Fall 2012 – Undergraduate courses

**English 205 – Popular Lit. (Sec. 1 – 47048)**  
**Dr. Dilks**  
**TR: 11:00 – 12:15**

This course uses bestselling texts to investigate the commercial side of literature. We will consider how each text is presented by the author and we will consider how each text is packaged to appeal to a mass audience: how do different book-covers influence how we approach the text? how do "blurbs" work? how do web-sites by "Amazon.com" and the publisher's shape reception of the text? how do "fan-sites" contribute to the cultural "meanings" of a text?

By the end of this course you will have a better sense of the publishing industry as an industry, of "literature" as a commodity, and of the author as a professional. You will also have command of some fundamental techniques of literary analysis. Texts for Fall 2012 include *Harry Potter and the Sorceror's Stone*, *The Day of the Triffids*, *A Clockwork Orange*, *V for Vendetta*, *The Tipping Point*, *Jazz,* and *Eat, Pray, Love*.

**English 214 – Intro. To Fiction (Sec. 1-44359)**  
**Craig Workman**  
**MWF: 9:00 – 9:50 am**

In this section of English 214, we will study various forms of American Fiction, including the short story, the novel and—briefly—film. As with any really interesting questions, we’ll undoubtedly come up with many ideas that deserve our consideration. Through different modes of discussion, group work and assignments, you’ll each have ample time and space to work these things through. We will begin generally, focusing both on well-known immigrant and ‘native’ writers as well as lesser-known authors. Students will take quizzes, engage in regular, demanding discussion, take a midterm and write a final research essay.

**English 214 – Intro. To Fiction (Sec. 2-45593)**  
**Scott Ditzler**  
**TR: 3:30 – 4:45**

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 – Intro. To Poetry (Sec. 1 – 41499)**
Dr. Bar-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 241 – Women & Literary Culture (Sec. 1 – 47549)**
Kristin Huston  
Online Course

Kristin Huston 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.
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.

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.

Course Content: 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 Lit I (Sec. 1- 41517)
Dr. John Barton
MW: 3:30 – 4:45

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 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 312 – Creative Writing I Fiction (Sec.1 – 44079)
Scott Ditzler
W: 7:00 – 9:45 pm

“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 312 – Creative Writing I Fiction (Sec. 2 – 45592)**
Dr. Michael Pritchett
MWF: 1:00 – 1:50

**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 a special combination of character, situation and setting, and (2) that every scene in a good story is a story in miniature form, with a beginning, middle and end, an opening, complication and resolution, and (3) that a good story has the following attributes: It 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 regular exercises and reading assignments.

**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 wrtings 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 317 – British Lit I (Sec. 1-41519)
Dr. Virginia Blanton
TR: 12:30 – 1:45

A survey of British Literature and culture from its beginnings to the 18th century, including works by Chaucer and Milton.

English 317 – British Lit I (Sec. 2-41519)
Larry McCloud
Internet Course

A survey of British Literature and culture from its beginnings to the 18th century, including works by Chaucer and Milton.

Eng 318/Classics 318 – Bible As Literature (Sec. 1-41520/Sec. 1-40423))
Dr. Cynthia Jones
T: 5:30 – 8:15

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 (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 321 - American Lit II (Sec.1 – 41522)
Dr. Crystal Doss
Online Course

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 321 - American Lit II (Sec. 2 – 44454)
Dr. Dan Mahala
MWF: 11:00 – 11:50

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 is a general introduction to ten representative plays by Shakespeare.

There will be two examinations, each of which will contribute about 25% to your course grade and two out-of-class writing assignments. The first is a précis: a three to four page analysis of a critical work on A Midsummer Night’s Dream due in mid-September (the specific date will be announced). The second is a six to eight page analytical paper due in late November. The précis will contribute 15% to your grade; the analytical paper will contribute about 30%.

Class attendance is required.

Tentative reading list:

**Histories:** Richard III, Richard II, and Henry V.
**Comedies:** A Midsummer Night's Dream, Much Ado About Nothing, and Measure for Measure.
**Tragedies:** Hamlet, King Lear, and Macbeth.
**Romance:** The Tempest.

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**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*
C.S. Lewis writes that “Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become. “Lewis’s compelling claim for the power of literature fittingly captures the understanding many 19th century writers had of their craft. Writers from Mary Wollstonecraft to Percy Shelley to the Charles Ds (Dickens and Darwin) to Virginia Woolf believed that writing matters and that literature helps shape the world. This survey of British literature of the long 19th century—from roughly the French Revolution to World War I—shares this belief, acknowledging the power of the literature studied, while examining it critically. In this course, we will treat the term “literature” broadly, focusing not only on the belles arts traditions of poetry, drama and fiction, but on the broad array of written texts that reflect and shape British culture.

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.

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
- Online Readiness Survey: 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.

Eng/Blks 335 – Stages Toward Freedom (Sec. 1-47014)
Dr. J. Wood
MW: 5:30 – 6:45

Although a powerful force in the development of African American political, social, and literary tradition, African American drama is a genre that has not often enough been studied or given its due. In this course you will have the opportunity to explore the historical trajectory of African American dramatic tradition, looking at early stages of African American drama, its flowering during the Harlem Renaissance, how these early foundations provided inspiration for the vibrant moments of art in the civil rights period and how they provided for black drama’s current vital and continued growth. Because male and female playwrights were major contributors to the development of the genre, we will focus our attention on the works of black men and women playwrights and how they have been fundamental to the creation of an important African American literary tradition. This course is designed to provide you with an informed understanding of the history and development of the African American dramatic tradition through the prism of black playwrights’ theory and dramatic works.

Texts taught before in this course:

- Black Theatre U.S.A.: Plays by African Americans—Vol. 1 Hatch
- A Raisin in the Sun—Hansberry
- for colored girls who have considered suicide when the rainbow is enuf—Shange
- Colored Museum—Wolfe
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 descendents 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.

English 339 – Intro. To Screenwriting (Sec. 1 – 45366)
Mitch Brian
SS: 9:00 – 5:00

An introduction to the form and language of the motion picture screenplays. Students create a blueprint for a movie and examine visual storytelling in-depth, including basic dramatic structure, scene and sequence construction and dialogue. Students will master the industry screenplay format, adapt a short story for the screen, and learn to receive feedback in small groups. Prerequisites: Comm Studies 230 or 250, or permission of instructor. Crosslisted with COMM-ST 354: Intro to Screenwriting.

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 340A/Classics 340A - Classical Literature in Translation (Sec. 1- 41524/Sec. 1 – 40424)**
Dr. Cynthia Jones
M: 5:30 – 8:15

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 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 417/5517 - Modern Poetry (Sec. 1-47676/Sec. 1-47677)**
**Dr. Michelle Boisseau**
**TR: 2:00 – 3:15**

“The imperfect is our paradise” or “April is the cruelest month”? With the hundredth anniversary of Poetry (www.poetryfoundation.org) we have a ripe opportunity to explore Modernism in poetry. Poetry was the literary magazine that first published the poets we’ll examine: Robert Frost, Wallace Stevens, William Carlos Williams, Marianne Moore and T. S. Eliot, While our emphasis will be on scrupulous readings of the poems with an eye to their artistry and to what they show us about how the poets attempted to redefine ways the modern world could be grappled with in poetry, we will also examine the poets within their critical context and look to the poets’ influence on later generations. Texts to include Ramazani, Jahan & Ellman, Norton Modern Poetry, 3rd. ed., Thompson, The Robert Frost Reader; Library of America, Stevens: Collected Poetry and Prose. Quizzes, homework, short papers, research papers, two exams.

**English 418/5518 – 19th Century American Lit. (Sec. 1-46211/Sec. 1-46212)**
**Dr. John Barton**
**MW: 5:30 – 6:45 pm**

**Antebellum Crime Fiction**

A Murder in a novel, though a very common occurrence, is usually a matter of a thousand very thrilling minutiae. In the hands of a score of our modern romancers, it is surprising what capital they make of it! How it runs through a score of chapters!—admits of a variety of details, descriptions, commentaries, and conjectures! Take any of the great raconteurs of the European world—not forgetting Dumas and Reynolds—and see what they will do with it! How they turn it over, and twist it about, as a sweet morsel under the tongue! In either of these hands, it becomes one of the most prolific sources of interest; which does not end with the knife or bludgeon stroke, or bullet-shot, but multiplies its relations the more it is conned, and will swallow up half the pages of an ordinary duodecimo.

---Simms, *Beauchampe; or the Kentucky Tragedy* (1842; revised 1856)

This course examines a range of now-famous or then-popular literary works that represent or respond to crime, especially murder. We will begin with a brief survey of the Puritan execution sermon, what one cultural historian has recently identified as the “origins of American popular culture” (Cohen *Pillars*...
The course will then turn to its principal subject matter: crime novels and short stories written in the gothic, romantic, sentimental, and sensational traditions.

Examining antebellum crime fiction will enable us to explore a variety of jurisprudential themes, such as questions about guilt and innocence; agency and responsibility; natural, divine, and positive law (as well as the relationships and hierarchies among them); equality (particularly in terms of gender and class); the meaning(s) and uses of “truth,” evidence, and interpretation; the concept of “justice”; the criminal justice system; theories of crime, punishment, and sovereign authority; and cultural constructions of murder and the murderer. The course will also focus on questions about literary form and generic convention. We will, for instance, consider the ways in which criminal acts, like murder, give shape to American fiction and the extent to which capital trials, lawful executions, and other legal forms inform the structure of a literary work.

In addition to reading fiction related to crime, we will engage an interdisciplinary, law-and-literature perspective by examining some of our literary works in relation to famous nineteenth-century trials and court transcripts, as well as excerpts from essays, treatises, and books dealing with “criminal jurisprudence,” an emerging extralegal discourse that today one would associate with criminology. Authors covered will likely include: William Gilmore Simms, Edgar Allan Poe, Nathaniel Hawthorne, Walt Whitman, Lydia Maria Child, EDEN Southworth, Herman Melville, George Lippard, and George Thompson.

English 432WI/5532 - Advanced Creative Writing Prose (Sec. 1 - 41525/Sec. 1 - 46203)
Dr. Michael Pritchett
MW: 5:30 – 6:45

From Thought To Action: Advanced Story-Mapping For Writers
This course is intended to take the writer deeper and farther along the path currently being pursued by literary writing. The best literary writing has advanced beyond the “who” and the “what” of storytelling (“who” performs the action and “what” action they take) into the “whys” and the “hows” of human life, which is a deeper exploration of why a person takes an action and how the story’s events will play out as a result. We’ll also discuss how to identify the romantic, modern and post-modern sensibilities in a writer, and why it matters. We’ll talk about what comes next after a centuries-long decline of Romanticism and Modernism and the rise of Post-Modernism.

English 435WI/5535 - Advanced Creative Writing-Poetry (Sec. 1 – 47057/Sec. 1-47056)
Dr. Michelle Boisseau
TR: 5:30 – 6:45

Advanced Creative Writing Poetry: Refining Fires: A workshop focusing on aspects of revision that include polish, clarity, density, concision, and inventiveness. "My imagination sentenced me to this journey," "In a Mail Coach," Wislawa Szymborska. This is a workshop/intensive reading class for advanced poets dedicated to mastering poetic technique. Our readings will focus on poets whose work is looked to by other poets as masters of craft. Texts will include essays and collections in English and in translation (Philip Larkin, Anthony Hecht, Les Murray, Robin Robertson, Wislawa Szymborska), as well as Stephen Dobyns, Next Word, Better Word: The Craft of Writing Poetry and John Lennard, The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism.
Undergraduates must have completed English 315, Creative Writing Poetry (or its equivalent, contact instructor if you have questions) in order to be successfully prepared and qualified to enroll. Quizzes, homework, papers, two portfolios.

**English 437WI – Prose Forms (Sec. 1-47609)**  
Dr. Michael Pritchett  
MW: 3:30 – 4:45

**PROSE FORMS: The Shape Of Story**

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 will include the play, the minimalist episodic novel, the deconstructive postmodern novel, the long story or novella, the epic historical novel and different 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 form.

**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](http://www.newletters.org).

**Eng/Blks 450: Special Readings – African American Drama (Sec.1 – 46403/Sec. 1- 47014)**

*Dr. Jacqueline Wood*

*MW: 5:30 – 6:45 pm*

Although a powerful force in the development of African American political, social, and literary tradition, African American drama is a genre that has not often enough been studied or given its due. In this course you will have the opportunity to explore the historical trajectory of African American dramatic tradition, looking at early stages of African American drama, its flowering during the Harlem Renaissance, how these early foundations provided inspiration for the vibrant moments of art in the civil rights period and how they provided for black drama’s current vital and continued growth. Because male and female playwrights were major contributors to the development of the genre, we will focus our attention on the works of black men and women playwrights and how they have been fundamental to the creation of an important African American literary tradition. This course is designed to provide you with an informed understanding of the history and development of the African American dramatic tradition through the prism of black playwrights’ theory and dramatic works.

Texts taught before in this course:

- *A Raisin in the Sun*—Hansberry
- *for colored girls who have considered suicide when the rainbow is enuf*—Shange
- *Colored Museum*—Wolfe
- *Black Theater: Ritual Performance in the African Diaspora*—Harrison
- *In One Act* Adrienne Kennedy
- *Dutchman*—Baraka
- *The America Play and Other Works* Parks