English 130: Introduction to Human Language (17399)
Thomas Stroik
MWF 11:00 am – 11:50 am
Focus A – Arts and Humanities
This course will introduce students to the study of human language. In this course, students will investigate what we know about the evolution of human language, as well as 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 cultural and social factors that contribute to language development and diversity; and we will also examine how we come to “know” language by studying what biological resources are responsible for human language and how these resources are triggered. Finally, we will use our understanding of language to investigate human creativity in the literary arts.

This course will be taught at the Discourse I level. This means that students must have taken, or be currently taking, Discourse I; and it means that all assignments and the evaluation of assignments align with the Student Learning Outcomes of Discourse I, emphasizing critical thinking and scientific reasoning skills.

English 207: World Literature in English (16525)
Stephen Dilks
MWF 12:00 pm – 12:50 PM
Focus A – Arts and Humanities
This course fulfills the General Education Focus requirement in the Arts and Humanities. It helps students develop a fuller understanding of the human condition by exploring accessible literary texts in English by non Euro-American writers. The course is designed for students who enjoy learning about global cultures by reading and discussing a diverse range of bestselling literature. In Spring 2014 we will read texts by authors from Argentina, China, India, Iran, and Nigeria.
English 214: Introduction to Fiction (12519)
Michael Pritchett
Online
Focus A – Arts and Humanities
Emphasis in this course is on critical reading of short stories and the novel selected from all periods of English, American and European literatures. The course will introduce the systematic study of fiction as a literary genre and will equip students for more advanced work in literature or creative writing. Writing assignments are designed to aid in the understanding of the structure and content of the material covered. By studying the basic elements of fiction – situation, character, setting, point of view, style, 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 significant works of fiction, we will also have honed our ability to understand, analyze, discuss, and write about fiction – to respond to works of fiction in both critical and creative ways. Coursework will include twice-weekly responses to our readings, two papers, and a final exam.

English 214: Introduction to Fiction (14990)
Scott Ditzler
TR 10:00 am – 11:15 am
Focus A – Arts and Humanities
In this section of English 214 we will be covering the canon of American fiction from the mid-nineteenth century to the present. Our focus for the semester will be on elements of the Gothic in American fiction, its tropes and its trends, its tradition and its progression, both in stories and in novels. We will begin the semester with canonical writers like Edgar Allan Poe and Nathaniel Hawthorne and then move through to the twentieth century with writers like Flannery O’Connor and John Cheever. The last third of the semester our reading will focus on writers contributing to the canon today; writers like Toni Morrison, Marilynne Robinson, and Jeffrey Eugenedes. In addition to developing a working definition of American Gothic Fiction, students will study the fundamentals of fiction as a craft. Throughout the semester we will break down stories and discuss the various mechanisms of storytelling. The vast majority of the reading for this course will be short stories, with each student choosing a single novel to work on during the last third of the semester. Other writers we’ll be looking at this semester: Henry James, Ambrose Bierce, William Faulkner, Sherwood Anderson, Shirley Jackson, Sylvia Plath, Steven Millhauser, and Joyce Carol Oates.
English 215: Introduction to Poetry (12520)
Laurie Ellinghausen
8-week course, delivered online 01/21 – 3/14
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 (17397)
Michelle Boisseau
TR 4:00 pm – 5:15 pm
Focus A – Arts and Humanities
This general education course, which fulfills a focus course requirement in the Arts and Humanities, introduces students to the key techniques that writers of imaginative literature use. In creating their own poems, stories, essays, and/or short plays, students will experiment in multiple genres, develop a strong and consistent writing practice, scrutinize exemplary works for insights into technique and effect, sharpen their critical skills, and fully appreciate the deep resources revision offers. The texts will include Janet Burroway, Imaginative Literature: The Elements of Craft, 2nd ed.; Naming the World and Other Exercises for the Creative Writer, ed. Bret Anthony Johnston.
English 270: Writing Tutor Training Seminar (17828)
Thomas Ferrell
W 5:30 pm – 8:15 pm
Writing Tutor Training Seminar covers the basics of serving as a tutor for writers. Students acquire hands-on experience in consulting with writers at all stages of the writing process, including invention work, drafting, revising, documenting, and editing. Students will also become conversant in theories of peer tutoring and research on writing centers.

English 280: Empire (17338)
Stephen Dilks
MWF 10:00 am – 10:50 am
Anchor II – Culture and Diversity
This is an interdisciplinary, team-taught course designed to teach students ways to think about the complexities of human cultures, past and present, helping them examine how imperialism continues to shape contemporary understandings of personal, institutional, and cultural identities (both of selves and others). The course engages students in the analysis of global cultures with a focus on the economic, environmental, political and social consequences of specific imperial regimes and the ongoing impact of these regimes on particular groups that continue to live with the legacies of empire.

In Spring 2014 we will address the formation of the British Empire and British perceptions of their nation as well as the British Slave Trade and other examples of British Imperialism, especially as they were worked out through mining and commodity trading in South Africa.

The course is associated with Discourse II classes. Pre-requisites: Discourse I and Anchor I or the equivalent.

English 282: Race in American Film (17402)
Cluster Course section: English 300CQ
Anthony Shiu
TR 10:00 am – 12:15 am (This course meets at the Tivoli Theater)
Anchor II – Culture and Diversity
In "Race in American Film," we'll examine how race and ethnicity have been represented from film's beginnings to the present day. We will also read critical and theoretical works from a variety of disciplines and viewpoints. Both divisive and unifying, race is both a fictional construct and a lived
reality that helps us understand how Americans have reinforced, challenged, and reimagined the direction of the country and the dimensions of our shared lives. Likely films include: The Birth of a Nation, Gone with the Wind, Nanook of the North, Imitation of Life, Salt of the Earth, In the Heat of the Night, Guess Who's Coming to Dinner, Zoot Suit, Chan Is Missing, Do the Right Thing, Smoke Signals, and When the Levees Broke: A Requiem in Four Acts.

English 285: The Classical Mediterranean World (17360)
Cynthia Jones and Jeff Rydberg-Cox
TR 1:00 pm – 2:15 pm
Anchor II – Culture and Diversity
This course examines the history, literature, and culture of Ancient Greece and Rome in the context of the Mediterranean world, from its origin until the Barbarian invasion. Students will read poetry, philosophy, history, rhetoric, and letters from primary text sources and they will study material evidence such as architecture, graffiti, and physical objects as representative survivals of these cultures.

English 286: Critical Issues in Women’s and Gender Studies (17409)
Henrietta Wood
MW 4:00 pm – 5:15 pm
Anchor II – Culture and Diversity
This class is an interdisciplinary course that will examine critical issues in women’s and gender studies by focusing on the intersections of gender, race, class, sexuality, and social context. Through their study of these intersections, students will become more sensitive to the impact of social structures on gender and the experiences of women and men. (2011-2012 Undergraduate Catalog description for English 300CW and Sociology 303CW) The pre-requisites for this class are Anchor I and Discourse I; the co-requisite is Discourse II.

English 300CB: Cluster Course – Women In the Ancient World (17478/17479)
Cynthia Jones
MW 5:30 pm – 6:45 pm
Anchor II – Culture and Diversity
This course focuses on women Ancient Greece, and Rome. Through lectures, reading assignments, in class writing projects, and discussion we will focus on a wide variety of aspects of women’s lives, and representation in the ancient world. We will use primary and secondary sources to assess
issues such as women’s social, legal, and economic status; and their roles in family, household and public milieus. Our investigation will include a study of their depiction in male-authored works of literature, history, philosophy, science, and art and how those depictions differ from those of female-authored works and the archaeological evidence. Given the broad range of topics and the long timeline, we will be analyzing these issues in a comparative context.

**English 300 CD: American Social Film (16514)**
Joan Dean  
**TR 12:45 pm - 3:00 pm**  
**TIVOLI THEATRE/MANOR SQUARE**
This cluster course (English, History, and Communication Studies) looks at American dream as represented in film. The class integrates various approaches to the American sound film between about 1930 into the twenty-first century. On most Tuesdays we will screen a film, such as Modern Times (1936), Rebel without a Cause (1955), Invasion of the Body Snatchers (1956), or The Graduate (1967). On Thursdays each of the professors (Dean from English, Dr. Tom Poe from Communications Studies, and Dr. John Herron from History) will lecture on the film.

Students are evaluated by two examinations (including the final as scheduled) and two writing assignments. Most of the readings for the class are in the required textbook, John Belton's American Cinema/American Culture. Class attendance is required.

The class meets at the Tivoli Theatre in Manor Square in Westport.

**English 301WI: Writing and the Academy (16941)**
Elizabeth Tascio  
**Online**
This course examines social and ethical issues raised by academic reading and writing. While some attention is paid to the formal aspects of academic prose within specific disciplines, the main emphasis of the course is on the cultural consequences of the different ways that academic knowledge is created and taught. In addition to studying the language and structure of academic reading and writing, the course explores the various rhetorics of the academy in terms of a broad range of subjects including economics, gender, education, history, and myth. This course satisfies the junior-level writing requirement and counts towards the writing minor.
English 303WI: Introduction to Journalism (15008/15009)
Steven Kraske
TR 8:30 am – 9:45 am and TR 2:30 pm – 3:45 pm
Introduction to the styles and techniques of reporting and writing basic news through assignments in straight news, features and in-depth stories. Exposure to the history and principles of American journalism. Practical application in writing news and news feature articles.

English 311: American Literature I (12540)
John Barton
MWF 11:00 am – 11:50 am
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 Literature I (15520)
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 Harriett Beecher Stowe.
English 312: Creative Writing I Fiction (14903)
Michael Pritchett
MWF 1:00 pm - 1:50 pm
(Creative Writing Minor/Major Requirement)
This course assumes (1) that every good story moves under its own power as the result of what happens when a particular person finds themselves in a particular situation and setting, and (2) that a good story is dramatic, allows us intimacy with the characters, includes their physical and emotional experience, invites us into a special world, is compressed, uses consciously-crafted language to express a personal vision of reality, and is complete and satisfying. Students will be responsible for drafting, rewriting and revising two short stories in addition to exercises and reading assignments.

English 312: Creative Writing I Fiction (12541)
Scott Ditzler
TR 11:30 am – 12:45 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 313WI: Reporting (15007)
Steven Kraske
TR 1:00 pm – 2:15 pm
A seminar of practical application in advanced reporting. Assignments to include covering news events and to pursue in-depth news reports on the campus and off. Work is turned in on deadline and critiqued by the instructor.
English 315: Creative Writing Poetry (12542)
Hadara Bar-Nadav
TR 2:30 pm – 3:45 pm

One writes for oneself and strangers.
—Gertrude Stein

Creative Writing 315 is designed to help you become active and analytical writers and readers of poetry. This writing- and reading-intensive class is best suited for those who already have some knowledge of the conventions of poetry and are ready to join a literary community both within this class and beyond.

Though the focus of our work will be on our own writing, we also will read various authors in the anthology Writing Poems in addition to individual poetry collections. Published within the past several years, these collections provide a sampling of some of today’s many literary conversations. Rigorous reading and discussion of poetry will help you to develop analytic skills necessary for revising your work. Whether discussing the work of published writers or writers in our workshop, we will look at how poems are made, moving beyond simply reading for meaning.

Along with written responses to the assigned literature, a final portfolio will be due. The final portfolio will contain a group of original, polished, revised poems with drafts, in addition to an author’s note. The author’s note will help you reflect on your writing and reading processes and, ideally, look beyond the classroom and the semester’s end in order to define next-steps in the development of your creative and intellectual lives.

Requirements include writing and revision of original poems, critical responses to the assigned readings, group presentations, recitations, and a final portfolio of your work, in addition to perseverance and imagination.

Pre-requisite 215 Intro to Poetry

English 317: British Literature (15709)
April Austin
Online

This online course is a survey of British Literature and culture from its beginnings to the 18th century. We will look at major and minor texts and writers, a wide variety of literary genres, and a range of supplementary materials including political treatises, scientific writing, art and music, fashion, etc.
Be prepared for a large amount of reading: we will be covering more than 1000 years of literary and cultural history. In fact, 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 thorough knowledge of Blackboard, consistent online participation in one Discussion Group, one Forum, two exams, one short paper, and possibly creating a Wiki.

English 319: Myth and Literature (13480)
Cynthia Jones
TR 10:00 am – 11:15 am
Focus A – Arts and Humanities
A study of classical myth including readings from Homer to Ovid, analysis of selected myths in later literature, art and music, and a study of contemporary definitions and approaches to myth.

English 321: American Literature II (12543)
Crystal Gorham Doss
Online
This course will explore American literature from 1865 to the present. We will read fiction, poetry, drama, and essays. We will read authors such as Walt Whitman, W.E.B. Du Bois, Emily Dickinson, Frank Norris, William Faulkner, Sherwood Anderson, Zora Neale Hurston, John Cheever, Ralph Ellison, Toni Morrison, Maxine Hong Kingston, and Sherman Alexie. We will examine these works in multiple contexts (literary, historical, political, and cultural) and pursue the following questions throughout the semester: How do these texts work within and against their literary genre and literary movement? How do these texts respond to previous literary movements and anticipate later movements? 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? Students will participate in weekly discussion boards, develop a blog, write an essay, and take three exams.
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, acting on the beliefs and assumptions of different audiences, or enacting the writer's own predilections and presumptions about race, gender, class or sexual relations, or about what it means to be “American” at different times in history? How are the aesthetics of the text related to its genre, and to audience expectations of the rhetorical intentions and effects in play in that particular genre?

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

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

**English 323: Shakespeare (12545)**
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 film, while covering plays from each of the four genres (comedy, history, tragedy, and romance) as well as some sonnets. Requirements will include online discussion in Blackboard, blog responses to film adaptations, and a final research paper.

**English 327: British Literature II (12546)**
**Jennifer Phegley**
**Online**

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 330: History of the English Language (14906)**
**Thomas Stroik**
**MWF 1:00 pm – 1:50 pm**

English 330 will study the historical origins and the social development of the English language. In this course, we will investigate the many linguistic and sociological pressures that have come together to create the historical forms of “English.” Although we will focus on the lexical, phonological, and morphological changes in English from its Indo-European roots to its present-day forms, we will also briefly look at some of syntactic and semantic changes. Our study of the English language will include a close examination of contemporary dialects of American English, with particular emphasis on African-American Vernacular English.
English 331: African American Literature I (16526)
Nicole Higgins
MWF 12:00 pm – 12:50 pm
This course surveys African American literature from its beginnings to the Harlem Renaissance. We’ll examine a range of texts—including slave narratives, poems, autobiographies, novels, and songs—with specific attention to how these texts situate African American consciousness and experience historically and culturally within the larger American narrative. Additionally, we will consider how these texts lend themselves to the development of a specifically African American literary tradition.

English 339: Introduction to Screenwriting (16878)
Mitch Brian
SA/SU 9:00 am – 5:00 pm (1/25 & 26; 2/22 &23; 3/15 & 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.

English 342WI: Women and Rhetoric (16527)
Jane Greer
TR 8:30 am – 9:45 am
Diaries, scrapbooks, letters, speeches, tracts, testimonials, essays, posters, videos, blogs—all intriguing textual genres that women have composed as they have pursued both public and private goals at different historical moments over the past two hundred years. English 342Wi: Women & Rhetoric offers students the opportunity to study the rhetorical practices of women and their position(s) within the traditions of western rhetoric. More simply put, we’ll be studying how women have used language to get things done in the world.

As a writing-intensive course, English 342WI also aims to help students expand their own rhetorical repertoires as both writers and composers of digital media. Over the course of the semester, each student will draft and revise a rhetorical biography of a woman whom he/she feels should be included in the history of rhetoric. Students will have opportunities to explore how they might present their research both in traditional print formats as well as digital media formats.
In the past, students have chosen to study figures as diverse as Anna Wintour, editor of *Vogue*; Pat Summitt, legendary women’s basketball coach; Condoleezza Rice, former Secretary of State; Hallie Quinn Brown, educator and elocutionist at Wilberforce College; Victoria Woodhull, 19th-century advocate for Free Love; and Rachel Carson, environmental activist.

**English 351: Special Readings (16797)**
**Cross-listed BLKS 5537 – Civil Rights Movement in African/American Literature (16507)**
**Veronica Wilson-Tagoe**
**R 5:30 pm – 8:15 pm**
This course examines how the modern civil rights movement has been explored in various genres of African American literature. It investigates how this literature helped to define the political, social, cultural and racial issues raised by the movement. Focusing on a variety of African American literary forms- speeches, essays, autobiographies, fiction, drama, poetry and film-the course examines the different kinds of knowledge produced about the movement and how these shaped ideas on freedom, rights, citizenship and race. Through its comparative focus on the works of Martin Luther King, Ella Baker, James Baldwin, Amiri Baraka, Gwendolyn Brooks, Alice Walker, Toni Morrison and others, the course explores tensions, generational shifts, debates and competing visions as well as the changing definitions of integration, citizenship, manhood, and womanhood in the literature of the civil rights movement Learning Outcomes

Students will:
Demonstrate a comprehensive knowledge of the stages and processes of the civil rights movement within American political and social history.  
Demonstrate the ability to evaluate the different and intersecting debates around civil rights in the literature.  
Be able to assess how literary forms like autobiography, novel, short story, drama and poetry were transformed through their engagement with issues of the civil rights movement.  
Develop the ability to analyze and evaluate a variety of African American literary forms engaged with the civil rights movement.
**English 351: Special Readings (Intro to Latino Literature) (17832)**
**Norma Cantu’**
**MWF 1:00 pm – 1:50 pm**
An introduction to the literary production by US Latinas/os, the course introduces students to writings by authors from various Latinidades (Chicano/a, Puerto Rican, Chilean American, Cuban American, Dominican American, and Mexican American) in the four main genres: poetry, fiction, drama, and film.

**Michelle Boisseau**
**TR 1:00 pm - 2:15 pm**
This course will be a close study of the works of the two primary ancestors of American Poetry. You will read the poets’ major poems and prose as you develop skills in reading individual poems closely—examining the interplay of structural, figurative, syntactic and other features in order to see the poem as existing on multiple planes simultaneously.

Whitman and Dickinson afford a look at two poles of American poetry. One sends his barbaric yawp across the universe. The other selects her own society and shuts the door. Whitman not only self-published his works, he advertised them and wrote his own reviews. Dickinson turned down many offers to publish her work (though admirers managed to spirit a few into print), yet she sent her poems in letters to friends all over the world. Whitman is the open road. Dickinson is the slant of light. Whitman's poems sprawl, and swing, and stretch in long lines and in catalogues of celebration and rabble-rousing; Dickinson poem's move inward, in the verse form of the hymn, her syntax leading us forward and astray. Both poets saw poetry as the route toward the eternal.

While we will be looking closely at the art of the poems, we will do so in terms of how each poet's vision challenged and confounded contemporary notions of poetry and the poet, and how the versions of their poems (accessible in many editions) reveal the changing poets as much as the changing readers. Quizzes and short writings, two papers, and two exams.
**English 376: Ancient Concepts of the Hero (17367)**
**Elpida Scott**
**M 1:00 pm – 3:45 pm**
Ancient Concepts of the Hero will examine the four aspects of the conflict of the ancient hero in texts and film. We will be reading Homer’s Iliad and Odyssey, Vergil’s Aeneid and some excerpts of Ovid’s Metamorphoses. These texts will be accompanied by the screening of several films including the Star Wars Trilogy, Episodes IV, V and VI, Inception, and other genres. Students may also examine graphic novels or comics for their respective projects for the course.

**ENG 404 Old English (17406)**
**Virginia Blanton**
**Mondays 5:30-8:15 (blended; some meetings will take place online)**

> Hige sceal þe heardra, heorte þe cenre,  
> heart mod sceal þe mare, þe ure mægen lytlað.

Old English was spoken and written in England between 500 and 1200, and in this period, some of the most evocative medieval prose and poetry was composed, including “The Battle of Maldon” in which a troop of retainers makes a stand against a much stronger force of Viking invaders. One valiant retainer stands firm against the assault, encouraging his comrades by saying:

> “Mind must be the firmer, heart the more fierce,  
> courage the greater, as our strength diminishes.”

Most people today can only read this literature in translation, as Old English is significantly different from Modern English. This course provides the tools needed to become a proficient translator of Old English and thus to read this literature in the original, allowing students to develop a greater appreciation for Anglo-Saxon literary culture. As we work, we will discuss not only the grammar of individual passages and the literary and linguistic aspects that emerge because we are studying them in the original, but also the manuscript presentation of these texts and their survival. Some of the pieces we will study are: *The Dream of the Rood*, *The Wife’s Lament*, *The Battle of Maldon*, *The Wanderer*, *The Seafarer*, and *Judith*.

- This course is available for **undergraduate capstone credit**.
- This course counts toward the Area III-IV requirement for the MA.
- This course meets a requirement for the MPCE minor and MPCE MA.
- This course may be used to complete the second of two required semesters of college-level foreign language in the MFA in Creative Writing.
English 405: Magazine Editing (17400)
Robert Stewart
T 7:00 pm - 9:45 pm
(Confirm with advisor for MPCE minors and MA Track/Capstones for Literature and Language Majors.)

The world needs editors. The world needs people who can use the English language with precision and skill.

Here it is: Editing is a writing skill.

Students in this course will study how language can be used, abused, and improved. Anyone who wants to write better, to learn about publications, and improve basic language use will benefit from this course. We will practice the fine art of copy editing and learn other skills, such as manuscript development and processing, magazine management, editor/writer relationships, language and grammar principles, design and production. Instruction will include copyright, libel and other legal technicalities.

Each student will research, write, edit and revise one magazine article, plus smaller items; students will collaborate on an editorial & business plan for a new magazine of their creation and produce a printed prototype of that magazine. Along the way, we will engage in exercises, quizzes and tests for copy editing, language use, other legalities, and gusto.

The instructor for this course, Robert Stewart, has won a National Magazine Award for Editing, the magazine industry’s highest honor, and was a finalist for that award another time. He has been editor-in-chief for book-publishing companies, a commercial magazine writer, copy editor for newspaper and magazine syndication, and editor for art critical journals. He is editor of New Letters magazine, and executive editor for New Letters on the Air and BkMk Press. (816) 235-2610 office telephone.

English 432WI: Advanced Creative Writing: Prose (17415)
Michael Pritchett
MW 4:00 pm - 5:15 pm
(UG Creative Writing Major Requirement in Prose/Elective in MFA Core Discipline: Prose. Also satisfies Capstone Requirement in UG Creative Writing Major: Prose and 3 hours of Interdisciplinary Requirement in MFA.)

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 “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 433: Histories of Reading, Writing, and Publishing (15895)**

John Barton

MW 4:00 pm - 5:15pm

May be taken to fulfill the Capstone Requirement

**Hawthorne and Melville**

An obvious pairing in nineteenth-century American literary studies, Hawthorne and Melville continue to attract popular and critical attention. In recent years, Americanists of various stripes and in varying disciplines (e.g. history, political science, law, literary and cultural studies), as well as more general readers writing for popular audiences, have called attention to Hawthorne’s and Melville’s distinct voices and visions. From an interdisciplinary perspective informed by such scholarship and popular responses to these authors, this course will examine Hawthorne’s and Melville’s work in relation to each other, in the specific historical and publishing contexts within which their works were produced, and in terms of contemporary debates about canon formation and literary aesthetics and politics. To this end, we will read Hawthorne and Melville not only as “major authors,” but as critical nodes through which we can explore larger questions about American culture in relation to histories of reading, writing, and publishing. And yes . . . we will be reading *Moby-Dick*!

Other course readings will likely include Hawthorne’s *The House of the Seven Gables* and *The Blithedale Romance* as well as numerous tales the author published in periodicals such as *The Democratic Review* and *Godey’s Ladey’s Book*. Works by Melville, in addition to *Moby-Dick*, will likely include *Typee*, *Billy Budd*, “Benito Cereno,” “Bartleby,” and his celebrated essay, “Hawthorne and his Mosses.” Essays by Mikhail Bakhtin, Stephen Greenblatt, and more recent critics of print culture will help provide a theoretical framework for the class.

Course requirements: bi-weekly postings on Blackboard; weekly reading quizzes; an annotated bibliography and critical research paper; and a print-culture group project. Graduate students will be required to give a presentation on a secondary source related to course readings and to take a short oral exam on a biography of either Hawthorne or Melville.

*This course satisfies a MPCE requirement.*
English 435WI: Advanced Creative Writing Poetry (17410)
Hadara Bar-Nadav
TR 4:00 pm – 5:15 pm
May be taken to fulfill the Capstone Requirement
Advanced Creative Writing Poetry is designed to help you become active and analytical writers and readers of poetry and to develop an awareness of the current literary climate. We will focus on writing the poetic series, or sequence, which will lead to your own poetry submissions by the semester’s end.

As a learning community, we will critically examine poetry by a variety of writers with attention to how poems are made and how our observations can inform our writing. Rigorous reading and discussion of poetry (which may include an anthology, individual collections of poetry, essays on craft, and literary journals) will help you to develop and strengthen analytic skills necessary for writing and revising your poetry. We will work in small and large workshop groups, take literary risks, develop strategies for revision, and draw connections between our writing and reading lives.

Course requirements include engaged participation in the workshop, rigorous reading of course texts, reading responses, prepared poetry submissions, and a final portfolio of your poetry.

Prerequisite: 315 Creative Writing Poetry

English 449A: Publication Practicum (12547)
Robert Stewart
W 11:00 am – 11:50 am 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).

**English 450: Special Readings – African-American Poetic Traditions (15188)**  
**Veronica Wilson-Tagoe**  
**TR 11:30 am – 12:45 pm**  
This course focuses on a selection of music, literary works, and films to introduce students to the variety of expressive forms and creative literature in the Caribbean. It demonstrates how a history of slavery, colonialism and globalization shapes both culture and literature in the region. It explores the impact of cultural and musical forms like Carnival and Calypso on key themes and forms in literature and film. Our aim is to determine how different expressive forms respond to Caribbean realities and how they influence each other in the field of creative literature. The course has the following objectives: To study the history and character of different expressive forms in the Caribbean, to place Caribbean literature and film within a wider context of ideas on decolonization, and to encourage good reading and analytical skills.

**English 450B: Special Reading Science Fiction (17412)**  
**Anthony Shiu and Daniel Mahala**  
**TR 2:30 pm – 3:45 pm**  
*May be taken to full Capstone Requirement*  
This course will focus on a range of science fiction (SF) texts from a variety of periods and traditions, including critical and theoretical works. Covering the utopian tradition, “hard” SF, and SF dealing with the issues of gender, race, technology, and knowledge, our focus will emphasize the historical, cultural, and social contexts of each work while pursuing an understanding of how SF connects with a wide interdisciplinary field of inquiry.
**Course Projects:**
Students will write bi-weekly response papers on the readings, a midterm essay, and a final essay. Graduate students will do a research presentation, and all students will be assigned to groups each of which will be responsible for initiating and guiding discussion in class on one of the assigned readings.

**Possible Required Texts:**

**Novels and Short Stories:**
- Atwood, Margaret. *Oryx and Crake*.
- Butler, Octavia. *Dawn*.
- Dick, Philip K., *Do Androids Dream of Electric Sheep?*
- Gilman, Charlotte Perkins. *Herland*.
- Heinlein, Robert A. *Starship Troopers*.
- Russ, Joanna. *We Who Are about to . . . .*
- Yu, Charles. *How to Live Safely in a Science Fictional Universe*.

**Films:**
- *Blade Runner*. Dir. Ridley Scott
- *The Day the Earth Stood Still*. Dir. Robert Wise
- *Starship Troopers*. Dir. Paul Verhoeven
- *Videodrome*. Dir. David Cronenberg

Critical Essays by Delany, Jameson, Moylan, Sturgeon, Suvin, and others.

**English 463: Contemporary Drama II (17413)**
Joan Dean  
TR 4:00 pm – 5:15 pm  
**May be taken to fulfill Capstone Requirement**
The critic Martin Esslin writes that after World War II playwrights searched for dramatic forms appropriate to their “a sense of the senselessness” of contemporary human experience. This course examines the emergence and evolution of major dramatic trends since WWII in Europe and the US. The class includes representative examples of the Theatre of the Absurd, East European theatre, and American drama.

We will look at Beckett’s *Waiting for Godot*, Genet’s *The Balcony*, Stoppard’s *Rosencrantz and Guildenstern Are Dead*, Mamet’s *American Buffalo*, Mrozek’s *Tango*, Pinter’s *The Birthday Party*, and six or seven other plays.
We will also try to avail of the opportunity to see contemporary drama in performance.

Students will write two analytical papers out of class, as well an in-class midterm and final. Class attendance is required.

**English 475: Creative Nonfiction (16531)**  
Christie Hodgen  
MW 5:30 pm – 6:45 pm  
(Capstone for Creative Writing Majors)

This course is devoted to the study and crafting of creative nonfiction. Together we will explore – and practice – many different varieties of this diverse form. Whether in the guise of the lyric essay, cultural critique, confession/memoir, journalism/reportage, literary theory, or historical portraiture, these works are first and foremost *personal* narratives, both troubled and enriched by their subjectivity (the essay’s “I”). We will discuss the many challenges particular to this form (which often concern notions of truth, and its rendering) and strive to master them as we create vivid personal narratives of our own. Coursework will include weekly Blackboard responses to our reading, as well as two essays (a minimum of 8 pages per essay for undergraduates, 12 pages per essay for graduate students). We will also examine the creative nonfiction ‘market,’ consider a number of essays on craft and creative nonfiction theory, and engage regularly with *Brevity* – an online magazine devoted to works of creative nonfiction under 750 words.

Readings will likely include:

- Roland Barthes, *A Lover’s Discourse*  
- Jean-Dominique Bauby, *The Diving Bell and the Butterfly*  
- Jo Ann Beard, *The Boys of My Youth*  
- Michael Herr, *Dispatches*  
- Maggie Nelson, *Bluets*  
- W.G. Sebald, *The Rings of Saturn*  
- Joan Wickersham, *The Suicide Index*