UMKC English Department Graduate Course Listing
Spring 2013

English 5500 (Ref. 17345): Special Readings/Topics—James Joyce's *Ulysses*
Steve Dilks
MW 3:30-4:45 p.m.

*Counts for the Manuscript, Print Culture, and Editing MA Track*
*Counts as a Pre-1900 Course*

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 postcolonial. 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*.

ENGLISH 5533 (Ref. 16482): Histories of Writing, Reading, and Publishing—Victorian Family Magazines and Popular Culture
Jennifer Phegley
TR 12:30-1:45 p.m.

*Counts for the Manuscript, Print Culture, and Editing MA Track*
*Counts as a Pre-1900 Course*

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 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*. 
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.

The making of a work of prose requires expertise with the structure of the chosen form, and an understanding of relationships between form and content. This class teaches techniques for planning, drafting and revising the dramatic building blocks that make up major prose forms including the minimalist episodic novel, the deconstructive postmodern novel, the long story or novella, the epic historical novel and the contemporary literary novel. Students will learn how to create these prose forms and how to use content as a guide to inventing new forms. We will discuss poetics and theory related to structure, and examples of traditional and newly invented prose forms.
ENGLISH 5545 (Ref. 16137): History and Principles of Rhetoric  
Dan Mahala  
W 5:30-8:15 p.m.

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 theorists 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 perspectives have been marginalized within mainstream traditions.

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

ENGLISH 5550B (Ref. 17336): Representations of Muslims and Islam in Early Modern English Literature  
Laurie Ellinghausen  
W 7-9:45 p.m.

So numberless were those bad angels seen  
Hovering on wing under the cope of hell  
‘Twixt upper, nether, and surrounding fires;  
Till, as a signal given, the uplifted spear  
Of their great sultan waving to direct  
Their course . . .

John Milton, Paradise Lost, I.344-9
Milton’s description of Satan and his devils likens Hell’s monarch to a figure deeply threatening to Europeans – the “Great Turk,” or the Sultan of the Ottoman Empire, whose powerful army threatened to overrun much of Christian Europe and, at times, succeeded in doing so. Given the period’s often defensive posture with regard to Christian morals and ethics, this kind of characterization comes as no surprise. Readers of early modern English literature readily responded to images of Turks and other Muslim peoples as vicious, luxurious, crafty, of the devil’s league, and fiery as the climates in which they were purportedly bred.

However, a survey of English literature during the late sixteenth and early seventeenth century reveals that Islam posed much more than a threat to European ways of life. Islam also represented a new field of commerce, an important influence on the development of Western knowledges, and even a desirable alternative to European socio-religious hierarchies. The complexity of Islam in early modern literature is a subject well worth investigating as scholars seek to historicize what Islam means to Westerners in a post-9/11 world.

Topics and genres we will explore include romances, poetry, political and religious prose, captivity narratives, and dramatic works such as William Shakespeare’s *Othello*, *Titus Andronicus*, and *The Merchant of Venice*; Thomas Kyd’s *Solyman and Perseda*; Christopher Marlowe’s *Tamburlaine* and *The Jew of Malta*; Robert Daborne’s *A Christian Turned Turk*; Philip Massinger’s *The Renegado*; and Thomas Heywood’s *The Fair Maid of the West*. Critical and historical secondary works will be considered as well, beginning with excerpts from Edward Said’s influential *Orientalism*. Requirements will include class discussion, student presentations, and a final research paper.

**ENGLISH 5564 (Ref. 17346): Medieval Methods and Paleography (cross-listed with HIST 464/5583GR)**
* Virginia Blanton & Linda Mitchell  
* M 5:30-8:15 p.m.

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 5575 (Ref. 17344): Creative Nonfiction  
Christie Hodgen  
T 7-9:45 p.m.

“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.