual representations of the four genres (comedy, history, tragedy, and romance) as well as a selection of sonnets. Consistent online participation is expected of all students. Assignments will include a weekly discussion board and performance blog, a series of self-assessments, and a group Wiki on one play.
Poems and Plays:
Sonnets
A Midsummer Night’s Dream
Julius Caesar
Richard III
Twelfth Night
Hamlet
King Lear
Macbeth
Much Ado About Nothing

English 326: Modern and Contemporary Irish Literature - #47424
Joan Dean
TR 4:00pm-5:15pm
The course will focus on representative twentieth-century Irish poets, playwrights, and fiction writers and address the context in which these work appeared. In addition, the class will touch on several recent Irish films such as The Wind that Shakes the Barley and The Commitments.

Texts include:
Yeats and Gregory, Cathleen ni Houlihan
Yeats, selected poetry
James Joyce, Dubliners (specifically James Joyce’s Dubliners: An Illustrated Edition)
Synge, The Playboy of the Western World and The Shadow of the Glen
O’Casey, The Plough and the Stars
Beckett, selected short plays, including Krapp’s Last Tape.
Heaney, selected poetry

Students will write short papers, one of which will form the basis on a brief in-class presentation, as well as a midterm and final examination.
Attendance is required in this class.

English 327: British Literature II - #45543
Jennifer Phegley
Online
(MPCE Minor)
English 327 will introduce you to some significant works by British writers from the late 18th century to the early 20th century, a period that covers the major literary and intellectual movements of Romanticism, Victorianism, and Modernism. Given the wide range of diverse literature produced during this period of rapid social, technological, and economic change, our survey of the field will necessarily be limited. However, by the end of the course you will have encountered some important literary figures—including William Wordsworth, Charles Dickens, Virginia Woolf, and James Joyce—and explored some of the central issues that have defined British literature and culture, such as the abolition of slavery, the advent of industrialism, the introduction of Darwin’s theory of evolution and the subsequent crisis in faith, the expansion of the British empire, and the cataclysmic impact of the First World War. The course will take place completely online in Blackboard and will incorporate discussion boards, blogs, and wikis.
The course fulfills a survey requirement for the BA in English and may, in some circumstances, fulfill a requirement in the Manuscript, Print Culture, and Editing minor.

**English 333: African American Literature II - #45737**
*Anthony Shiu*
**TR 10:00am-11:15am**

African American Literature II is a survey course open to all majors. We’ll examine literature, film, and music by African Americans from the 1940s until the present, and we’ll cover a wide range of styles, authors, and movements. We’ll use *The Norton Anthology of African American Literature (2nd edition)* as our central text and examine realism, the Black Arts Movement, and contemporary (and experimental) African American literature. We will also study a film and read at least one novel. Our focus will also be interdisciplinary, with an eye toward understanding how the growth of African American literary and cultural traditions contributes to and directly questions mainstream American traditions, politics, and social structures.

*This class is cross-listed with Black Studies 333. This course fulfills a general requirement for English Creative Writing majors and fulfills the “Literature and Culture” elective requirement for the Black Studies Minor.*

**English 336: Contemporary American Literature: The American Dystopian Novel #47710**
*Craig M. Workman*
**TR 8:30am-9:45am**

During the past several decades—and most notably in the past fifteen or so years—dystopian worlds and their presentation in-culture have exploded in popularity. Whether seen in film, television, literature, video games, board games or myriad other representations, it would be difficult indeed to deny their sheer force in our culture. But what is a dystopia? Simply put and to begin our discussion, when we discuss a ‘dystopia’ or a ‘dystopian’ anything, we are working through and discussing examples of a ‘bad place’. Consider the most popular, scariest issues we’re made aware of happening on a daily basis. Global warming, deforestation, increasing mistrust of our government and issues of race, gender and technology are only a small part of the large list we could put together. What might we be talking about, then, when we mention a *critical* dystopia? Utopia? Anti-utopia? Pseudo-dystopia and anti-critical dystopia? In addition, consider these questions:

1. Why do we use these terms?
2. Why are dystopian representations in literature, film, television, etc. so popular now?
3. What might these pieces suggest about us, regardless of the so-called ‘fictional’ nature of the novel and film?
4. If dystopian worlds are so popular, what are examples other than the books we’re reading?

In this course, we’ll seek to answer these and many other questions. Beginning with the 1940s and moving into the twenty-first century, we’ll discuss differing landscapes/worlds offered by the authors, and seek to discover what—if anything—these authors are offering. We will work with many novels, critical theory and—briefly—film. Likely authors will include Nabokov, Dick, Lethem, Magary, Whitehead and Novy, to name a few. Coursework will include—but not be limited to—written weekly responses to readings, a midterm examination and a final paper and/or project.
English 340A: Classical Literature in Translation - #47394  
Cynthia Jones  
R 5:30pm-8:15pm  
This course will focus on representative authors and works from the Greek and Roman Classical periods, such as Homer, Sophocles, Euripides, Aeschylus, Aristophanes, Plato, the Greek Lyrics, Virgil, Horace, Juvenal, Ovid and Plautus.

English 345WI: Women and Literary Culture: Historical Focus - #47422  
Miun Gleeson  
MWF 9:00am-9:50am  
The Victorian period is known for its proper (some would say prudish) women, who exemplified the most virtuous aspects of being a lady. But who were the others? This course will explore the outcasts and misfits: spinsters, prostitutes and widows, to name a few. Why were these women considered so dangerous and disruptive? This writing intensive course will examine questions about class, gender, sexuality and femininity. We will also pay close attention to the historical and cultural context of this fascinating period.

English 406CD: Film Adaptation - #46292  
Jeff Rydberg-Cox  
M 6:00pm–8:45pm  
The class will explore the process of adapting both fiction and non-fiction literary works into motion pictures. Students will examine the original literary source, then the interim screenplay and finally the completed motion picture. The course will focus on the following films: Adaptation, From Russia With Love, The Innocents, Fever Pitch, End of the Affair, Apocalypse Now.

English 427: Contemporary Poetry and Poetics - #47426  
Hadara Bar-Nadav  
MW 5:30pm-6:45pm  
(Capstone for Literature and Language and Rhetoric Majors)

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”
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 poetries—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. Prerequisite (for undergraduates): 215 Introduction to Poetry or 315 Creative Writing: Poetry

English 428: Twentieth-Century American Literature: Anticipating American Futures - #47581
Anthony Shiu
TR 2:30pm-3:45pm
(Capstone for Literature and Language and Rhetoric Majors)
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 Murata’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 432WI: Advanced Creative Writing Prose - #41459
Whitney Terrell
R 7:00pm-9:45pm
(Capstone for Creative Writing Majors)
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 435WI: Advanced Creative Writing Poetry - #46298**
Michelle Boisseau
TR 5:30pm-6:45pm
(Capstone for Creative Writing Majors)
"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 437WI: Prose Forms: The Shape of Story - #46784**
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 prose forms 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 447: Introduction to Literary Criticism - #47583
Dan Mahala
TR 4:00pm-5:15pm
(Capstone for Literature and Language and Rhetoric Majors)
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.
Selected essays and applied criticism in pdf format.

English 449A: New Letters Publications Practicum - #41460
With New Letters magazine & radio; BkMk Press.
Robert Stewart
Regular meeting time of 11:00 a.m. to 11:50 a.m. Wednesdays, plus other hours, as indicated below.
(MPCE Minor)
One, Two, or Three Credit Options. Work Schedules can fit any time from 9 a.m. to 5 p.m., M-F. Three-credit students work a total of 90 hours per term; two-credit students work 60 hours; one-credit students work 30 hours, including meeting time as shown. This breaks down to approximately six hours per week (for three credits), or four hours per week (two credits), or two hours per week (one credit). Consent required: Send two or three sentence description of academic status and writing background to StewartR@umkc.edu.

Join the staff of an award-winning, national literary and art journal New Letters. You would assist staff members with proofreading, manuscript logging and management, manuscript evaluations, clerical tasks, mailings, magazine subscription work, correspondence with authors, editing, writing, research, and other tasks as needed. New Letters and its affiliate BkMk Press operate out of a somewhat charming house at 5101 Rockhill Road, with a genial, dedicated staff.
This is a position of responsibility; the applicants must be reliable, sensible, congenial and professional. If you have a good work ethic and want to learn about publishing, art administration, print editing, creative writing, broadcasting, event production, this is a good place for you. See “Internship” at www.newletters.org.

**English 450: Chicano Novel - #47586**  
Norma Cantu  
MW 5:30pm-6:45pm  
*(Capstone for Literature and Language and Rhetoric Majors)*  
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 Chicano 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 451: Shakespeare’s Comedies and Histories - #47425**  
Laurie Ellinghausen  
MW 4:00pm-5:15pm  
*(MPCE minor and MA Track/Capstone for Literature and Language and Rhetoric Majors)*  
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 498: Senior Seminar On Writing in the Secondary Classroom - #41461
Ted Fabiano
W 7:00pm-9:45pm
This course is intended to help students move from discussions of education and composition theory to classroom research and practice. Students will examine their own language uses, study current composition pedagogy, and undertake action research projects in cooperation with teachers affiliated with the Greater Kansas City Writing Project. In a culminating study, students will compile their action research data and prepare classroom resources based on their finds. English 498 is designed for English Secondary Education majors. Other education majors may enroll with instructor’s permission. Prerequisites: English 225 or 225A.

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Courses for the Major in English with a focus on Classical, Medieval and Early-Modern Literature or a minor in Classical and Ancient Studies

Robert Cohon
TR 1:00pm-2:15pm
An overview of developments in architectural, urban, land and interior design which have shaped the physical environment of the Western world from prehistory through the period known as the ""Romanesque."" Emphasis will be given to relationships between institutions, values and needs of different societies and the architectural forms produced by those societies. Prerequisite: None.

ART-HISTORY 301: Survey of Western Art I - #40054
Robert Cohon
R 4:00pm-5:15pm
A survey of ancient and medieval Western art. The course will begin with the great civilizations of the Mediterranean basin and consider the changes wrought by the introduction of Christianity and Islam. Study of the medieval era will include Romanesque and Gothic architecture through the 15th century, but will not include the beginnings of panel painting nor of independent sculpture. This course meets the college fine arts requirement.

ART-HISTORY 497A: Special Studies Medieval/Renaissance Art - #45786
Independent Study
Burton Dunbar
With the permission of the department, an advanced student may pursue a selected subject on a seminar or tutorial basis. Acceptable for graduate credit with approval

ART-HISTORY 497I: Special Studies Ancient Art - #40055
Independent Study
Burton Dunbar
An advanced student may pursue a selected subject on seminar or tutorial basis. Acceptable for graduate credit with approval. Prerequisite: Permission of Department.
UMKC English Department
Undergraduate Courses
Fall 2013

GREEK 110: Elementary Ancient Greek - #45749
Jeffrey Rydberg-Cox
Online
The goal of this course is an ability to read classical Greek. The student will be introduced to the fundamentals of grammar and the basic vocabulary of the language and will do exercises in the reading and writing of sentences. Continuous passages of Greek will be presented by the end of the semester.

GREEK 120: Elementary Green II - #47392
Jeffrey Rydberg-Cox
Online
A continuation of the study of the grammar and vocabulary of classical Greek, with an increasing emphasis on developing skills in translation. By the middle of the semester students will be introduced to selections from Plato, Herodotus or Homer. Prerequisite(s) Greek 110 or consent of instructor

GREEK 211: Intermediate Ancient Greek - #46844
Jeffrey Rydberg-Cox
Online
Instruction of Greek on the second-year/intermediate level introducing new methods of foreign language teaching or special texts and topics not normally offered through regular courses. May not be repeated for credit. Prerequisite: Greek 120 or consent of instructor

LATIN 110: Elementary Latin Readings I - #44179
Elpida Anthan
MWF 10:00am-11:50am
Fundamentals of grammar and syntax; selected passages from various Latin authors concluding with readings from Caesar.

LATIN 211: 2nd Year Latin Reading I - #41871
Elpida Anthan
TR 12:30pm-1:45pm
Selected readings from works by various Latin authors. Grammar review. Prerequisite: LATIN120.

CLASSICS 369: Intro to Prehistoric and Classical Archaeology - #40387
Ann Raab
W 5:30pm-8:15pm
An introduction to archaeological research methods that traces human origins and cultural development from the earliest fossil evidence to the threshold of written history and civilization. This class emphasizes the evolutionary and cultural developments that allowed our ancestors to colonize the continents and develop lifeways involving hunting and gathering, farming and urbanism.
CLASSICS 370: Archaeology as Anthropology: The Development of Human Societies - #45033
Ann Raab
R 5:30pm-8:15pm
This class examines the development of archaeology as a distinctive branch of anthropology, and archaeology’s role in a centuries-long debate about the causes of cultural variation and the development of human societies. This class examines how the Enlightenment, colonialism, the geological discovery of Deep Time? and the Darwinian Revolution not only give rise to anthropology and archaeology, but launched an enduring debate about how and why we study cultural behavior.

CLASSICS 472P: Ancient World: Culture & Intellectual Dimensions Ancient Civilization - #47575
Elpida Anthan
Online
This class will provide the students with a general picture of these civilizations: society, religion, economics, and culture (w.f., arts, literature, philosophy, science, etc.). Guest lecturers, slides, films and video cassettes will be used to introduce the varied aspects of these ancient peoples.

HISTORY 306A: History of Christianity to the Middle Ages - #44197
Staff
MWF 12:00pm-12:50pm
This course examines the historical and theological development of Christianity from its origins to the High Middle Ages. The main themes follow the mechanisms and conditions shaping Christianity's expansion into a major social, institutional, and intellectual force with a focus on patterns of crisis and reform. This course is based on the study of primary sources (both texts and objects) and modern scholarship.

HISTORY 413: Renaissance - #46329
William Ashworth
MWF 3:00pm-3:50pm
Beginning with a definition and exploration of the Renaissance as a period of gradual transition between the Middle Ages and the beginning of modern culture, this course concerns itself primarily with the rise and spread of Humanism; the revival of interest in antiquity; the growth of individualism; and the rise of secularism, as well as with the artistic achievements of the period.

HISTORY 472 - #47460
CLASSICS 472 - #47606
Ancient Rome
Massimiliano Vitiello
TR 1:00pm-2:15pm
This course covers Roman history from its origins (including the Etruscans) to the decline of the imperial system. Particular emphasis is placed upon the political, social and economic developments in the Republic, the death of the Republic, the early Principate, and the factors that led to Rome’s decline in the ancient world. Also listed as HISTORY 472.
PHILOSOPHY 310WI: Ancient Philosophy - #42620
Andrew Graham
MWF 2:00pm-2:50pm
A survey of the central figures of classical philosophy: the pre-Socratics, Socrates, Plato, Aristotle, the Stoics, the Epicureans and other philosophers of antiquity. The contributions of major philosophers to the development of science, religion, and social and political theories are studied. Prerequisites: PHILOS 210, PHILOS 222 or an equivalent and successful completion of the WEPT.

THEATER 350: Theatre History I - #43374
Felicia Londré
TR 2:30pm-3:45pm
Development of theatre art, including the physical stage, technical production elements, dramatic literature, and audience behavior from primitive origins to the 18th century.