UMKC Undergraduate and Graduate English, Anchor, and Classics
Course Descriptions
Summer 2015

English

English 119: Myth and Literature (33038)
Cross-listed with Classics
Jeff Rydberg-Cox
Online
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 214: Introduction to Fiction (33581)
Christie Hodgen
Online (Second four-week session)
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.

English 215: Introduction to Poetry (33495)
Hadara Bar-Nadav
TTh 5:30pm-8:15pm (First five-week session 5/26-6/26)

A way to allow people to feel the meeting of their consciousness and the world, to feel the full value of the meanings of emotions and ideas in their relations with each other, and to understand, in the glimpse of a moment, the freshness of things and their possibilities . . . There is an art which gives us that way; and it is, in our society, an outcast art.

—Muriel Rukeyser, The Life of Poetry

This Introduction to Poetry course will help you become active and analytical readers of poetry and, by extension, of life. Following are some questions we will consider in this course: What is your definition of poetry? How does it differ from other forms of writing? What influences have shaped your definition? What does poetry require of its readers? How do your beliefs, values, and personal experiences affect the way you interpret what you read? What role does reading play in your life?
As an introductory course, we will develop strategies for reading poetry, learn to recognize technical elements (i.e., poetic devices, verse forms, etc.), and study a range of poetry from across centuries and continents. Course texts will include an anthology and an individual collection of poetry. Requirements include rigorous reading of course texts, regular discussion board posts, peer response posts, and a final research paper, as well as curiosity and imagination.

**English 311: American Literature I (32450)**
John Barton
MTWR 10:00am-12:30pm (first four-week session)
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 (31872)**
Anthony Shiu
Online (Second four-week session)
In this online class, we will read, discuss, and examine a wide range of American literature from the period after 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 (John Okana’s *No– No Boy*), and film (Charlie Chaplin’s *Modern Times*). 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.

**English 323: Shakespeare (32681)**
Laurie Ellinghausen
Online (First four-week session)
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 325: Arthurian Legends (33496)
Virginia Blanton
Online: First four-week session
The legends of King Arthur, Guinevere, and the mystical Camelot originate in Welsh oral tradition. These stories, which detail the adventures of a sixth-century warrior king, fascinated later writers as the many historical, literary, and visual accounts show. Principally, we’ll read Arthurian romance, and discussion board prompts will focus on chivalry, love, infidelity, and quests. Students will be expected to read all texts, write critical discussion board posts and responses, and develop a longer paper on the development of one Arthurian character. In addition, students will need to watch four films -- *King Arthur, Excalibur, The Fisher King* and *The Natural* -- and write a series of commentaries on these films vis-à-vis the literature. Finally, students will develop a collective wiki of Arthurian artifacts in popular culture. This course:
- counts as a pre-1900 requirement in the English Major;
- fulfills a literature requirement in the old College of Arts & Sciences General Education program;
- counts as a Focus A requirement in the new General Education program; and
- counts as one medieval requirement in the Medieval and Early Modern Studies minor.

English 338: Film Adaptation (33593)
Cross-listed with Communication Studies
Jeff Rydberg-Cox & Mitchell Brian
May intersession from 10:00AM – 4:30PM on May 19, 20, 21, 26, 27, & 28 at the Tivoli Theater.
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 nonfiction article (Orchid fever), one graphic novel (Batman: Year One), and three novels (End of the Affair, Casino Royale & the Turn of the Screw). We will also discuss the process of filmmaking in Kansas City, including a survey of representations of Kansas City in feature films and a conversation with members of the Kansas City film commission.

English 365WI: The Contemporary Novel: Neo-Victorian Fiction (32480, 32897)
Jennifer Phegley
Online: July 6–31 Second four-week session
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. Students will be expected to participate regularly in the class.
Discussion Board and to complete a multi-step Wiki project that includes an annotated bibliography, a proposal, a draft, and a final project and involves peer response.

Required Texts:
Margaret Atwood, Alias Grace (Anchor Books)
Angela Carter, “The Fall River Axe Murders” (On Blackboard)
Sheri Holman, The Dress Lodger (Ballentine Books)

English 405: Magazine Editing
Robert Stewart
T,W,TH 2:00pm-4:45pm
May 26- June 26: Five Week Course
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. Course time will include hands-on experience at New Letters (an award-winning, international journal of writing and art) and BkMk Press, where students will learn to evaluate submissions, proofread, and practice manuscript processes. Students will learn the fine art of copy editing and learn other skills, such as manuscript development and processing, magazine management, editor/writer relationships, language and grammar principles, design and production. Instruction will include copyright, libel and other legal technicalities. Each student will research, write, edit and revise one magazine article, plus smaller items; students will collaborate on an editorial & business plan for a new magazine of their creation and produce a printed prototype of that magazine. Along the way, we will engage in exercises, quizzes and tests for copy editing, language use, other legalities, and gusto. The instructor for this course, Robert Stewart, has won a National Magazine Award for Editing, the magazine industry’s highest honor, and was a finalist for that award another time. He has been editor-in-chief for book-publishing companies, a commercial magazine writer, copy editor for newspaper and magazine syndication, and editor for art critical journals. He is editor of New Letters magazine, and executive editor for New Letters on the Air and BkMk Press. (816) 235-2610 office telephone.

English 406CD: CC: Film Adaptation (33594)
Cross-listed with Communication Studies
Jeff Rydberg-Cox & Mitchell Brian
May intersession from 10:00AM – 4:30PM on May 19, 20, 21, 26, 27, & 28 at the Tivoli Theater.
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 nonfiction article (Orchid fever), one graphic novel (Batman: Year One), and three novels (End of the Affair, Casino Royale & the Turn of the Screw). We will also discuss the process of filmmaking in Kansas City, including a survey of representations of Kansas City in feature films and a conversation with members of the Kansas City film commission.

English 449B: Publishing Practicum (32615)
Jennifer Frangos
TuWeTh 5:00pm-6:40pm
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. 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 and the graduate certificate in Manuscript, Print Culture and Editing.

**English 465: Studies in the Modern Novel (33493)**

**Stephen Dilks**

**Online (Second five-week session 6/29-7-31)**

We’ll read Joyce’s *Ulysses* (1922) from cover to cover, focusing on accessibility and enjoyment. We'll highlight representations of everyday life in Dublin on June 16, 1904, analyzing how the novel contributes to post-Independence definitions of Ireland and Irishness.

**Anchor**

**Anchor 399: Anchor III- Frauds, Myths and Hoaxes in Archaeology (33591)**

**Classics and Geoscience**

**Cynthia Jones & Ann Raab**

**Online**

Course investigates and analyses a collection of archaeological hoaxes, myths, and mysteries from around the world, including within the state of Missouri and in the Kansas City region. Students will use science to examine the phenomenon and advance their knowledge regarding good judgments regarding responses to various media in today’s world. By exploring a variety of wildly inaccurate claims about the past – in news reports, books, film and other media - within the context of the scientific method, this course will demonstrate how science approaches questions about human antiquity and, in doing so, will show where pseudoscience falls short. By studying both global and local examples, students will be able to have a stronger connection with their own community, and a better understanding of how urbanization has a significant impact on important local cultural resources. (Lecture/on-line asynchronous)
Classics

Classics 119: Myth and Literature (33037)
Cross-listed with English
Jeff Rydberg-Cox
Online
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.

Classics 340AWI: Classical Literature in Translation (33565)
Cynthia Jones
Online: First four-week session
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.
English 5501: Magazine Editing (33498)
Robert Stewart
T,W,TH 2:00pm-4:45pm
May 26- June 26 (Five Week Course)
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. Course time will include hands-on experience at New Letters (an award-winning, international journal of writing and art) and BkMk Press, where students will learn to evaluate submissions, proofread, and practice manuscript processes.
Students will learn the fine art of copy editing and learn other skills, such as manuscript development and processing, magazine management, editor/writer relationships, language and grammar principles, design and production. Instruction will include copyright, libel and other legal technicalities.
Each student will research, write, edit and revise one magazine article, plus smaller items; students will collaborate on an editorial & business plan for a new magazine of their creation and produce a printed prototype of that magazine. Along the way, we will engage in exercises, quizzes and tests for copy editing, language use, other legalities, and gusto.
The instructor for this course, Robert Stewart, has won a National Magazine Award for Editing, the magazine industry’s highest honor, and was a finalist for that award another time. He has been editor-in-chief for book-publishing companies, a commercial magazine writer, copy editor for newspaper and magazine syndication, and editor for art critical journals. He is editor of New Letters magazine, and executive editor for New Letters on the Air and BkMk Press. (816) 235-2610 office telephone.

English 5565: Studies in the Modern Novel (33494)
Stephen Dilks
Online (Second five-week session 6/29-7/31)
We’ll read Joyce’s Ulysses (1922) from cover to cover, focusing on accessibility and enjoyment. We'll highlight representations of everyday life in Dublin on June 16, 1904, analyzing how the novel contributes to post-Independence definitions of Ireland and Irishness.