Fall 2012 – Undergraduate courses

English 215 – Intro. To Poetry (Sec. 1 – 41499)
Dr. Barn-Nadav
MW: 3:30 – 4:45

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 poetry 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 (ie, 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 quizzes, response papers, group presentations, and a final research paper, as well as curiosity and imagination.

English 299 – Power, Pedagogy, and Writing (Sec. 1 - 41516)
Ben Moats
MWF: 10:00 – 10:50

As stated in UMKC’s Course Catalog, English 299 “will cover the basic conventions of successful expository and academic writing. Emphasis will be placed on methods of development and on strategies for organization. This course satisfies neither the college humanities requirement nor the junior-level writing requirement. Completion of the course with a grade of C or better does fulfill the WEPT requirement for graduation, however, and renders students eligible to enroll in courses designated Writing Intensive (WI). Does not count toward graduation.” More specifically, in keeping with the theme of this particular section of English 299 (Power, Pedagogy, and Writing), we will be drawing upon some of our own experiences as we consider various written works that address issues of education, race, and social class. Along with analyzing written works, we will make some use of music, film, photography, and
other forms of audio and visual art as well. Finally, we will also be writing and responding to the works we consider throughout the semester. The central texts we will likely consider include Mike Rose’s *Lives on the Boundary* and Sapphire’s *Push*, but we will also analyze various excerpts from works like Paulo Freire’s *Pedagogy of the Oppressed*, James W. Loewen’s *Lies My Teacher Told Me*, Cornel West’s *Race Matters*, and many others.

**English 311: American Lit I (Sec. 2 – 47051)**
Dr. H. Wood
Online Course

How did early North Americans use writing to define their identities, imagine their communities, and address gender, race, ethnicity, and class? These are some of the issues that we will address in this online survey of literatures of the United States from the colonial period to the mid-nineteenth century. As we read narratives, poetry, essays, novels, short stories, and a play, we will consider these texts within their cultural and historic contexts. Using Blackboard tools including discussion boards, blogs, and wikis, students will practice close reading, critical thinking, collaborative learning, rhetorical and literary analysis, and academic writing skills.

**English 315: Intro. To Poetry (Sec. 1 – 41518)**
Nicole Higgins
MWF: 12:00 – 12:50

This course will approach poetry writing as a craft process, emphasizing strategies for generating new material and revising work in progress. Because there is no writing without reading, we will turn to the recent work of some contemporary poets for techniques available to our own poems. As members of this writing community, students will be responsible for providing constructive feedback on others’ poems in addition to building a portfolio of their own.

**ENG 315: Creative Writing Poetry (Sec. 2 – 47053)**
Robert Stewart
T/R: 9:30 a.m. – 10:45 a.m.

All great artists stand on the shoulders of those who came before. Students will read, study, memorize, and recite many poems by the world’s great poets – contemporary and ancient – and examine those poems for techniques and guidance on how to write their own. Students will write two new poems per week. Course instruction on the craft of poetry writing will include intense readings, lectures, critiques, revisions, lessons in grammar and syntax, memorizations, more lectures, and other strategies.

* Academic and creative work in this course will be rigorous. Students entering this course must 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.
* 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 320 – Structure of English (Sec. 1 – 41521)**
Dr. Tom Stroik
TR 2:00 – 3:15

Course Content: 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 323: Shakespeare (Sec. 2 – 45306)**
Dr. Laurie Ellinghausen
Internet Course

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. On Blackboard, 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. Additional assignments will include reading quizzes and a final essay.

Poems:
Sonnets

Plays:

*The Taming of the Shrew*
*A Midsummer Night’s Dream*
*Twelfth Night*
*Richard III*
*Titus Andronicus*
*Hamlet*
*Othello*
*The Tempest*

**ENG 327: British Lit II (Sec**  
**Dr. Jennifer Phegley**  
**Internet Course**

English 327 will introduce you to some significant works by British writers from the late 18\textsuperscript{th} century to the early 20\textsuperscript{th} 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.

This course is conducted online and will require the use of Blackboard Discussion Board, Blogs, and Wikis.

**Required Texts:**


Are online courses a good choice for you? Follow the links below to find out.

- **Online learning success:** [http://www.umkc.edu/ia/its/support/blackboard/students/olsuccess.asp](http://www.umkc.edu/ia/its/support/blackboard/students/olsuccess.asp)
- **Online Readiness Survey:** [http://php.umkc.edu/ia/olsurvey/](http://php.umkc.edu/ia/olsurvey/)

**English 333 – African American Lit II (Sec. 1 – 46168)**
Dr. Anthony Shiu  
MWF: 1:00 – 1:50

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 African American literature. 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.

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English 336 – Contemporary American Lit. (Sec. 1 – 47055)  
Dr. Rodriguez  
MWF: 11:00 – 11:50

This course introduces you to contemporary Chicano literature (1945 to the present). Our primary material will be poetry, fiction, and drama. We will also read literary and cultural criticism. The identifying label “Chicano” is an ever-evolving term. While there is no single, preferred label for the Spanish-speaking people or their descendants in the U.S., “Chicano” describes the nation’s second largest and fastest growing minority group, the Mexican Americans, who have been part of the nation since 1848. The creative literature by Chicanos is extremely heterogenous. In this course we will explore a range of themes and issues that express the meaning of Chicano lives in complex and fascinating ways.

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English 355: The Novel before 1900 (Sec. 1 – 47054)  
Dr. Jennifer Frangos  
M/W: 2:00 – 3:15

English 355 offers an intensive concentration on novels written before 1900. Our theme this semester will be Stories You Think You Know: stories that have entered mainstream culture in one form or another, but that are encountered anew when you pick up the book. For example, the 1931 film version of Frankenstein gives us the grunting and groaning “monster” with green skin, thick shoes, and bolts in his neck, a character that bears no resemblance to the Creature in Mary Shelley’s novel, Frankenstein, who yearns for companionship, converses with his creator about his lonely life as an exile, and (some would say) functions as the ethical center of the tale. In this class, we’ll read and discuss, among other things, fairy tales (maybe Cinderella and Snow White), Jonathan Swift’s Gulliver’s Travels (1726), Jane Austen’s Sense and Sensibility (1811), Mary Shelley’s Frankenstein (the 1831 edition), Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde (1886), and Bram Stoker’s Dracula (1897), in an effort to make sense of differences between the stories as written and as we “know” them. We’ll consider different versions of these stories and characters, too — from film adaptations to Halloween costumes to cartoons and comic strips — and along the way will discuss the formal elements of novellas
and novels, approaches to reading fiction, effective ways of writing about fiction in an academic context, and other neat stuff.

Course work will include regular attendance and active participation, two short essays and two longer essays (with at least one serious revision each), response papers or reading quizzes, and a presentation.

**English 406CD: Film Adaptation (Sec. 1 – 47050)**
**Dr. Jeff Rydberg-Cox**
**Tue: 6:00 – 8:45 PM**

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 414/5514: Milton (Sec. 1 – 46209)**
**Dr. Laurie Ellinghausen**
**M/W: 2:00 – 3:15**

*what in me is dark*
*Illumine, what is low raise and support;*
*That to the height of this great argument*
*I may assert eternal providence,*
*And justify the ways of God to men.*
*Paradise Lost, I.22-6*

The above lines show that the Renaissance English poet John Milton was a poet of epic ambition, who sought nothing less than to convey God’s intention for the world through his lines. Yet alongside his intense dedication to radical Protestant Christianity, he possessed the kind of supreme ego necessary to succeed in a competitive literary marketplace. Spiritual development and development as a writer went hand-in-hand for the author of the greatest epic poem in English, *Paradise Lost*. His life and work have much to teach students of literature and writing. Specifically, they demonstrate that creativity is not a matter of sudden “inspiration” or mere “talent,” but a matter of hard work, intense self-scrutiny, and thoughtful, passionate engagement with the world. Despite (or perhaps because of) his very human imperfections, Milton presents a fascinating case study for all of us who struggle to write, study, and know.

This course will center on *Paradise Lost*, leading up to it through Milton’s early poetry and his political prose. Careful reading and rigorous class discussion will be essential to success in the course, as the rewards of these difficult texts come in a very Miltonian way: through intense questioning and scrutiny. Other requirements will include study questions posted to a group blog, reading quizzes, a
final paper, and various creative exercises we will undertake in class. Both graduate and undergraduate students are welcome.

**Required texts will include:**


This course satisfies distribution requirements for the Manuscript, Print Culture, and Editing undergraduate minor and MA emphasis.

**English 449A: Publication Practicum (Sec. 1 – 41527)**

Robert Stewart  
W: 11:00 – 11:50

Editorial Internship (Publications Practicum)  
With *New Letters* magazine & radio; BkMk Press.

Fall 2012 / English 449A, section 0001, Course #41527.  
Regular meeting time of 11:00 a.m. to 11:50 a.m. Wednesdays, plus other hours, as indicated below.

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.