English/Classics 119: Myth and Literature (33206/33205)  
English/Classics 319: Myth and Literature (32115 & 32958/32058)  
Jeff Rydberg-Cox  
Online – June 9 to Aug 1  
Focus A – Arts and Humanities  
This on-line course explores the stories and characters of classical mythology with a primary focus on Ancient Greece and a secondary emphasis on myths of the Ancient Near East and Ancient Rome. It also explores the conceptual foundations of mythology including the ways that the concept of a ‘myth’ has changed from antiquity to the present, the literary, social, and religious contexts of myth, theoretical approaches to ancient myth, and representations of mythic stories in contemporary film and literature.

English 126: Popular Literature (33221)  
Stephen Dilks  
MTWR 10:00 am – 12:30 pm  
Focus A – Arts and Humanities  
This is a 100-level Focus course in the Arts and Humanities. The course is designed to help you develop a fuller understanding of culture and society through the exploration of a range of bestselling books by popular authors.

The class is reading-intensive and is designed so that students demonstrate their personal engagement with course texts through classroom conversations, short tests and a final portfolio.

In Summer 2014, we will enjoy Dracula and Frankenstein plus bestsellers by Steven King, George Orwell, and J K Rowling. We will also analyze popular songs by The Beatles and The Clash, Public Enemy and Eminem, The Arctic Monkeys and other bands to be chosen by students in the class.
**English 214: Introduction to Fiction (32933)**  
Christie Hodgen  
**Online – July 7 to Aug 1**  
This online 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, William Faulkner, Ernest Hemingway, Flannery O’Connor, John Cheever, James Baldwin, Lorrie Moore, Sherman Alexie, and Jhumpa Lahiri. By studying the basic elements of fiction – plot, character, setting, point of view, style, theme, 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 daily responses to our readings, and two papers.

**Required Text:**


**English 311: American Literature I (32307)**  
John Barton  
**MTWR 10:00 am - 12:30 pm**  
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 321: American Literature II (31696)**  
Anthony Shiu  
**Online – June 9 to July 3**  
In this online class, we will read, discuss, and examine a wide range of American literature from the Civil War to the present. While studying the major movements and authors of this period, we’ll also spend time studying a wide variety of genres and forms: poetry, short stories, essays, autobiographical writing, novels, and film. We’ll examine how writers, producers, directors, and everyday people have imagined America in terms of its present and its possible futures by focusing on issues concerning identity, society, history, and politics. Our main text will be the *Heath Anthology of American Literature, Concise Edition* (ISBN 0618256636), and we will also watch Charlie Chaplin’s film *Modern Times* and read John Okada’s incendiary post-WWII novel *No-No Boy* (ISBN 0295955252).
This course fulfills a requirement for the B.A. in English and can fulfill a requirement for the Creative Writing Emphasis.

English 323: Shakespeare (32574)
Laurie Ellinghausen
Online - June 9 to July 3
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. This course satisfies the English 323 requirement for English majors and minors.

Required Materials
BOOK

FILMS (FOR RENTAL THROUGH AMAZON.COM STREAMING VIDEO)

English/Comm St 338: Film Adaptation (33279/33280)
Jeff Rydberg-Cox and Mitch Brian
TWR 10:00 am – 4:30 pm
Meets at the Tivoli Manor Square Theater
Anchor III – Civic and Community Engagement
This class will explore the process of adapting both fiction and non-fiction literary works into motion pictures. Students will examine the original literary source, then the interim screenplay and finally the completed motion picture. We will be reading one short story (The Killers), one non fiction article (Orchid fever), one graphic novel (Batman: Year One), one memoir (Fever Pitch) and two novels (Casino Royale & The Turn of the Screw). We will also discuss the process of filmmaking in Kansas City, screen We Are Superman: the Transformation of 31st and Troost, and have a question/answer session with its director Kevin Bryce.
In *Inventing the Victorians*, Matthew Sweet argues that throughout the twentieth century, popular culture typically constructed the “dour and repressed” Victorians as our quaint but backward “others” so that we could bask in the glory of modern progress and superiority. However, as John Kucich and Dianne Sadoff argue in *Victorian Afterlife*, postmodernism is greatly indebted to Victorian culture. Not only are we now nostalgic for the nineteenth century as we long to recreate its manners, fashions, and furnishings, but we are also indebted to its economic, political, sexual, and scientific ideas, which provide the origins of our own. Rather than rejecting the Victorians, they argue, we have begun to define ourselves through our connections with them. In this course we will examine the specific uses that contemporary historical fiction writers have made of the Victorian past.

The Neo-Victorian fiction we will read explores a variety of themes, including disease, crime, insanity, and sexuality, in a range of locales including the United States, Canada, and England. We will examine the ways in which the authors use postmodern narrative techniques to problematize what and how we know about the nineteenth century, highlighting the gendered, raced, and classed historical narratives that have dominated our understanding of the past.

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In *Contemporary Novel* (32349/3291)
Jennifer Phegley
Online
First 4-Week Session, June 9 to July 3

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In *English 406CD: CC: Film Adaptation* (33214)
Jeff Rydberg-Cox and Mitch Brian
TWR 10:00 am – 4:30 pm
05/20 to 5/22 and 5/27 to 5/29

This class will explore the process of adapting both fiction and non-fiction literary works into motion pictures. Students will examine the original literary source, then the interim screenplay and finally the completed motion picture. We will be reading one short story (The Killers), one non fiction article (Orchid fever), one graphic novel (Batman: Year One), one memoir (Fever Pitch) and two novels (Casino Royale & The Turn of the Screw). We will also discuss the process of filmmaking in Kansas City, screen We Are Superman: the Transformation of 31st and Troost, and have a question/answer session with its director Kevin Bryce.
Writing Seminars, Workshops, Private Consultations - One, Two or Three credit hours
Robert Stewart
Friday evening, June 27, through Sunday, June 29, 2014

Professional, published faculty (last year’s faculty):
Catherine Browder & Philip (novels and short fiction),
Frank Higgins and Mitch Brian (stage and screen writing),
Trish Reeves and Stanley E. Banks (poetry),
Loring Liefer (nonfiction) Robert Stewart (director and essays),
Ben Furnish (editor), and others for fiction, nonfiction, editing, publishing.

This conference will be held at Diastole Center, The University of Missouri-Kansas City’s beautiful conference center, at 2501 Holmes St., Kansas City, Mo. It will include creative and interdisciplinary sessions on writing and publishing and private manuscript consultations conducted by accomplished, working writers. Students can register through the UMKC College of Arts and Sciences office of Continuing Education (816) 235-2736.

English 438:
* One-credit hour students use section 0001.
* Two-to-three credit hour students use section 0002, with consent of Director/Instructor Robert Stewart.
* Noncredit option available at reduced fees. To receive a brochure in the mail in the spring, contact Continuing Education (235-2736) New Letters (235-1168) or email newletters@umkc.edu. See www.newletters.org for details.

www.newletters.org (Writers Wanted, Conference)
Continuing Education, College of Arts and Science (816) 235-2736.

English 449B: Publication Practicum (32502)
Jane Greer
Online – No campus meeting required
June 9 to August 1
Learn the basic editing procedures involved in publishing scholarly journals. Students enrolled in this course will work as editorial interns for Young Scholars in Writing, a peer-reviewed international journal of undergraduate research in rhetoric, composition, and literacy studies. Students will gain hands-on experience with several stages of the editorial process, including evaluating and reviewing submissions, copyediting manuscripts, sending and receiving author queries, applying house style, and proofreading. While students will be involved in editing a scholarly journal, are readily transferable to other publishing venues.
No permission is required to take English 449B—all students are welcome to enroll. This course counts toward the minor in Manuscript, Print Culture, and Editing offered by UMKC’s English Department.

**English 450/5502: Nonfiction Writing for Magazines (33223/33224)**  
Robert Stewart  
TWR 2:00 pm – 4:45 pm  
May 27 to June 27  
(Confirm with the Director of Undergraduate Studies for MPCE minors and Capstones for English majors.)  
This course stresses good nonfiction writing: We want to identify it, understand it, and do it. The skills developed here will sharpen not only your essays and articles, but your fiction and poetry, as well. Writing well means using language in ways that are vivid, concise, fresh. You also will develop solid, professional skills in the mechanics, grammar, punctuation, style, syntax, and the structure of nonfiction writing. Students will produce three dazzling essays and articles plus minor assignments. In the process, the course will discuss language in practical and theoretical terms, research and investigation techniques for reporters and essayists, ways of getting into the business of magazine writing, the profession, legal issues—including copyright and libel—and more. Books will likely include *On Writing Well* by William Zinsser, *Elements of Style, The Associated Press Stylebook and Libel Guide*, plus an anthology.

Robert Stewart is winner of a National Magazine Award for Editorial Excellence in the Essay category, given by the American Society of Magazine Editors. He is a widely published magazine writer and essayist.

**English 450/5550: Special Readings – Film Adaptations of African American Literary Texts (32628/32952)**  
Veronica Wilson-Tagoe  
MTWR 2:30 pm – 4:45 pm  
June 9 to July 3  
This course examines transformations of African American literary texts into films through a comparative analysis of techniques in literature and film. We focus not only on how faithfully films reproduce literary texts but also on the pressures and ideologies involved in representing African Americans and their culture in film. Using examples from American and African American film history, we consider the politics of filming and controls over meaning within the changing dynamics of African American film history. We distinguish between film adaptations
created and directed by non-African Americans and those written and directed by African Americans. Our overall aim is to study the different processes and aesthetics in literature and film, and determine how each medium grapples with African American experiences and identity.

**English 455/5556: Jane Austen: Novels and Film (32840/32841)**
Dr. Jennifer Frangos
**First 5-week session: May 27 to June 27**
**TWR 6:15 pm – 9:00 pm**
In this summer course, we will read and discuss several novels of Jane Austen (including *Mansfield Park*, which celebrates its 200th anniversary this year), consider those works in their historical contexts, and explore the presence and significance of the author and her works in the world we live in today. As Karen Joy Fowler notes, Austen is one of the small group of writers able to “occupy the rare intersection of academic and popular culture.” We will give due attention to each, from *Sense and Sensibility* to *Sense and Sensibility and Sea Monsters*, and everything in between.

*English 455 fulfills a pre-1900 period requirement for English majors, minors, and graduate students, and is approved for the undergraduate minor in Women’s and Gender Studies.*
*English 455 can be used as an undergraduate capstone.*
*English 5556 fulfills a pre-1900 requirement for graduate students.*

**Classics 340AWI: Classical Literature in Translation (33000)**
Cynthia Jones
**TWR 1:00 pm – 4:30 pm**
**June 9 to July 3**
This writing intensive explores readings from the literature of classical Greece and Rome with emphasis on selected works by Homer, Euripides and Plautus. These selected works provide the backdrop for students to express themselves formally in discursive prose. Students will develop the skills to evaluate the texts in context, comprehend critical analyses, including modern debates, and interpretation. Essays will focus 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.
Classics 470P: Ancient World – The Social History of the Ancient World (33207/33208)
Cynthia Jones
Online – June 9 to Aug 1
This online course covers the social history of Ancient Mediterranean Civilizations from the period between 3500 BCE and 300 CE, discussing society and culture against the historical background of ancient civilizations. Students will identify and articulate scholarly problems based on interaction with primary source materials from these cultures and demonstrate knowledge of current research methods and contemporary sources related to the social structures of the Ancient Mediterranean World. Students will communicate this knowledge to others using expository prose.