English 204 section 0001: Writing About Literature
Course #: 17327
Instructor: Ben Moats
TR 3:30 – 4:45

In Another Place

In this section of English 204, we will be reading, analyzing, and writing about various texts possessing characters that find themselves in a new (and often very different) place. The texts we consider, therefore, will likely include works like Ernest Hemmingway’s *For Whom the Bell Tolls*, Jamaica Kincaid’s *A Small Place*, Joseph Conrad’s *Heart of Darkness*, Chinua Achebe’s *Things Fall Apart*, Toni Morrison’s *Beloved*, and Shakespeare’s *The Tempest*. Along with analyzing these texts together in class, we will also utilize various genres of writing (close readings, thesis-driven essays, reader response papers, personal narratives, etc.) in our explorations of the multiple themes we encounter and discuss as we consider the diverse implications of finding oneself in a new environment. Lastly, in our consideration of the works we read, we will also draw upon some of our own travels through life, literature, film, music and art by further analyzing the transformational power of journeying through, or being in, another place.

English 207 section 0001: World Literature in English
Course #: 17329
Instructor: Stephen J. Dilks
MWF 12:00 – 12:50

This course, which fulfills the General Education requirement for a “Cultural Perspectives” course, introduces students to World Literature using texts originally written in English as well as translations into English from other languages. Course texts include a variety of genres from a wide range of global experiences and cultures outside Western Europe and North America.

The course is designed to be accessible and inclusive; using a Universal Design approach (this makes all course materials readily available to the full spectrum of students). Students are invited to participate in a number of ways including group presentations, on-line discussions, classroom conversations, and extra credit assignments. The 15-page reading-writing portfolio expected from each student is personally customized to fit individual interests and expertise: each student is invited to consult with the professor to fulfill this requirement in ways that work for her/him.

In class we will work with representative poems, short stories, novels, and non-fictional prose from Africa, Asia, Eastern Europe, the Middle East, and Central and South America. Our goal is to situate each text in context and to open conversations about issues important to people living in the “Third World.”
English 214, section 0001: Introduction to Fiction — Online  
Course #: 12624  
Instructor: Christie Hodgen  
TBA - Online

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


English 214 section 0002: Introduction to Fiction  
Course #: 15257  
Instructor: Scott Ditzler  
TR 11:00 – 12:15

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 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 will 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 section 0001: Intro to Poetry
Course #: 12625
Instructor: Andrés Rodríguez
MWF 11:00 – 11:50
The purpose of this course is to introduce you to the art of poetry. Although the Anglo poetic tradition will be the focus in this course, poetries from outside the UK, US, and Europe will be studied as well. Whatever the specific language of poetry, there is a fundamental impulse in poets' words that remains unaltered up to now: to make "a thing of beauty" and to reflect the nature of life.

The goal in this class is to think in fresh ways about the realities that poets have expressed in language through various forms.

We will examine the history and development of the poem, attempting to track both continuity and change. We will examine technical matters such as descriptive language that catches the senses. Above all, we will try to develop and share a vocabulary that integrates all contexts--technical, historical, cultural, and so on--in an effort to understand poetry. This happens when you respond first of all to nothing but the poem. It is the best guide of all.

English 270 section 0001: Writing Tutor Training Seminar
Course #: 17661
Instructor: Thomas Ferrel
MW 3:30 – 4:45
This course covers the fundamentals of writing tutoring. Through classroom activities, observing, and actual tutoring experiences at the UMKC Writing Studio or another instructor-approved site, students will acquire hands-on experience consulting with writers at all stages of the writing process. Students also will become conversant in theories of peer tutoring, research on writing centers, and contemporary matters in the writing tutoring field, such as activism work and writing tutoring, ethical matters in writing tutoring, online tutoring, working with culturally and linguistically diverse writers, and writing across the disciplines. Email Thomas Ferrel, director of the UMKC Writing Studio, at ferrelt@umkc.edu for more information.

English 300 CD section 0001: American Social Film
Course #: 17317
Instructor: Joan Dean
TR 12:45 – 3:00 p.m.
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 and 1990. 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, Poe from Communications Studies, and 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.

Please note that the class meets at the Tivoli Theatre in Manor Square in Westport.
English 301WI section 0003: Writing and the Academy - Online  
Course #: 17824  
Instructor: Elizabeth Tascio  
TBA - 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 toward the writing minor.  
Prerequisites: English 11, English 224 and successful completion of the WEPT.

English 307WI section 0001: Language, Literacy, Power  
Course #: 17328  
Instructor: Dan Mahala  
MW 2:00 – 3:15  
This course uses discourse analysis to investigate language and literacy. Students will explore how the discourses of institutional and cultural identities act as instruments of power and legitimacy. Prerequisites: English 110 and English 225 or equivalent and successful completion of the WEPT.

English 309WI section 0001: Rhetorics of Public Memory  
Course #: 15791  
Instructor: Jane Greer  
TR 12:30 – 1:45  
Play Marbles! Explore Doll Houses! Visit Italy’s Studiolo Gubbio . . . the miniature version! English 309WI provides students with opportunities to play marbles, explore dollhouses, and study fine-scale miniature versions of world landmarks, historic houses, and everyday objects while also learning about the persuasive communication that takes place in museums. How do processes of collection, arrangement, and visual display make a case for particular understandings of history, art, and community values? What roles do museums play in articulating arguments about civic memory and the public sphere?  
This writing-intensive course explores how museums and other cultural institutions function as rhetorical agents in creating and preserving public memory. Students will have the opportunity to pursue questions about the construction and preservation of public memory both in a traditional classroom and at the Toy and Miniature Museum, which is adjacent to the Volker Campus. Serving as a living laboratory, the Toy and Miniature Museum will provide students with opportunities to connect theories of public memory and rhetorical analysis with museum practices.  
Students who have taken this class have gone on to complete paid internships at the Toy and Miniature Museum and at the other museums.
English 310 section 0001: Introduction to Linguistics/Language Science  
Course #: 13610  
Instructor: Alison Coupland  
TR 2:00 – 3:15  
This course is a comprehensive introduction to the theory, methodology, and applications of the science of language. It examines properties of human language, covers all branches of language science, and provides a foundation for a critical understanding of language issue. Required for English 470 and recommended for English 320 and English 330.

English 311 section 0001: American Literature Survey I  
Course #: 12646  
Instructor: John Barton  
MWF 12:00 – 12:50  
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 section 0002: American Literature Survey I — Online  
Course #: 15874  
Instructor: Henrietta Rix Wood  
TBA - 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 online 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 creation 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. Assignments will include weekly discussion boards, blogs, a four-page paper on *Uncle Tom’s Cabin*, and a collaborative wiki project.
English 312 section 0001: Creative Writing: Fiction  
Course #: 12647  
Instructor: Scott Ditzler  
TR 12:30 – 1:45

“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 cannon 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 the 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 section 0002: Creative Writing: Prose  
Course #: 15150  
Instructor: Michael Pritchett  
MW 3:30 – 4:45

*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 section 0001: Creative Writing Poetry  
Course #: 12648  
Instructor: Robert Stewart  
TR 2:00 – 3:15

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

* Academic and creative work in this course will be rigorous. Students entering this course must have a command of written prose composition and sentence syntax. We will work with complete sentences. We also will read prose essays and other writings on aesthetics and prosody; and students will write short prose reports, which will be evaluated for their control of syntax, grammar, and punctuation.
* No personal electronic devices will be allowed open or visible in the classroom (e.g., iPads, iPhones, laptops, phones, and others). Bring a bound, paper notebook and ink pens. Bring books. Be on time.
* On-time class attendance will be required.
* The instructor, Robert Stewart, is editor-in-chief of the international literary and art magazine New Letters, as well as its companion radio series, New Letters on the Air, and BkMk Press. His own poems have appeared in The Iowa Review, Prairie Schooner, Denver Quarterly, and other journals, anthologies, and books.

English 317 section 0001: British Literature Survey I  
Course # 15152  
Instructor: Jennifer Frangos  
MWF 1:00 – 1:50

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

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

Required course work includes regular participation, three exams, one short paper, and recitation of 14 lines of memorized poetry.

English 317 section 0002: British Literature Survey I - Online  
Course #: 16139  
Instructor: Mickey McCloud  
TBA - Online

This is a survey of British Literature and culture from its beginnings to the 18th century, including works by Chaucer and Milton.
English 319 section 0001: Myth and Literature  
Course #: 13689  
Instructor: Cynthia Jones  
TR 9:30 – 10:45  
Students participate in a study of Classical myth from Homer to Ovid in translation. The course includes texts that consider critical analysis of selected myth in later literature, art and music; concluding with the study of contemporary definitions and approaches to myth. Upon completion of the course, students should be prepared to discuss the origins and structure of epic Greek poetry, nuances in Roman epic poetry, and satire; and identify the elements of myth throughout the ages in literature, art and music. The focus for assessing student essays will center on the student’s ability to express their ideas cogently, maintain excellent mechanical presentation, demonstrate a thesis and carry the thesis through to the concluding elements.

English 321 section 0001: American Literature Survey II - Online  
Course #: 12649  
Instructor: Crystal Gorham Doss  
TBA - Online  
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 section 0002: American Literature Survey II  
Course #: 12650  
Instructor: Dan Mahala  
MWF 1:00 – 1:50  
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
English 323 section 0002: Shakespearean Drama  
Course #: 14919  
Instructor: Joan Dean  
TR 11–12:15

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 early in the semester (the specific date will be announced). The second is a six to eight page analytical paper due near the end of the semester. The précis will contribute 15% to your grade; the analytical paper will contribute about 30%.

Class attendance is required.

Tentative reading list:
- Comedies: *A Midsummer Night’s Dream*, *Much Ado About Nothing*, and *Measure for Measure*.
- Tragedies: *Hamlet*, *King Lear*, and *Macbeth*.
- Romance: *The Tempest*.

English 323 section 0001: Shakespeare — Online  
Course #: 12651  
Instructor: Laurie Ellinghausen  
TBA - Online

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. 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. Assignments will include a weekly discussion board and performance blog, a series of self-assessments, and a group wiki on a Shakespeare play.

Poems and Plays:
- Sonnets
- *The Taming of the Shrew*
English Department Undergraduate Course Descriptions, Spring 2013

A Midsummer Night’s Dream
Twelfth Night
Richard III
Titus Andronicus
Hamlet
Othello
The Tempest

English 327 section 0001: British Literature II – Online
Course #: 12652
Instructor: Kristin Huston
TBA – Online

Focusing on writers such as Marie de France, Chretien de Troyes, Sir Thomas Malory, Alfred, Lord Tennyson, Sara Teasdale, Bernard Malamud, and Marion Zimmer Bradley, this course examines the legend of King Arthur and his Round Table as a recurring myth, repeatedly manifested in time through literature, art, history, music, and film.

English 327 section 0002: British Literature II
Course #: 15541
Instructor: Lorna Condit
MWF 9:00 – 9:50

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 Bram Stoker 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.

English 330 section 0001: History of the English Language
Course #: 15153
Instructor: Virginia Blanton
MWF 11:00 – 11:50

This course covers the historical origins and the social development of the English language, focusing largely on Old English, Middle English, and Modern English, as well as varieties of English spoken around the world. We will attend to both historical and sociological reasons for linguistic change, as well as the linguistic changes in phonology, morphology, syntax, and lexicon. This course fulfills a language requirement in the BA major and minor.
English 331 section 0001: African American Literature I  
Course #: 17330  
Instructor: Nicole Higgins  
MWF 10:00 – 10:50

This course surveys African American literature from its beginnings to the Harlem Renaissance. We’ll examine a range of texts—including poems, slave narratives, 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 332WI section 0001: African American Novel (Crosslisted with BKST 332WI)  
Course #: 17332  
Instructor: Anthony Shiu  
TR 3:30 – 4:45

In this Writing Intensive (WI) course, we’ll examine how African American writers have used and experimented with the novel as a literary form allowing for both an exploration of modern debates/controversies and a consideration of possible futures. Central to the African American imaginative enterprise, the novel form allows for experimentation with new/emergent African American identities and revolutionary possibilities for representing American society. In doing so, African American writers have continually remarked on the conflict between the American “creed” and “deed(s).” In our time together, we will develop our argumentative, interpretive, and research skills through discussion and writing in relation to a number of issues, themes, and concepts which emerge out of and in relation to African American literature: individual and group identity, exclusion, community, and social/political critique. African American literature, at minimum, is always “double-voiced,” offering us assessments and visions of past and present society with an eye toward the possibilities of the future. We will dedicate our time and energies to examining all of these dimensions while developing a sense of how African American literature relates to our ever-broadening understanding of what “American literature” is and what “America” can be(come). Likewise, we will spend significant time engaged in the writing process through shorter writing exercises, a research essay, and peer response workshops.

Likely texts include:
Octavia Butler, Kindred
W.E.B. DuBois, Dark Princess
Ralph Ellison, Invisible Man
Sutton E. Griggs, Imperium in Imperio
Nella Larsen, Passing
Toni Morrison, Song of Solomon
Colson Whitehead, Zone One
English 342WI section 0001: Women & Rhetoric  
Course #: 17331  
Instructor: Jane Greer  
TR 9:30 – 10:45

Women & Rhetoric offers students the opportunity to study the position of women within the traditions of western rhetoric and the rhetorical practices of women as they pursue both public and private goals. 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 work 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; Victoria Woodhull, 19th-century advocate for Free Love; and Rachel Carson, environmental activist.

English 351 section 0002: Introduction to Latino/Latina Literature  
Course #: 17814  
Instructor: Norma E. Cantú  
TR 11:00 – 12:15

An introduction to the literary production by US Latinas/os, the course introduces students to writings by authors from various Latinidades (Chican@, Puerto Rican, Chilean American, Cuban American, Dominican American, and Mexican American) in the four main genres: poetry, fiction, drama, and film.

ENG 378 section 0001: Asian American Literature  
Course #: 17337  
Instructor: Anthony Shiu  
TR 2:00 – 3:15

In our time together this semester, we’ll examine a broad range of Asian American literature and cultural productions (poetry, prose, essays, novels, cartoons, manifestos, and film) produced by a number of Asian American groups (Asian Indian Americans, Chinese Americans, Filipino Americans, Japanese Americans, and Korean Americans). While we won’t be starting in 1763 (the date the first Asian American inhabitants arrived), we’ll begin at a watershed moment in our shared history: the moment(s) of anxiety (and xenophobia) leading up to the Chinese Exclusion Act of 1882. And we’ll end with DJ QBert, a Filipino American DJ often cited as the best DJ/turntablist in the world. In between, we’ll examine how Asian American writers have commented on their past(s) and present(s) in order to develop a literature of/for the future. From Exclusion to being ineligible for citizenship to concentration camps to legal inclusion to
globalization, Asian American literature re-views America through a critical lens, asking us to imagine our world (and shared lives) otherwise.

Likely texts include:
DJ QBert, *Wave Twisters*
Younghill Kang, *East Goes West: The Making of an Oriental Yankee*
Maxine Hong Kingston, *China Men*
Henry Yoshitaka Kiyama, *The Four Immigrants Manga*
Bharati Mukherjee, *Jasmine*
Chang-rae Lee, *Native Speaker*
Fae Myenne Ng, *Bone*
Charles Yu, *How to Live Safely in a Science Fictional Universe*

**English 432WI section 0001: Advanced Creative Prose**

**Course #: 13619**
**Instructor: Whitney Terrell**

**R 7:00 – 9:45**

This course will focus on writing and publishing short fiction and novels. Students interested in submitting creative non-fiction are also welcome. All students are required to have taken English 312 or its equivalent. The class will be arranged in the “workshop format.” Three times during the semester, you’ll submit a short story, novel excerpt, or non-fiction piece to me and that piece will be read and discussed by the entire class. I’ll also line-edit your submissions and discuss them with you individually.

This course will focus heavily on craft and revision. But craft will only get you so far and so the hope here will be to create an environment that allows us to investigate what other tools we can beg, borrow or steal to create fiction that is, as John Gardner puts it, “intellectually and emotionally significant.”

Aside from doing your own writing, you must read, edit, and submit a written comment on your fellow classmates’ work. We’ll also have readings from traditional realist authors like Russell Banks and Alice Munro as well as postmodernists like David Foster Wallace, Aimee Bender and Donald Barthelme. Much is made of the difficulty and pain of fiction writing but, on the side of optimism, I’ll quote Gardner again: “Almost no one mentions that for a certain kind of person, nothing is more joyful or satisfying than the life of a novelist.”

The instructor, Whitney Terrell, is the *New Letters* Writer-in-Residence at UMKC.
Victorian Family Magazines and Popular Culture

Have you ever wondered what everyday people read in the nineteenth century? Or what Victorian popular culture had in common with our own? Are you interested in knowing what authorship and publishing were like in the mid-1800s? Or how readers of all classes interacted with editors and authors? This course will explore the expanding literary marketplace for both working- and middle-class family magazines in England between the 1840s and the 1870s. These inexpensive publications aimed at a wide readership offered serialized fiction, poetry, essays, advice columns, personal advertisements, needlework patterns, and fashion plates among their varied and interesting contents. The family magazine was part of the mass-market periodical press that emerged alongside the repeal of taxes on newspapers, the introduction of faster printing presses, rapidly falling paper prices, and an increasingly national distribution system that utilized the railroads. As a result, for the first time working- and lower-middle-class families could afford their own magazines and many more periodicals for the upper-middle-classes were available. Our task will be to define this multi-faceted and complex periodical genre by studying the ways in which it targeted its varied audiences and by conducting case studies that will help us understand some of the many iterations of the form.

Working and lower-middle-class weekly papers such as the London Journal, Reynolds’s Miscellany, the Leisure Hour, and Bow Bells carved out a mass-market readership in the 1840 and 50s, reaching millions of readers. Charles Dickens solidified the trend with his magazines Household Words and All the Year Round, which copied the format of the working-class papers but were aimed at a more highly educated readership. Spurred on by Dickens’s success, the 1860s saw the rise of a new brand of sophisticated and lavishly illustrated monthly magazines aimed at the middle and upper classes such as the Cornhill, Temple Bar, and Belgravia. Studying these magazines will reveal the ways in which the culture of the upper echelons was imitating the culture of the working classes in defiance of the assumption that culture trickled down from the upper to the lower classes.

This will be a blended course, meaning that after the first few weeks, we will meet in class on Tuesdays and communicate online through Blogs on Thursdays. In addition to the weekly Blogs, course assignments will include reading quizzes and a public Wiki project exploring family magazines, their editors, authors, and readers. Course Readings may include:

- Elizabeth Hely Walshe, The Ferrol Family; Or “Keeping Up Appearances,” a novel serialized in The Leisure Hour.
- Mary Elizabeth Braddon, The Doctor’s Wife, a novel serialized in Temple Bar.
- Wilkie Collins, Little Novels, stories from All the Year Round and Belgravia.
- Charles Manby Smith, Curiosities of London Life, essays about working-class life published in The Leisure Hour.
- Charles Dickens, Selected Journalism, essays from Household Words and All the Year Round.
• Courtship advice columns from *The London Journal*; Essays and stories about matrimonial advertising from *Reynolds’s Miscellany* and *Bow Bells*.

*This course counts for the Manuscript, Print Culture, and Editing Minor and MA Track*
*This course counts as an Undergraduate Capstone Course*
*This course counts as a Pre-1900 Course*

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**English 436WI section 0001: Poetic Forms**  
**Course #: 17334**  
**Instructor: Hadara Bar-Nadav**  
**TR 5:30 – 6:45**

*What is ‘form’ for anyone else is ‘content’ for me.*  
—Paul Valery

*Ecstasy affords / the occasion and expediency determines the form.*  
—Marianne Moore

Poetic Forms is an advanced, senior-level/graduate workshop designed to help you become active and analytical writers and readers of poetry. We will focus on writing in forms, both traditional and experimental (ie, sonnets, pantoums, prose poems, oulipo variations, etc.) and consider the state of poetry written in form in today’s literary climate.

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: engaged participation in the workshop and class discussions, rigorous writing of original poetry as well as imitation poems, rigorous reading of course texts, critical responses, presentations, prepared poetry submissions to national literary journals, and a final poetry portfolio, in addition to perseverance, playfulness, and imagination.

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**English 445 section 0001: History and Principles of Rhetoric**  
**Course #: 16136**  
**Instructor: Dan Mahala**  
**W 5:30 – 8:15**

The purpose of this course is to survey the meanings that rhetoric has accumulated in its twenty-five hundred year history in the West, and to search for possible uses of this tradition in the present. Throughout the course, therefore, we will be reading rhetorical texts from the past alongside more contemporary texts that interpret, apply, or question the older texts.
A major argument of the course will be that rhetoric can be fruitfully defined as a field of study that conceptualizes relationships between language, knowledge, and power and that links these concepts to the practice of speaking and writing. Here are some questions this view of rhetoric raises:

- How is access to the powers of discourse regulated in society?
- What are the historical roots of dominant Western notions of “reason,” “knowledge,” “argument,” “persuasion,” “objectivity” and “style”? How have these notions been shaped by the historical exclusion of women, the poor, and people of color in western rhetorical traditions?
- How have technological innovations in media – writing, printing, television, digital media – changed the character of discourse in history and today?
- How have social activists used writing, speech and media to spark social change in the past and what rhetorical tactics promise to be most successful today?

Among the writers whose work we will study are: Plato, Aristotle, Cicero, Locke, Stewart, Grimke, Douglass, Nietzsche, Bakhtin, Burke, and Foucault. We will also study the work of practicing contemporary rhetorical theorist and teachers, pairing their work with the historical texts in order to create a dialogue between past and present, and to highlight voices from social groups whose perspective have been marginalized within mainstream traditions.

Students should expect short weekly writing assignments as well as a longer essay.

English 449A, section 0001: Publication Practicum (Editorial Internship with New Letters magazine & radio; BkMk Press)
Course #12653
Instructor: Robert Stewart, Editor-in-Chief, New Letters, BkMk Press, New Letters on the Air
W 11:00 – 11:50, plus other hours, as indicated below

One, Two, or Three Credit Options: 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). Work schedules can fit any time from 9 a.m. to 5 p.m., M–F.

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.

Consent required: Send two or three sentence description of your academic status and writing background to StewartR@umkc.edu.
This course counts toward the undergraduate minor as well as the graduate certificate in Manuscript, Print Culture and Editing.

**English 449B, section 0001: Publishing Practicum (Editorial Internship with The Eighteenth Century: Theory and Interpretation)**

*Course # 15543*

*Instructor: Jennifer Frangos*

*MWF 11:00–11:50*

This section of Publishing Practicum will cover the basics of producing an issue of an academic journal. Students will acquire hands-on experience with an issue or issues of *The Eighteenth Century: Theory and Interpretation*, at all stages of production, from receiving the manuscript and scheduling its production, through copyediting and formatting, applying house style, composing and receiving author queries, and submitting the manuscript to the press, to proofing first pages, compiling author and editor corrections, and receipt of the final product, as well as author contracts and permissions, communicating with authors and editors, and record-keeping.

In addition to production work on essays for *ECTI*, each student will design and complete a research project relating to the history of publishing, a short version of which will be presented at a course colloquium at the end of the semester. We will also benefit from a series of guest speakers who work in the publishing industry and will share their experiences as editors in the “real world.”

This course counts toward the undergraduate minor as well as the graduate certificate in Manuscript, Print Culture and Editing.

**English 450 section 0004: Medieval Methods and Paleography (cross-listed with HIST 464)**

*Course #: 17749 (History - 17451)*

*Instructors: Virginia Blanton and Linda Mitchell*

*M 5:30 – 8:15*

Reading texts before the inventions of the printing press and the typewriter requires skills in deciphering professional and personal forms of handwriting. This is as true for scholars reading nineteenth-century handwriting as it is for those who read twelfth-century documents. This course offers an introduction to paleography, the study of handwriting, and focuses attention on medieval and early modern handwriting along with the study of nineteenth-century handwriting. Those wishing to become adept at reading handwritten primary documents (ie letters, diaries, historical records, or books) will learn a great deal about how to approach work in scholarly archives and how to deal with documents that have not been edited and printed.

This course fulfills:

* a pre-1900 requirement for the BA in English
* a requirement in Manuscript, Print Culture, and Editing for the BA minor and the MA track
* a requirement of a medieval or early modern course in literature
English 450 section 0002: Special Readings/Topics – James Joyce’s Ulysses
Course #: 17338
Instructor: Stephen Dilks
MW 3:30 – 4:45
Whether it is brilliant, blasphemous, obscene, difficult, *Ulysses* challenges the full range of discursive conventions, using radically deconstructive techniques to question fundamental, perhaps even “sacred,” processes of gender construction and “othering,” narration and narrativity, (anti)nationalism and (de)colonization.

Each week we will work with one chapter (sometimes two) of the novel, framing our readings by taking into account scholarly and other materials that help us think about Joyce’s text in terms of gender, aesthetics, and postcolony. We will approach *Ulysses* through these three interconnected areas of interrogation, structuring our analysis of any given chapter through understandings of gender-based identity formation, modernist and postmodernist theories of aesthetics and representation, and postcolonial and subaltern studies as they apply to “Mother Ireland.” At the same time we will also situate *Ulysses* in terms of Manuscript Studies and the history of Publishing and the Literary Marketplace.

Students will be asked to make a presentation on an assigned chapter from the novel and will develop a long research essay on a specific aspect of *Ulysses*.

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English 450 Section 0005: The Chicano Novel
Course #: 17815
Instructor: Norma E. Cantú
TR 2:00 – 3:15
This course focuses on the Chicano novel. The Southwest retains many of the root cultures’ elements; vestiges of both Indigenous and Spanish cultural production are manifest in contemporary celebrations, folk religious belief systems, coming of age and life marker events; in like fashion, the novels by Chican@ authors include these cultural expressions. This course explores these aspects of the fiction as well as the traditional elements of Characterization, Setting, Plot, and Theme.

Our approach will be a cultural studies one that will deploy a number of strategies including but not limited to decolonial/postcolonial and feminist/Marxist approaches to cultural and literary production. We will read a selected number of texts, both critical essays and fiction, to ground our analysis. In so doing we will deconstruct the patriarchal and Western hegemonic social systems where these practices exist and analyze the strategies whereby Latin@ authors incorporate them into their novels.

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English 475 section 0001: Creative Nonfiction
Course #: 17335
Instructor: Christie Hodgen
T 7:00 – 9:45
“One writes out of one thing only — one’s own experience. Everything depends on how relentlessly one forces from this experience the last drop, sweet or bitter, it can possibly give.
This is the only real concern of the artist, to recreate out of the disorder of life that order which is art.” — James Baldwin

This course is devoted to the study and crafting of the personal essay. Together we will explore – and practice – many different varieties of this diverse form. Whether in the guise of cultural critique (James Baldwin’s Notes of a Native Son; Joan Didion’s Slouching Towards Bethlehem; Wayne Koestenbaum’s Humiliation), personal history (Edouard Leve’s Autoportrait; David Sedaris’ Naked), graphic memoir (Marjane Satrapi’s Persepolis; Alison Bechdel’s Fun Home), or travelogue/historical portraiture (W.G. Sebald’s The Rings of Saturn) 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. Course requirements will include two original essays (10-15 pages each for undergraduates, 20 pages each for graduate students), weekly written responses to our readings, several short ‘imitations,’ written responses to peer work, and regular participation in class discussion.