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/English 5501: Magazine Editing (17400/17401)
Robert Stewart
T 7:00 pm - 9:45 pm
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.

This course satisfies MPCE requirements and MA Track/Capstones for Literature and Language Majors.

English 433/5533: Histories of Reading, Writing, and Publishing (15895/15894)
John Barton
MW 4:00 pm - 5:15pm
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/5535: Advanced Creative Writing: Poetry**

*(17410/17411)*

**Hadara Bar-Nadav**

**TR 4:00 pm – 5:15 pm**

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 5537: Prose Forms (17839)
Whitney Terrell
W 7:00 pm – 9:45 pm
This course is a graduate workshop designed to accommodate both fiction and creative non-fiction. It will be run in a workshop format with some assigned writing exercises (i.e. you will be able to workshop ongoing work, regardless of genre.) The readings and lectures will focus on how specific prose forms -- the set piece, the profile, the place description -- can be used as building blocks in short stories, novels, and works of non-fiction. We will study how the structural choices made by “realist” authors (John McPhee, Edward Abbey, Stuart Dybek, Alice Munro) have been adopted and re-invented by more experimental writers (Aimee Bender, Amy Hempel, Donald Barthelme, David Foster Wallace).

Students will submit at least two works of prose, each 15-25 pages long, plus a revision. They will also be asked to provide written comments on the stories submitted by their fellow students, read the assigned texts, and actively participate in class discussion.

English 5550C: Graduate Seminar Neo-Classical Literature I (17407)
Jennifer Frangos
T 5:30 pm – 8:15 pm
“When a man is tired of London, he is tired of life” — Samuel Johnson

This seminar will consider representations of London in the literature of the “long eighteenth century,” a time period which begins with the near destruction of the city in the Great Plague and the Great Fire and ends with London, the first city to reach 1 million residents, at the center of a world empire. We will read a range of literary and extra-literary sources – from poetry, plays, and novels to periodical essays, traveler narratives, and maps
– in order to trace this literary city as it rises from its own ashes and establishes itself as a world-class metropolis. Possible readings include John Dryden’s *Annus Mirabilis*; excerpts from the diaries of Samuel Pepys, John Evelyn, and James Boswell; the anonymous novella, *The London Jilt*; Ned Ward’s *The London Spy*; Delarivier Manley’s *The Adventures of Rivella*; Daniel Defoe’s *A Journal of the Plague Year* and *A Tour Thro’ the Whole Island of Great Britain*; essays from *The Tatler*, *The Spectator*, and *The Female Spectator*; John Gay’s *Trivia*, or the *Art of Walking the Streets of London* and *The Beggar’s Opera*; Samuel Johnson’s “London”; Frances Burney’s *Evelina*, or *A Young Lady’s Entrance into the World*; and Jane Austen’s *Sense and Sensibility*.

Required course work will include a presentation of a critical/secondary source, a close reading of a short passage, a conference-style paper presentation, and 20-25 page research project.

This course counts as a pre-1900 requirement and is approved for the Manuscript, Print Culture and Editing track.

**English 5550M: Graduate Seminar in Rhetoric and Composition**
(17833)
Jane Greer
TH 5:30 pm to 8:15 pm
Rhetorics of Public Memory: Museums, Monuments, & Memorials

*Memory is life, borne out of living societies founded in its name. It remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived.*

--Pierre Nora, “Between Memory & History”

Pierre Nora’s description of memory establishes that the creation, maintenance, revision, and destruction of the past engages the rhetorical ingenuity of both individuals and communities. Architecture, objects, images, sound, and texts are among the persuasive resources that can be marshaled by both professionals and amateurs at sites of public memory. Investigating how these and other rhetorical resources are deployed at a range of museums, memorials, and monuments opens up broader questions about authority, resistance, legibility, difference, authenticity, spectacle, affect, and appropriation. Participants in this seminar will get to engage with the work of scholars who have taken up such intriguing questions within the
A burgeoning interdisciplinary study of public memory, work such as Tony Bennett’s *The Birth of the Museum*; Kendall Phillips’ *Framing Public Memory*; Stephen F. Weil’s *Making Museums Matter*; and Greg Dickinson, Carole Blair, and Brian L. Ott’s *Places of Public Memory*.

Mindful, though, of Jacqueline Jones Royster’s admonition to scholars “not to go tramping around” when visiting other people’s “home places” (“When the First Voice You Hear Is Not Your Own”), this seminar will also offer participants opportunities to engage with local museum professionals and archivists as they discuss both the principles and practicalities that shape their daily work. And the work of theorists/scholars like Bennett, Phillips, Weil, and others will be put in conversation with texts that directly address the needs of museum professionals, such as Freeman Tilden’s *Interpreting Our Heritage*; Nina Simon’s *The Participatory Museum*; and John H. Falk’s *Identity and the Museum Visitor Experience*.

Seminar members will have the opportunity to undertake their own investigations and analyses of the rhetorical work accomplished at a public memory site in the Kansas City area, resulting in a 15-20 page seminar paper. Even more fun: each seminar member will get to expand his/her own rhetorical acumen by creating a digital public memory site on a topic/theme/event/person/issue of his/her own choosing. (No technical skills required. We’ll work together to get comfortable with Prezi, Omeka, and other free, user-friendly software.)

**English 450B/5560: Special Reading Science Fiction (17412/16541)**

**Anthony Shiu and Daniel Mahala**

**TR 2:30 pm – 3:45 pm**

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*.
Kelly, James Patrick and John Kessell Eds. *The Secret History of Science Fiction*.
Lem, Stanislaw. *Solaris*.
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 463/5563: Contemporary Drama (17413/17414)**

**Joan Dean**

**TR 4:00 pm – 5:15 pm**

The critic Martin Esslin writes that after World War II playwrights searched for a 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.
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