<table>
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<tr>
<th>Course Title: English 5519 Teaching Writing: Theories, Histories, Contexts, Practices</th>
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<td><strong>Class Number:</strong> 40885</td>
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<td><strong>Instructor Name:</strong> Jane Greer</td>
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<td><strong>Days &amp; Times:</strong> Thur, 5:30-8:15 p.m.</td>
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**Pre-Requisites:**

**Description:**
This seminar focuses on the teaching of writing within the university and on the relationship between high school and college composition instruction. We will take up specific issues about the processes of writing and critical revision; about designing assignments and syllabi; about strategies for responding to and assessing student writing; and about the uses of technology in the classroom. Simultaneously, we will be working to become practiced observers of writing classrooms, including our own, as we pursue broader questions about the relationships between theory and practice in the composition classroom and about the position of academic writing within the constellation of literacy practices that engage our students’ attention.

This course is required for new Graduate Teaching Assistants (GTAs) in the UMKC composition program and must be taken prior to or concurrently with their first semester of teaching. Secondary English teachers and others interested in the field of composition are also welcome.

**Required Text(s):**
Details will be included in the syllabus.
ENGLISH 5532: ADVANCED CREATIVE WRITING PROSE

Course Title: English 5532 Advanced Creative Writing Prose
Class Number: 43946
Instructor Name: Whitney Terrell
Days & Times: Mon, 7:00-9:45 p.m.
Pre-Requisites: English 225 or Discourse 200, RooWriter

Description:
This course will focus on writing and publishing short fiction and novels. Students interested in submitting creative non-fiction are also welcome. 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. Our readings this fall will focus on writers who have excelled at incorporating humor into their fiction. We’ll read Thomas McGuane, Elizabeth McCracken, James Alan McPherson, Danielle Evans, Sam Lipsyte, and many others. 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.”

Required Text(s):
Details will be included in the syllabus.
ENGLISH 5540: AMERICAN CULTURE

Course Title: English 5540 American Culture
Class Number: 46969
Instructor Name: Anthony Shiu
Days & Times: Tues 5:30-8:15 p.m.
Pre-Requisites: English 225 or Discourse 200, English 311 and English 321

Course Description:
In this course, we’ll focus on how novels, film, music, short stories, and theoretical works have attempted to rethink social norms and practices by intervening in issues related to the representation of difference, relation, and their shared future(s). We’ll focus on a wide range of canonical and non-canonical texts while attending to historical and contemporary debates about concepts like nationalism, identity, gender, sexuality, and race. At the margins of thought, how do literary and cultural productions assess and imagine the U.S. in new and potentially transgressive ways? And how may we begin to reassess and, by extension, reimagine an America for the twenty-first century?

- Fulfills a requirement in 20th Century Literature for the English MA

Possible artists/work we’ll study:
Paul Auster, The New York Trilogy
Bechdel, Allison. Fun Home
Ambrose Bierce, Can Such Things Be?
Octavia Butler, Dawn
Samuel Delaney, Stars in My Pocket Like Grains of Sand
Sam Greenlee, The Spook Who Sat by the Door
Younghill Kang, East Goes West
Ursula K. LeGuin, The Dispossessed
B. Traven, The Death Ship
Colson Whitehead, Zone One

Required Text(s):
Details will be included in the syllabus.
Course Title: English 5547 Theory and Criticism in English Studies
Class Number: 43971
Instructor Name: John Barton
Days & Times: Mon/Wed 5:30-6:45 p.m.
Pre-Requisites: English 225 or Discourse 200

Course Description:
This course introduces students to literary theory and criticism from Plato, Aristotle, Kant, the Romantics, Hegel, Marx, Nietzsche, and Freud, through major twentieth- and twenty-first century figures, such as Eliot, Brooks, Saussure, Bakhtin, de Man, Barthes, Foucault, Lacan, Derrida, Althusser, Whittig, Spivak, Butler, Bhabha, Said, Gates, and others. Special attention will be given to the varying “schools” of, or approaches to, the interpretation of literature that have emerged since the 1950s. Those methodologies include the new criticism, structuralism, the new historicism, psychoanalysis, Marxism, deconstruction, feminism, queer theory, reader-response and reception criticism, critical race studies, and postcolonial studies.

Course requirements will likely include short, weekly quizzes, participation in online discussion forums, and a final exam. Students will also produce an annotated bibliography and write a case study examining theoretical and critical approaches to Melville’s *Billy Budd* or a literary work of the student’s own choosing. That work could be any literary text—a favorite poem, novel, short story, or dramatic work—so long as it has generated a range of critical approaches. To help you prepare for the case study, the major assignment for the course, each graduate student will give a presentation on a particular theoretical approach to Melville’s *Billy Budd*.

Required Text(s):
Details will be included in the syllabus.
Course Title: English 5549A Publication Practicum
Class Number: 46283
Instructor Name: Robert Stewart
Days & Times: Wed, 11:00 a.m.-12:15 p.m.
Pre-Requisites: English 225 or Discourse 200, Instructor Permission Required

Description:
Editing & Publishing Internship With *New Letters* magazine & radio; BkMk Press. Regular meeting time of 11:00 a.m. to 11:50 a.m. Wednesdays, plus four additional office hours per week.

Consent of instructor required for enrollment. Instructor: Robert Stewart, Editor-in-Chief, *New Letters*, Editorial Director, BkMk Press, and *New Letters on the Air* the Winner of a National Magazine Award. Work schedules can fit any time from 9 a.m. to 5 p.m., M-F. Three-credit students work a total of five hours per week in office (this includes weekly meeting time), plus an average of four out-of-office, for flexible projects.

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.

- Fulfills a requirement for the Manuscript, Print Culture, and Editing minor and the MA emphasis area

Required Text(s):
Elements of Style, 4th edition, Strunk and White.
Course Title: English 5550 Special Readings: Digital Humanities  
Class Number: 46967  
Instructor Name: Jeff Rydberg-Cox  
Days & Times: Tues/Thurs 1:00-2:15 p.m.  
Pre-Requisites: English 225 or Discourse 200

Course Description:
In this course, we will focus on three digital skills in the digital humanities related to the electronic publication and computational analysis of texts: XML markup of both texts and meta data according to the standards of the text encoding initiative, transformation of these texts for presentation in electronic environments, annotation of data such as named entities and geographic locations to help visualize texts and textual collections, and quantitative analysis of literary and linguistic features in texts. In the class, we will work with many different texts but we will repeatedly return to Herodotus’ History and Jane Austen’s Lady Susan for our work. Although most of the work in this class will be computational, it does not require prior experience with coding or markup.

- Fulfills a requirement for the Manuscript, Print Culture, and Editing minor and the MA emphasis area

Required Text(s):


Additional readings online to be posted in Canvas
ENGLISH 5555N: PROSE FICTION

Course Title: 5555N Prose Fiction

Class Number: 43945

Instructor Name: Michael Pritchett

Days & Times: Tues/Thurs, 4:00-5:15 p.m.

Pre-Requisites:

Description:

The making of a long work of prose requires expertise with the structure of the form, and an understanding of relationships between form and content. This class will focus on techniques for planning and drafting the major prose form in literature -- the novel. We will explore how these prose forms are created and how novelists use content as a guide to inventing new forms. We will study examples of newly invented prose forms that have evolved out of the novel.

We will examine the poetics and tradition of the novel as it has been handed down to us from previous generations of writers, to determine what parts of the tradition are most useful to writers in the here and now.

Works and authors studied will include some of the following: Their Eyes Were Watching God by Zora Neale Hurston, The Sellout by Paul Beatty, Sing, Unburied, Sing by Jesmyn Ward, Light by Eva Figes, Billy Budd by Herman Melville, Mrs. Bridge by Evan Connell Jr, The Road by Cormac McCarthy, In Cold Blood by Truman Capote, As I Lay Dying by William Faulkner, Catch-22 by Joseph Heller, Voyage In The Dark by Jean Rhys, The Ambassadors by Henry James, Invisible Man by Ralph Ellison, The White Hotel by D.M. Thomas, Madame Bovary by Gustave Flaubert, To The Lighthouse by Virginia Woolf, Play It As It Lays by Joan Didion, The Days of Abandonment by Elena Ferrante and Tree of Smoke by Denis Johnson, Adam Bede by George Eliot, and Wolf Hall by Hilary Mantel.

Required Text(s):
Details will be included in the syllabus.
Course Title: English 5575 Creative Nonfiction
Class Number: 45218
Instructor Name: Christie Hodgen
Days & Times: Wed, 7:00-9:45 p.m.
Pre-Requisites: English 225 or Discourse 200, English 312, English 315, English 316WI

Course Description:
This course is devoted to the study and crafting of creative nonfiction—a genre that employs the techniques of creative writing (dialogue, character development, scenery, plotting, imagery, etc.) in the creation of nonfiction prose narratives. Together we will read, analyze, and discuss many different examples of this diverse form, then apply what we learn as we write vivid personal narratives of our own. Coursework will include the production and revision of two personal essays (10-15 pages each for undergraduates, 15-20 pages each for graduate students), weekly exercises, written responses to peer work, attentive reading of all assignments, and regular, thoughtful participation in class discussion/workshop.

Whether in the guise of the lyric essay, prose poem, cultural critique, confession/memoir, journalism/reportage, literary theory, graphic novel, or historical portraiture, our focus will first and foremost be on personal narratives, both troubled and enriched by their subjectivity (the essay’s “I”). Readings may include work by B.H. Fairchild, Claudia Rankine, W.G. Sebald, Alison Bechdel, Jo Ann Beard, James Baldwin, Maggie Nelson, Edouard Leve, and Ann Carson.

Creative nonfiction writers, Fiction writers, and poets are welcome in this course.

Required Text(s):
Details will be included in the syllabus.