

ENGLISH DEPARTMENT COURSES – FALL 2020

Undergraduate Language and Writing Courses

ENGL 1100 – First-Year Writing

Integrates critical readings, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Includes formal and informal writing, drafting, and revising, editing for correctness, synthesizing source material, and documenting sources accurately. Fulfills 3 hours of the General Education requirement for Communicating Skills. Does not count toward the major in English.

Section:

Meeting Time:

001	MWF 9:30am – 10:20am
002	MWF 9:30am – 10:20am
003	MWF 11am – 11:50am
004	MWF 11am – 11:50am
005	MWF 12:30pm – 1:20pm
007	MWF 2pm – 2:50pm
008	TR 9:30am – 10:45am
009	TR 11am – 12:15pm
010	TR 12:30pm – 1:45pm
013	Online

ENGL 1110 First – Year Writing for International Students

Section 001 TR 9:30am - 10:45am Mayer

Section 002 TR 11:00am - 12:15pm Mussman

Designed for any student whose first language is not English. Integrates critical readings, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Includes formal and informal writing, drafting and revising, editing for correctness, synthesizing source material, and documenting sources accurately. Special attention given to verb tenses, idioms, articles, and syntax. Does not count toward the major in English. Substitute for English 1100 in all university requirements: ENGL 1100 or equivalent (3-6 credit hours) and 56 credit hours. Acquaints students with the basic methods of literary criticism and trains them in explicating particular

texts and writing about literature. Introduces students to basic research and proper MLA documentation. Required of all English majors. Count toward the Certificate in Writing.

ENGL 2110 – Information Literacy

Section 001 Online Vanvoorden

Introduces students to the main components of information literacy, including digital, web, and media literacies as well as library databases. Students will work with both digital and print materials to find, to evaluate, and to synthesize information while developing the critical thinking skills of questioning and reasoning. Frequent writing and multimedia assignments will provide practice in using various technologies to assemble and to share information. Fulfills the University's General Education requirement for a course in information literacy.

ENGL 2410 – Literate Lives

Section 001 MW 11am – 12:15am Schott

This course raises definitional and exploratory questions: What is literacy? How does it change across time? Who has access to it? How can literacy both empower and marginalize people? To explore these complex questions, students will investigate the ways in which contemporary practices of literacy – reading, writing, listening, speaking, digital composing, and critical thinking – function in the lives of individuals, communities, and cultures. Students will interrogate current definitions of literacy, study scholarship about literacy, explore literacy myths, and reflect on how their own literate lives have been shaped. They may engage in field work and interact with local literacy communities. This course satisfies the core curriculum requirement for the Language and Writing Studies area.

ENGL 2810 – Traditional Grammar

Section 001 Online Vanvoorden

An introduction to the terms and concepts of traditional grammar, beginning with functions of the noun and forms of the verb in simple sentences, moving to more complex structures such as subordinate clauses and verbal phrases, and ending with the application of this material to issues of Standard English.

ENGL 3030 – Improving on Blank Page: Writing Poetry

Section 001 MW 12:30pm – 1:45pm Wall, D.

This course digs into questions of form and technique in poetry. Students will study and practice form, prosody, figurative language, and other techniques for (to borrow from Chilean poet

Nicanor Parra) improving on the blank page. This course may be repeated once for a total of 6 credit hours. It counts toward the Certificate in Creative Writing.

ENGL 3090 – Turning the Kaleidoscope: How We Look at Texts

Section 001 TR 2pm – 3:15pm Alexander

This course introduces the use of literary theory in reading and writing about literary texts. Students learn and practice conventions of writing in English studies, basic literary research, and MLA documentation. Strongly recommended for English majors specializing in literature or anticipating graduate study in English. May not be taken on satisfactory/unsatisfactory basis. Counts towards the Certificate in Writing.

ENGL 3100 – Junior-Level Writing

Focuses on writing and illiteracies in various contexts. Builds on intellectual maturity, knowledge, and abilities gained through prior university studies. Enhances analytical, communicative, persuasive, and explanatory capabilities. Includes complex readings and research. Fulfills the University's requirement for a junior-level course in Communicative Skills. Counts toward the Certificate in Writing.

Section:	Meeting Time:	Instructor:
001	MW 9:30am – 10:45am	Irwin
002	MW 9:30am – 10:45am	Kimbrell
003	MW 11am – 12:15pm	Wall, D.
004	MW 11am – 12:15pm	Kimbrell
005	MW 12:30pm – 1:45pm	TBA
006	MW 12:30pm – 1:45pm	TBA
007	MW 2pm – 3:15pm	Kimbrell
009	TR 9:30am – 10:45am	Irwin
010	TR 11am – 12:15pm	Irwin
011	TR 11am – 12:15pm	TBA
012	TR 12:30pm – 1:45pm	Wall, D.
013	TR 12:30pm – 1:45pm	TBA
014	TR 2:00pm – 3:15pm	TBA
015	MW 5:30pm – 6:45pm	TBA
016	TR 5:30pm – 6:45pm	TBA
017	Online	Coalier
025	Online 8W2	TBA
026	Online 8W2	TBA

ENGL 3120 – Business Writing

This course further develops the experienced writer's style and analytical capabilities to the level of sophistication necessary for upper-division writing assignments and for business and professional settings. Writing assignments may include business correspondence, reports, resumes, proposals, analyses, feasibility studies, and articles for in-house publications. The course emphasizes clarity, conciseness, organization, format, style, tone, and mechanical correctness; expands upon students' research and documentation skills; and requires research in university libraries. Fulfills the university's requirement for a junior-level course in communicative skills. Course counts toward the Certificate in Writing.

Section:	Meeting Time:	Instructor:
001	MW 9:30am – 10:45am	Staley
002	MW 11am – 12:15pm	Staley
003	MW 12:30pm – 1:45pm	TBA
004	MW 2pm – 3:15pm	TBA
005	TR 9:30am – 10:45am	McKelvie
006	TR 11am – 12:15pm	TBA
007	TR 11am – 12:15pm	Staley
008	TR 12:30pm – 1:45pm	Staley
009	TR 2pm – 3:15pm	TBA
010	MW 5:30pm – 6:45pm	TBA
011	Online	McKelvie
012	Online	McKelvie
013	Online	Coalier
014	Online 8W1	Allison
015	Online 8W1	Watt
016	Online 8W2	Watt

ENGL 3130 – Technical Writing

The major elements of industrial technical writing. Writing assignments include technical definitions, abstracts and summaries, mechanism descriptions, instructions, process analyses, technical reports and proposals. Emphasis is placed on clarity, conciseness, organization, format, style, and tone. The course includes an introduction to research methods and documentation. All readings are selected from industrial material. Fulfills the university's requirement for a junior-level course in communicative skills, subject to the approval of the student's major department. Course counts toward the Certificate in Writing.

Section:	Meeting Time:	Instructor:
001	MW 2pm – 3:15pm	TBA
002	TR 12:30pm – 1:45pm	McKelvie
003	Online 8W1	TBA
004	Online	TBA
005	Online	Vanvoorden
006	Online	Vanvoorden

ENGL 3160 – Writing in the Sciences

Section 001 Online Schott

Section 002 Online 8W2 TBA

Designed to teach students how to write effectively in the sciences. Writing assignments include short reports, proposals and a major project. Students are encouraged to select projects that will reflect work in a science course which may include a research or analytical report, a formal proposal or a procedure/instruction manual. Emphasis is placed on clarity, conciseness, organization, format, style, and tone. The course will include an introduction to research methods and documentation. Fulfills the university's requirement for a junior-level course in communicative skills, subject to the approval of the student's major department. Counts toward the Certificate in Writing.

English 4160 – Writers at Work

Section 001 MW 9:30am – 10:45pm Allison

Students will research writing professions and will practice different professional writing genres, such as corporate writing, social media writing, blogging, magazine writing, copywriting, and editing. Students will work on portfolios designed to help them to obtain writing internships or jobs. Readings will help students conduct meta-analysis on their own writing and writing process. This course counts toward the Professional and Creative Writing Certificates.

ENGL 4810 – Descriptive English Grammar

Section 001 TR 11am – 12:15pm Torbert

A descriptive study of English morphology and syntax (grammar) informed by the perspectives of transformational grammar, the course unveils for students how the study of grammar in K-12 and even higher education contexts is undermined by unscientific discourses of language “correctness” that replicate classist and racist discourses by proxy. The objectives of the course are (a) to understand the workings of morphosyntax (grammar) in both standard and nonstandard English, from a descriptive perspective; (b) to be able to apply these concepts in the analysis of language; and (c) to be able to apply your understanding of syntax to the study of literature, particularly lyric, both poetry and song lyrics.

The course does not assume that you have any knowledge of a foreign language; however, those who have taken foreign languages will be well served by that experience, and the instructor will use many examples from foreign languages to explain linguistic concepts in English. All evaluations are take-home. This course offers a deeper exploration of English morphology and

syntax (grammar) than does EN 2810. EN 2810/*Traditional Grammar*, is a pre-req; students may place out of 2810 by passing the traditional grammar placement exam.

ENGL 4820 – History of the English Language

Section 001 R 2pm – 4:30pm Torbert

This course examines and explains the development of the English language, before covering language variation in present-day Englishes from a sociolinguistic perspective. Students will learn basic linguistic terms, become familiar with the origins of English, and understand English's relationships to other languages and the major changes English has undergone in its history.

Major trajectories of change that we will trace will include the infusions of Italic (Romance) language family influence into this West Germanic language that we speak, English's gradual movement from a more inflectionally-rich (synthetic) language to a more isolating/analytic language, and English's unprecedented socioeconomic position, globally. The course ends with a survey of language variation (dialects) in North American Englishes, focusing in particular on the rule-governed nature of all language varieties and exposing the ways in which discrimination on the basis of speakers' language varieties serves as a proxy for discrimination on the basis of class, race, and other social axes. Evaluations will consist mostly of take-home tests.

English 4871 – Publishing: Writers, Editors, and Readers

Section 001 Online 8W2 Allison

This course examines the contemporary publishing industry. Students will explore the social and political implications of technological advances in book publishing, including online publishing, and how those advances affect writers, publishing professionals, and readers. Students will develop a semester writing or editing project that emerges out of this exploration. This course counts toward the Professional, Creative, and Technical Writing Certificates. Prerequisites: ENGL 3120, ENGL 3130; or equivalent.

Undergraduate Literature in English Courses

ENGL 2160 – Introduction to American Studies

Section 001 TR 12:30pm - 1:45pm Peterson

Simply stated, American Studies takes an interdisciplinary approach to inquiries aimed at distilling the essence of what it means for something to be American. When this sub-discipline began after World War Two, the depth and breadth of those inquiries were somewhat limited

compared to the practice of American Studies today, which recognizes the existence of several American cultures, thus defining what it “means to be American” in multiple ways, as well as embracing politics on numerous levels.

The course will introduce the student to the history, theory, and practice of American studies through the lens of sport literature writ large to examine the many facets of sport and its various roles in the cultures of America. Taking St. Louis as an example of a quintessential American city (and with more than 250 years of history, a strong case can be made for this assertion), we will seek to answer the question of how St. Louis came to be known as one of the best American sports cities. Once the basic history and theories of American studies have been discussed, students will select a topic from one of the many St. Louis sports stories, including (but certainly not limited to) the 1904 Olympics, Jack Buck, the St. Louis Arena, *The Sporting News*, Curt Flood and baseball labor history, St. Louis’ country clubs, Bob Gibson, the Racquet Club of St. Louis, Stan Musial, and complete a St. Louis cultural history project through interviews and archival research of sports literature, sports journalism, and sports history.

ENGL 2360 – Hey, Have you Read ___?

Section 001 MW 9:30am – 10:45am Welch

Topic: Contemporary Black & Latinx Literature. If you’ve been interested in reading the latest black and Latinx literature but haven’t had the time, this course is for you. This course examines a range of texts, from science fiction to drama. Reading selections include works by N.K. Jemisin, Marisela Treviño Orta, and Erika Sánchez.

ENGL 2360 – Hey, Have you Read ___?

Section 002 TR 11am – 12:15am Wall, D.

Topic: World War I & the Lost Generation: This course introduces students to approaches to reading literature in the 21st century. The course can focus on a specialty area, such as a genre, time period, or nationality, or on a theme transcending several specialty areas. Students will learn to read closely and begin to look at literature through various theoretical or cultural lenses. This course satisfies the English core requirement for the Literature in English area.

ENGL 3320 – British Literature in the Long 19th Century

Section 001 TR 12:30pm – 1:45pm Wall, E.

This course meets the requirement for one 3000 level course in British literature. It surveys the arc of British literature from about 1790 into the early 20th century: the Romantic, Victorian, and Modernist eras.

ENGL 3530 – Contemporary World Literature

Section 001 TR 2pm – 3:15pm Kimbrell

This course covers selected World Literature from the 20th and 21st centuries with emphasis on non-European literatures. This course may include works from Europe, Latin American, the Middle East, Africa, and Asia; it excludes literature from the United States and England.

ENGL 3720 – American Literature After 1865

Section 001 MW 12:30pm – 1:45pm Welch

This course examines dramatic upheavals in society that have engendered continuous innovation in American literature since 1865. It will look closely at a variety of individual authors motivated by these artistic, cultural, political, and psychological disturbances. With an emphasis on African American experience, this course explores the ways in which writers and artists of color have engaged and continue to engage with the reverberating effects of colonization and transatlantic slavery. This course fulfills the requirement for one 3000 level course in American literature.

ENGL 4370 – Shakespeare: Tragedies and Romances

Section 001 MW 2pm – 3:15pm Schreyer

This course explores six of Shakespeare's Tragedies and Romances. Lectures will emphasize the conventions of these genres and situate the plays in their historical, cultural, and literary contexts; assignments focus on the language and structure of the plays and aim to develop students' close readings skills. We may also bring modern film adaptations to bear on our study. Vital to our understanding will be late sixteenth & early seventeenth-century notions of novelty and innovation as opposed to custom and commonplace. How, in other words, did Shakespeare view his plays in relation to well-known stories inherited from scripture, the classical tradition, Britain's chronicle histories, and other legends? To what extent did he see himself as a pioneer of an emergent vernacular literary canon?

ENGL 4550 – Novels into Films: The Nineteenth Century

Section 001 T 2pm – 4:30pm Carroll

We shall consider the novels both in their own right and as a basis for the films. We shall assess the films both as independent works of art and as interpretations of the novels. We shall examine the ways in which cinematic condensation and transposition tacitly reflect interpretive decisions, and we shall compare the stylistic and tonal devices available to novels and films. We shall consider the differences between the inherent properties of the two media—for instance, the reflective and analytic capacities of prose, and the sensuous immediacy of film—and we shall ask how these differences channel the kinds of meaning available for these specific representations. We shall use concepts from contemporary critical theory to discuss the psychological, social, biological, and historical aspects of the works, and we shall assess critical commentaries on the works. All students will be assigned times in which to present topics for class discussion. Graded

assignments will consist of two shorter papers and one longer paper. Here is a list of the novels and films:

Jane Austen, *Sense and Sensibility*, (Ang Lee's movie)

Charlotte Bronte, *Jane Eyre* (we shall compare two movie versions: Zefirelli's and an A&E production)

George Eliot, *Silas Marner* (we shall compare the Masterpiece Theater movie version with Steve Martin's modernized version, *A Simple Twist of Fate*)

Oscar Wilde, *Dorian Gray* (we shall watch the 1945 Hollywood version, and also watch the biographical film *Wilde*)

Henry James, *The Europeans* (we shall watch the 1979 Merchant/Ivory movie version)

Hardy, *Tess of the d'Urbervilles* (we shall watch Polanski's *Tess*)

ENGL 4620 – Selected Major American Writers II

Section 001 TR 9:30am – 10:45am Peterson

English 4620 explores realism, modernism, and mid-century Sport Literature in American novels and short stories from the 19th and 20th centuries. We will read novels by Kate Chopin, Katherine Anne Porter, Ernest Hemingway, Bernard Malamud, and Mark Harris, as well as short stories by a number of authors. The class will be conducted as a seminar with discussion and occasional mini-lectures. Class discussions will focus on cultural contexts and literary styles. Groups of students will be assigned to lead the discussion at various points in the semester. There will be two short essays, a term paper, a mid-term and a final.

Undergraduate Creative Writing Courses

ENGL 2020 – Introduction to Creative Writing

Section 001 TR 11am - 12:15pm Watt

Section 002 Online Watt

How do creative writers decide what material is best suited for a story, an essay, a poem? In Introduction to Creative Writing, a multi-genre creative writing survey and workshop focusing on the study of three genres— short fiction, poetry, and creative nonfiction—we will explore this question as we study and experiment with each. Pairing creativity with critical thinking, this course offers basic writing practice in a nonthreatening context and introduces students to primary concepts and techniques of craft (e.g. narrative, voice, character, setting, imagery, metaphor, point-of-view). We will explore literary conventions specific to each genre, but we will also focus on universal qualities that make all writing effective for an audience.

This course requires three different kinds of writing: brief analytic essays, open-ended exploratory exercises, and carefully-revised original work. This course also introduces students

to the workshop environment. Students will choose their own topics of interest to explore when submitting writing for workshop review. While developing a portfolio of original work, students will study the writing of established authors in each genre by reading and critiquing these works through class discussions and by completing short written analyses and personal reflections. By the end of the course, students will complete a multi-genre portfolio project that demonstrates these techniques of craft and hones their skills of revision and editing.

ENGL 4150 – Creative Non-Fiction

Section 001 MW 11am – 12:15pm Seely

This course will examine the aesthetic and technical concerns of the writer of creative non-fiction. Students will read published essays and write their own to submit for workshop. This course counts toward the Certificate in Writing.

ENGL 4180 – NOVEL BEGINNINGS

Section 001 F 11am – 1:30pm Dalton

In your mind you have a great idea and a great cast of characters for your Sci-fi / Fantasy / Thriller / Young Adult / Literary novel. It's time now to take what's in your mind and put it on the page. Getting the balance right is no easy thing. You'll need a compelling event, dimensional characters, an engaging plot, a setting that feels real, a point-of-view strategy. We'll look at the key ingredients that make a novel beginning irresistible to a reader. We'll also help you develop a complex and interesting main character. Better yet, you'll get a chance to present your novel beginning to the instructor and the class for workshop and for revision. Prerequisite: Fiction Writing Jump Start.

Graduate Courses

ENGL 5000 – Introduction to Graduate Study in English

Section 001 W 5:30pm – 8:10pm Schreyer

A course designed to prepare students to perform effectively in graduate classes in English. Students will become familiar with bibliographic tools and library resources; terminology, both technical and historical; the writing of research essays; and various scholarly methodologies, theories, and approaches that are of current critical interest to those engaged in the advanced study of literature, including gender, textuality, reader-response, multiculturalism, feminism, psychoanalysis, cultural studies, literary history and the relationship of literature to philosophy, history, and science. Though much of the reading will be abstract and theoretical, assignments will be very practical and we will further remain grounded by applying criticism specifically to Shakespeare's *Hamlet*.

English 5250 – Studies in Medieval English Literature: “Getting Medieval”

Section 001 R 5:30pm – 8:10pm Grady

This course has two goals. First, we will acquaint ourselves with some of the major genres of English literature in the later Middle Ages--dream visions and Arthurian romances, travel literature and miracle tales, allegories and, well, more allegories. The texts date from c. 1350-1500, an era of great accomplishment and considerable variety in English writing and great changes and considerable upheaval in English culture--a period marked by plague, heresy, rebellion, and civil wars. Secondly, we will explore some aspects of medievalism, that is, the ways in which “the middle ages” are received, represented, and put to use in modern culture, politics, literature and film.

The literature of the middle ages has the sometimes baffling quality of seeming simultaneously foreign and familiar, since in this historically remote period the basic structures (and basic problems) of contemporary culture were in the making; appreciating and understanding this paradox, and the medieval texts that express it, thus requires (and can help foster) some intellectual agility and an open mind. All texts used will be in Modern English translation, though we will occasionally dip into the Middle English originals.

ENGL 5550 – Nineteenth Century Literature

Section 001 T 6:55pm – 9:25pm Carroll

We shall consider the novels both in their own right and as a basis for the films. We shall assess the films both as independent works of art and as interpretations of the novels. We shall examine the ways in which cinematic condensation and transposition tacitly reflect interpretive decisions, and we shall compare the stylistic and tonal devices available to novels and films. We shall consider the differences between the inherent properties of the two media—for instance, the reflective and analytic capacities of prose, and the sensuous immediacy of film—and we shall ask how these differences channel the kinds of meaning available for these specific representations. We shall use concepts from contemporary critical theory to discuss the psychological, social, biological, and historical aspects of the works, and we shall assess critical commentaries on the works. All students will be assigned times in which to present topics for class discussion. Graded assignments will consist of two shorter papers and one longer paper. Here is a list of the novels and films:

Jane Austen, *Sense and Sensibility*, (Ang Lee’s movie)

Charlotte Bronte, *Jane Eyre* (we shall compare two movie versions: Zefirelli’s and an A&E production)

George Eliot, *Silas Marner* (we shall compare the Masterpiece Theater movie version with Steve Martin’s modernized version, *A Simple Twist of Fate*)

ENGL 5890 – Teaching College Writing

Section 002 M 4pm – 6:30pm Duffey

This course is designed for novice teachers of first-year writing, as well as experienced teachers who want to learn more about composition pedagogy and theory. Topics addressed are:

- Intersections among literacy (writing, reading, listening, speaking, and critical thinking), culture, and politics
- Writing processes (drafting, revising)
- Responding to student writing (in conference and on drafts)
- Scholarly studies of writing students

Class activities will consist of readings in Composition Studies, written responses to them, a literacy history, and other projects. Those who wish to teach college writing in the future (in St. Louis or elsewhere) should consider this course as an addition to their professional credentials. It counts for the composition emphasis.

English 5950 – Special Topics: The New Normal; Introduction to Disability Studies

Section 001 T 4pm – 6:30pm Obermark

When Stephen Hawking died in the spring of 2018, an image depicting him walking toward the stars, leaving his wheelchair behind, immediately went viral. In this image, Hawking appears to walk toward a “better” afterlife, no longer “trapped” by his chair. While this image was embraced and shared as a celebration of Hawking’s work, it also dangerously implies that disability is a fate worse than death. With such implications in mind, this course challenges “normal” and interrogates widespread ableist assumptions and actions.

One powerful way to re-think disability is through Disability Studies, an interdisciplinary field and stance in which scholars and activists approach disability as a meaningful, positive, generative identity and an issue of social justice and human rights.

At least a sixth of the people in the United States have some kind of disability, from mobility impairments, to blindness, to depression. Disability is thus a fundamental yet often overlooked aspect of the human experience. This course will address disability as it connects to identity, education, history, politics, and culture. Enroll to re-think disability and see the world differently.

- This course can count in literature or language categories for the MA in English
- This course can count toward the Gender Studies Certificate
- Students will read/view: critical theory, literary texts, memoir, documentaries, and popular culture representations
- Students can produce: academic writing, creative writing, and/or multimedia composition

English 5950 – Special Topics: Global Speculative Fiction; Imagined Worlds and Radical Futures

Section 002 W 5:30pm – 8:10pm Abraham

Global speculative fiction is an ever-expanding literary genre that accommodates all interpretations of fabulism, science fiction, Afro-futurism, fantasy, magic realism and horror. By global speculative fiction we mean all categories of speculative fiction, including stories and books from authors around the world translated into English.

This course explores selected works of global speculative fiction in a comparative context. We ask ourselves these central questions: “How does speculative fiction create a global culture?” and “How do these stories show us that we are all the same?”

Also, we will reflect on how these books recreate past worlds as well as present radical visions of the future. We will focus on the fluidity and hybridity of the genre and the literary accomplishments this hybridity permits. We will also attempt to critically analyze global speculative fiction, taking for granted that it is an essential part of the literary canon. Readings will consist chiefly of short stories, novellas and novels. Participants will often have to respond to the readings in writing.

MFA Courses

ENGL 5100 – Graduate Workshop in Poetry

Section 001 T 6:55pm – 9:25pm Seely

The Graduate Poetry Workshop provides in depth examination and evaluation of work by students in the Master of Fine Arts Program. Peers offer weekly critiques of poetry under discussion. At end of term a fresh look at one’s own poetry comprises a self-study assignment.

ENGL 5110 – Graduate Workshop in Fiction

Section 001 M 6:55pm – 9:35pm Abraham

The Graduate workshop in Fiction focuses on the creation and revision of original student work. Members of this class take turns throughout the semester to present a completed short story or alternatively an excerpt from a novel. The Graduate Workshop in Fiction therefore requires that all students generate new writing over the course of the semester. Typically, each student presents twice a semester. The class will have at least one week to respond to the submitted work. In class, our discussions will center around the following questions:

- What is this story's central idea?
- What is this story doing well?
- In what ways can this story be improved?

At the end of each workshop, each student should understand the story's best ideas, its most memorable features and what elements stand to benefit from specific revisions. Each student must also carefully read, consider, edit and respond to all the manuscripts that are presented for workshop. Other required reading may be assigned.

ENGL 5190 – Literary Journal Editing: Natural Bridge

Section 001 R 5:30pm – 8:10pm Dalton

Students will serve as first readers of all submissions to the university's nationally-distributed literary journal, Natural Bridge. Our issue will focus on discovering and featuring work by new and emerging writers, as well as work by writers and poets with published books. Students will have considerable influence in deciding which writers get selected and published. They will also be involved in the production of issue #40 of the journal. By semester's end they will have hands-on experience in literary editing and a firm sense of what it takes for a manuscript to distinguish itself among hundreds of submissions. May be repeated for maximum graduate credit of nine hours. Prerequisites: Open to students in the MFA program who have had at least one graduate writing workshops and to others with consent of the instructor.

English 5950 – Special Topics: Global Speculative Fiction; Imagined Worlds and Radical Futures

Section 002 W 5:30pm – 8:10pm Abraham

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