UMKC English Department Undergraduate Course Descriptions

Fall 2014 Course Descriptions

English/Classics 119: Myth and Literature (46704/46705)
Cynthia Jones
TR 11:30 am – 12:45 pm
Focus A – Arts and Humanities
A study of classical myth which includes readings from Greek and Roman mythology, epic poetry, analysis of selected myth and representations in literature, art and music. The course also offers a study of contemporary definitions and approaches to myth in conjunction with mythical themes and archetypes in contemporary mediums.

English 186: The Value of Beauty (47668)
Stephen Dilks
TR 1:00 pm – 2:15 pm
Anchor 1 – Reasoning and Values
The Value of Beauty is a team-taught Anchor I General Education class in Values and Reasoning. The course surveys European aesthetics, defining what counts as beautiful and the roles art and the artist play in society.

In Fall 2014 Professor Baker (Foreign Languages) and I will survey British and European theories of art and beauty from the Renaissance through Neo-classicism and Romanticism to Modernism and Postmodernism.

For each period we will examine representative visual, literary, musical, architectural, and dramatic art.

Co-Requisite: DISC 100 or satisfy DISC 100 with credit from one of ENGL 110, ENGL 225, or COMM-ST 110.

Note: You must be in the Undergraduate Honors Program to take this course. Students who are not in the Honors Program but have a 27+ ACT and/or 3.7+ GPA should email Prof. Levy (levyg@umkc.edu) for permission to enroll in this course.

For additional information on Anchor/Discourse pairings visit www.umkc.edu/core
English 212: Crossing Boundaries: The Latina/o Immigrant Experience
Norma Cantu, Theresa Torres, Judith Ancel
TR 11:30 am – 12:45 pm
Anchor II – Culture and Diversity
This course examines the Latina/o immigrant experience from the immigrants' diverse origins in the Americas to the communities they shape. Students will examine how empire, war, and economic integration have pushed people to migrate and how work, family, and immigration policy have shaped patterns of migration and settlement as well as integration and exclusion. Prerequisites: DISC 100 and Anchor I. Co-requisites: DISC 200.

English 214: Introduction to Fiction
Christie Hodgen
Online
Focus A – Arts and Humanities
This online section of English 214 will follow the development of the literary short story from the mid-nineteenth century to the present day, covering a range of authors including Nikolai Gogol, Leo Tolstoy, Anton Chekhov, James Joyce, William Faulkner, Ernest Hemingway, Flannery O’Connor, John Cheever, James Baldwin, Lorrie Moore, Sherman Alexie, and Jhumpa Lahiri. By studying the basic elements of fiction – plot, character, setting, point of view, style, theme, etc. – we will come to understand how stories work – how the effects of narrative are created and constructed. By the end of the course we will not only have read a wide selection of the most significant works in the history of the short story, we will also have honed our ability to understand, analyze, discuss, and write about literature – to respond to works of art in both critical and creative ways. Coursework will include twice-weekly responses to our readings, two papers, and a final exam.


English 215: Introduction to Poetry
Laurie Ellinghausen
Online - October 20 to December 19
Focus A – Arts and Humanities
Have you ever wanted to know more about poetry – how to read it, how to interpret it, and how to apply it to your life? This course will help students become active, analytical readers of poetry from a variety of traditions. We will consider the following questions: how do we define poetry? What distinguishes it from other forms of writing and art? What influences have
shaped your own definition of poetry? How do your own beliefs, experiences, and personal values play into your interpretation of a poem? What can poetry bring to your own life?

In this introductory course, you will learn strategies for reading poetry, study the technical elements of a poem (i.e. poetic devices, forms, etc.), and read a range of poetry from different historical traditions, all over the world. Course texts will include The Norton Anthology of Poetry and two individual collections to be determined. Requirements will include daily online discussion in the Blackboard format, blog responses to audio readings and interviews, and a final paper. Students must have regular internet access and familiarity with the Blackboard environment.

**English 216: The Craft of Creative Writing (46785)**
Michael Pritchett  
TR 11:30 am – 12:45 pm  
Focus A – Arts and Humanities
This course introduces students to the key techniques that writers of imaginative literature use. Students will develop skills in writing and reading multiple genres. The course focuses on 1) experimentation with and the development of writing skills in poetry and fiction, and other genres (literary nonfiction, playwriting, screen-writing) with a particular emphasis on how revision develops writers; 2) practice in reading like a writer, to discern the strategies of master writers so as to enlarge and challenge one’s skill and scope; 3) energetic participation in the writing workshop to sharpen one's critical ear and eye. 4) ways of performing the work and learning from the wider community through publications and attending local/regional readings, and practice in performance. GEN ED/FOCUS

**English 300CE: Cluster Course – Radical Changes Since 1945 (47341)**
Joan Dean, Thomas Poe  
MW 12:30 pm - 2:30 pm
This often-large cluster course (English and Communication Studies) looks at radical changes in film, poetry, drama, and other media since World War II. Works by Jean-Luc Godard, Samuel Beckett, Allen Ginsberg, Don DeLillo, and Michel Foucault are included.

The course follows a chronology beginning in France and English after World War II and considers representative works from the Theatre of the Absurd, the *nouvelle vague* in filmmaking, and the “Angry Young Men.” The second half of the semester concentrates on analogous developments in the United States such as Beat poetry. While many courses in this period focus on race, class, and gender, the focus here is on shifting concepts of the individuality and stability of the self.
Course requirements include attendance, a midterm and a final exam, and a research paper required of graduate students. Graduate students are required to meet with the professors to develop their research projects. Please note that graduate students need a release to register for this course. The class meets at the Tivoli Theater in Westport.

**English/Classics/CommSt 300CY: Cluster Course – Ancient World/Cinema (47318/47317/47319)**

Jeff Rydberg-Cox, Mitch Brian  
M 6:00 pm – 8:45 pm  
**Focus A – Arts and Humanities**  
This course will explore the tradition of depicting the Ancient Mediterranean World in film from the early silent era to the present. Topics to be covered include the ways that filmmakers respond to literary and historical sources from the ancient world, interact with the artistic tradition of films about the ancient world, the relation of these films to other works by the same creative personnel (directors, actors, writers, producers, etc.), and the political and cultural contexts in which the films were released. Films shown include Gladiator, Spartacus, 300, Cleopatra, Sign of the Cross, Mighty Aphrodite, Ben Hur, Helen of Troy, and O Brother Where Art Thou.

**English/Comm St 303WI: Intro to Journalism (Section 1 44642/43064)**

Steven Kraske  
TR 2:30 pm – 3:45 pm  
**Section 2 (44643/43065) meets on TR 8:30 am – 9:45 am**  
This class is the introductory course to the journalism sequence at the University of Missouri-Kansas City. It introduces students to the styles and techniques of reporting and writing for the new millennium. The class covers the writing of basic news and feature stories for print, radio, television and online media outlets with a taste of social media and video thrown in. You will visit professional newsrooms around Kansas City and learn about the ethics, history and principles of American journalism.

This is a writing-intensive course, meaning that you write a lot under strict deadlines.

**English 304WI: Workplace Writing (46617)**

Katie Kline  
**Online**  
This writing intensive course focuses on the rhetorical principles of workplace communication, providing students with opportunities to analyze complex rhetorical situations, to study various workplace genres, and to compose texts that meet the needs of diverse stakeholders.
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.

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 (45671)
Dan Mahala
TR 11:30 am – 12:45 pm

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:
English 310: Introduction to Linguistics/Language Science (45273)
Thomas Stroik
TR 5:30 pm – 6:45 pm
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 (45670)
Henrietta 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 311: American Literature I (47340)
John Barton
TR 11:30 am – 12:45 pm
This course surveys U.S. literatures from the colonial period to just before the Civil War. It begins with Cabeza de Vaca’s Relación, a narrative of Spanish contact with the “New World,” and concludes with the poetry of Whitman and Dickinson, major precursors of the modernist movement. The course will cover a wide range of important literary works from many different genres and examine them in relation to the cultural and historical contexts within which they were produced. In our exploration of American literature before the Civil War we will give special attention to questions about race and gender.
English 312: Creative Writing I Fiction (43645)
Michael Pritchett
Online
This ONLINE WORKSHOP is being offered for the first time ever at UMKC in Fall 2014. The 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, workshopping, rewriting and revising two short stories in addition to exercises and reading assignments.

English 315: Creative Writing Poetry (45672)
Robert Stewart
TR 1:00 pm – 2:15 pm
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 Nonfiction (47637)
Whitney Terrell
MW 5:30 pm – 6:45 pm
There has been a long and impressive history of socially engaged nonfiction in American letters. Henry David Thoreau went to jail to protest the Mexican American war and slavery and his essay, “On Civil Disobedience,” was read by Martin Luther King, Jr., who wrote his own famed “Letter from Birmingham Jail.” Washington Post reporters, Woodward and Bernstein, became cultural heroes for their exposure of President Nixon’s crimes. Rachel Carson, the author of Silent Spring, sparked a movement to ban the use of DDT and helped start the environmental movement in America.

This course is designed to introduce students to the study and crafting of creative nonfiction, with a focus on writing that addresses significant social or political issues. As we’ll discover through our reading, writers have used many different forms of nonfiction to voice their social concerns. Social critique can come in the guise of the personal essay (Ralph Ellison’s “The Little Man at Chehaw Station”), the researched magazine piece (John McPhee’s “Atchafalaya”), the first-person expose (Barbara Ehrenrich’s Nickel and Dimed) or autobiography (Edmund White’s City Boy). Together we will explore—and practice—the many different varieties of this diverse tradition. What constitutes “socially engaged” writing? What strategies have writers used to raise awareness of issues that they consider to be important? How have they managed to balance artistic concerns with their desire to “make a point”? Some authors approach their issues through polemic (Thomas Frank’s What’s the Matter With Kansas?) while others have written pieces that aren’t overtly political and yet, nevertheless, make important social and historical assertions (Joan Didion’s Where I Was From). What strategy works best for you? What issues do you care enough to write about?

English 317: Introduction to British Literature I (41384)
Dr. Jennifer Frangos
MWF 12:00 pm - 12:50 pm
This course will serve as an introduction to literature in English from the Medieval Period to the end of the eighteenth century, with an emphasis on reading these texts in their social and cultural contexts. We will look at major and minor texts and writers, a wide variety of literary genres, and a range of supplementary materials (political treatises, scientific writing, art and music, fashion, maps, popular entertainments, and so forth). As we read and discuss, we will consider questions such as these: How is a text created by a culture and how does it in turn help to create that culture? What problems, tensions, and issues does the literature seem to be working out for the culture? What issues seem important to literary texts, what issues seem unimportant, and why? Who has power in the culture, who is resisting
or perpetuating that power structure, and how does literature (or a given literary text) reveal, perpetuate, resist, or re-imagine the culture’s power structure?

Be prepared to do a lot of reading: we will be covering more than 1000 years of literary and cultural history. Very often, you will read far more than we are able to discuss in a given class period. Also, because much of the reading for this semester deals with language, culture, and experiences very different from our own, you should plan to read each text or selection more than once, and work on the ability to read critically and thoroughly and in context, rather than simply for plot. Required course work includes regular participation, reading quizzes, three exams, one short paper, and recitation of 14 lines of memorized poetry.

**English/Classics 318: Bible As Literature (41385/40362)**  
Cynthia Jones  
T 5:30 pm – 8:15 pm  
Course presents 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. The class also explores the relation of Biblical literature to the historical, religious and cultural milieu of the ancient Near East.

**English 320: Structure of English (41386)**  
Thomas Stroik  
TR 2:30 pm – 3:45 pm  
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).
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.

This course will introduce students to American literature from 1865 to the present. We will read fiction, poetry, drama, and essays. We will examine these works in multiple contexts (literary, historical, political, and cultural) and pursue questions such as: How do these texts work within and against their literary genre and literary movement? How do these texts respond to prevailing and contested notions of what it means to be American? How do these texts shape notions of American identity and work to define a national literature through their exploration of gender, race, ethnicity, sexuality, class, and regionalism? In addition to assigned readings from the textbook, students may be asked to complete online reading assignments and watch some films.
English 323: Shakespeare (41387)
Laurie Ellinghausen
Online
Why do the poetry and plays of William Shakespeare remain so popular and influential nearly 400 years after his death? Because these writings contain nearly limitless potential for interpretation, debate, and creative imagining, as scholars and artists from Shakespeare’s lifetime to our own readily attest. This course introduces undergraduates to 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, historical context, and performance, while covering plays from each of the four genres (comedy, history, tragedy, and romance) as well as some lyric poetry (sonnets). This course satisfies the English 323 requirement for English majors and minors.

Required Materials
BOOK

FILMS (AVAILABLE ON AMAZON INSTANT VIDEO, UNLESS OTHERWISE NOTED)
Romeo and Juliet, dir. Baz Luhrmann, 1996.
Twelfth Night, dir. Trevor Nunn, 1996. (full movie available on YouTube)
Hamlet, dir. Laurence Olivier, 1948.

English 327: British Literature II (45088)
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 (45259)**
Anthony Shiu
TR 10:00 am – 11:15 am
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 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/Comm St 339: Introduction to Screenwriting (44644/43907)**
Mitch Brian
SA/SU 9:00 am – 5:00 pm  (9/20 & 21 – 10/18 & 19 – 11/15 & 16)
An introduction to the form and language of the motion picture screenplay. Students will learn to create a workable blueprint for a movie and undertake an in-depth examination of visual storytelling. This will include understanding the basics of dramatic structure, scene and sequence construction and the role of dialogue. Emphasis will be placed on students mastering the accepted movie industry format of the screenplay. They will also adapt a short story and revise it after giving and receiving feedback in small groups. Prerequisites: CommSt 330.
English 378: Asian American Literature (47343)
Anthony Shiu
TR 1:00 pm – 2:15 pm
Focus A – Arts and Humanities
In our time together this semester, we’ll examine a broad range of Asian American literature and cultural productions (poetry, prose, essays, novels, cartoons, manifestos, and film) produced by a number of Asian American groups (Asian Indian Americans, Chinese Americans, Filipino Americans, Japanese Americans, and Korean Americans). While we won’t be starting in 1763 (the date the first Asian American inhabitants arrived), we’ll begin at a watershed moment in our shared history: the moment(s) of anxiety (and xenophobia) leading up to the Chinese Exclusion Act of 1882. And we’ll end with DJ QBert, a Filipino American DJ often cited as the best DJ/turntablist in the world. In between, we’ll examine how Asian American writers have commented on their past(s) and present(s) in order to develop a literature of/for the future. From Exclusion to being ineligible for citizenship to concentration camps to legal inclusion to globalization, Asian American literature re-views America through a critical lens, asking us to imagine our world (and shared lives) otherwise.

Likely texts include:

DJ QBert, Wave Twisters
Maxine Hong Kingston, China Men
Henry Yoshitaka Kiyama, The Four Immigrants Manga
Bharati Mukherjee, Jasmine
Chang-rae Lee, On Such a Full Sea
Fae Myenne Ng, Bone
Charles Yu, How to Live Safely in a Science Fictional Universe

This course fulfills the Focus A (Arts and Humanities) or Focus Elective General Education requirement.

English 417/5517: Modern Poetry (47344/47345)
Michelle Boisseau
T 4:00 pm – 6:45 pm
"Anyone who has read a long poem day after day as, for example, The Faerie Queen, knows how the poem comes to possess the reader and how it naturalizes him in its own imagination and liberates him there," Stevens, "The Figure of the Youth as a Virile Poet."

In this course we will “naturalize and liberate our imaginations” in Modern Poetry as we focus on the central poets of the first generation of American Modernism: Frost, Stevens, Williams,
Moore, and Eliot. Our investigation will likely begin with Eliot's “Prufrock” and *The Waste Land*, the postwar milieu, modernist art, and the, often fiery, responses to Eliot's vision of a failed civilization and his assertion that a complex world required a difficult art to confront it. While our emphasis will be on scrupulous readings of the poems with an eye to their artistry and the poets’ assertions of their poetics, we will also explore how the poems are in conversation with each other and consider their critical contexts.

**English 432WI/5532: Advanced Creative Writing Prose (41388/46494)**

*Whitney Terrell*

**M 7:00 pm – 9:45 pm**

This course will focus on writing and publishing short fiction and novels. Students interested in submitting creative non-fiction are also welcome. All 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.”

**English 435/5537: Postcolonial Literature (47749/47750)**

*Stephen Dilks*

**MW 5:30 pm – 6:45 pm**

Postcolonial Literature explores postcolonialism through the study of texts created by or representing peoples whose historical experience has been decisively shaped by the legacies of colonialism and the experiences of post-colony.
The texts in Fall 2014 are drawn from Ireland (Gearoid MacLochlainn and Edna O'Brien), Nigeria (Chimamanda Adichie and Wole Soyinka), India (Salman Rushdie and Arundhati Roy), and the West Indies (Edwige Danticat and George Lamming).

In addition to specific examples of Postcolonial literature we will develop an understanding of the trajectory of the British Empire from the Elizabethan era to the 21st Century and will develop working definitions of colonialism and postcolonialism and related terms including cosmopolitanism, race, hybridity, diaspora, post-colony, nationalism, and post-nationalism.

**English 436WI/5536: Poetic Forms (47342/47346)**
Michelle Boisseau
MW 5:30 pm – 6:45 PM
This class focuses on the creation of metrical verse and the study of prosody.

We will begin by immersing you in the features of English that create rhythm; you will then write in stress verse, in iambic tetrameters, in blank verse, and so on, with the remainder of the course devoted to practice in forms developed from English rhythms: e.g. the ballad, quatrains, and the sonnet. We will study and emulate poems in English, both canonical and contemporary examples, as representatives of how poets manipulate form and to what ends. This class is intensive and requires full class attendance and for students to complete daily exercises in prosody and form. Required paper texts to include Derek Attridge, *Poetic Rhythm: An Introduction*, Cambridge, 1995; Paul Fussell, *Poetic Meter and Poetic Form*, Robert Frost, *North of Boston*, Ellen Bryant Voigt, *The Art of Syntax*, and some recent collections like Randall Mann’s *Straight Razor*, Carol Ann Duffy’s, *The Bees*, Robin Roberston’s *Hill of Doors*. Prerequisite: MFA Creative Writing Graduate standing, a 300-level poetry creative writing course, or instructor permission.

**English 437WI/5537: Prose Forms (46045/46492)**
Michael Pritchett
R 4:00 pm – 6:00 pm
WRITING INTENSIVE/CAPSTONE
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 novel, the long story or novella. 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 447/5547: Intro to Literary Criticism (46613/46614)**
Dan Mahala
TR 4:00 pm – 5:15 pm

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: Publications Practicum – Editorial Internship (41389)**
Robert Stewart
Wed 11:00 am – 11:50 am plus other hours, as indicated below

One, Two, or Three Credit Options. Enrollment caps at three per semester.
Consent of instructor required for enrollment.
**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 of instructor required: Send two or three sentence description of academic status and writing background to StewartR@umkc.edu. Three students will be admitted each semester.

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 450/5550: Special Readings/Graduate Seminar (46616/46615)
The Latina/Latino Novel
Norma Cantu
W 4:00 pm – 6:45 pm
Intensive individual readings in a field, genre, or individual figure to be selected by a student or a group of students in consultation with an instructor willing to direct the project. Generally limited to graduating seniors who have completed the majority of the work for their major. Not open to students in their first semester at UMKC.

English 450/5550: Special Readings/Graduate Seminar (47074/47078)
Women Literature Africa/African Diaspor
Veronica Wilson-Tagoe
TR 10:00 am – 11:15 pm
The course is a comparative examination of the variety of literary works produced by women of African descent in the US, the Caribbean and Africa. It explores selected prose, drama and poetry in relation to specific historical contexts and examines their impact on the themes and strategies of women’s literature. Using a feminist interpretive framework, it investigates intersection of gender, race and class in Black women’s literature and creates a dialogue between literary texts and critical theories. Through its cross-cultural explorations of texts, the course examines border and cultural crossings that demonstrate historical links between women’s literature in the three regions.
English 450: Special Readings (47301)
Field Shout to Hip Hop
Jacqueline Wood
TR 11:30 am – 12:45 pm
This course examines the development of African American poetry from its early forms as field shouts, ballads, and blues to present forms including spoken word and hip hop. Includes authors such as Phillis Wheatley, Paul Lawrence Dunbar, Langston Hughes, Gwendolyn Brooks, Tupac Shakur and Jessica Care Moore.