

Spring 2021 English Department Courses – University of Missouri-St Louis

Notes related to Pandemic scheduling:

- Meeting patterns for blended-delivery courses will be listed with the original timeslots, and with the day of the actual face-to-face meetings marked in boldface. For example, a course on Monday/Wednesday at 9:30-10:45 AM that meets face-to-face only on Wednesdays (or even, only on some Wednesdays) will be listed “MW 9:30-10:45 AM.” The instructor may/may not have reserved the other day for synch Zoom; check MyView.
- For courses fully in online delivery, “online” will be listed as the meeting pattern. Any dates for synchronous Zoom meetings should be listed in MyView; if not, inquire with the instructor.
- No Spring 2021 English courses will meet 100% face-to-face.
- Course duration is unspecified for sixteen-week courses. Eight-week courses will be marked “8W1” and “8W2” for first- or last-eight weeks, respectively.

Undergraduate Language and Writing Courses

ENGL 1100 / *First-year Writing*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | MWF 9:30-10:20 AM (blended) | TBA |
| 002 | MWF 11:00-11:50 AM (blended) | TBA |
| 004 | online | TBA |
| 005 | online | Obermark |
| 006 | online -- NOW section | Phillips |

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.

ENGL 1110 / *First-year Writing for International Students*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | TR 12:30-1:45 PM | Mayer |

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 MLA documentation. Counts toward the Certificate in Writing.

ENGL 2080 / *Advertising Copywriting* (cross-listed with MEDIAST 2080)

| Section: | Meeting Pattern/Delivery Mode: | Instructor | Notes |
|----------|--------------------------------|-----------------|-------|
| 001 | online | Alexander, Jill | |

ENGL 2110 / *Information Literacy in the Humanities and Fine Arts*

| | | |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 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 2188 / *Public Relations Writing* (cross-list with COMM 2188)

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| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Agozzino |

ENGL 2810 / *Traditional Grammar*

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|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Torbert |

An introduction to the terms and concepts of English 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 ending with the application of this material to issues the social construction of "Standard English."

ENGL 2830 / *Introduction to English Language Variety, or, Fun with Dialects*

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|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Torbert |

Prerequisites: ENGL 1100 or equivalent. This course introduces students to the intersections of language and culture, including some of the many dialects of English. Students will learn why people from different cultural groups and regions use different versions of English, how they define themselves based on vocabulary, accent, and phrasing, and how these aspects of language change over time. Topics include variation in accents, morphosyntactic variation (grammar), lexical variation, and the social dimensions of language variation. This course satisfies the core curriculum requirement for the Language and Writing Studies area.

ENGL 3090 / *Turning the Kaleidoscope: How We Look at Texts*

| | | |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Kimbrell |

Prerequisites: ENGL 1100 or equivalent (3-6 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. Does not count toward the major in English. May not be taken on satisfactory/unsatisfactory option. Counts toward the Certificate in Writing.

ENGL 3100 / *Junior-Level Writing*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | MW 9:30-10:45 AM (blended) | Irwin |
| 002 | online | Kimbrell |
| 003 | MW 11:00 AM-12:15 PM (blended) | Irwin |
| 004 | online | Kimbrell |
| 005 | MW 12:30-1:45 PM (blended) | TBA |
| 006 | online | TBA |
| 007 | TR 9:30-10:45 AM (blended) | TBA |
| 008 | TR 11:00 AM-12:15 PM (blended) | McKelvie |
| 009 | TR 12:30-1:45 PM (blended) | TBA |
| 010 | online | TBA |
| 011 | online | TBA |
| 012 | online | McKelvie |
| 013 | online | McKelvie |
| 014 | online | TBA |
| 015 | online | TBA |
| 016 | online | TBA |
| 017 | online | TBA |
| 018 | online | TBA |
| 019 | online 8W1 | TBA |
| 020 | online 8W2 | TBA |
| 021 | online 8W2 | TBA |
| 022 | online 8W2 | TBA |

Prerequisite: ENGL 1100 or equivalent (3-6 hours) and 56 credit hours. 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. Does not count towards the English major

ENGL 3120 / *Business Writing*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | online | TBA |
| 002 | online | Staley |
| 003 | online | Staley |
| 004 | online | Allison |
| 005 | online | Staley |
| 006 | online | Staley |
| 007 | online | TBA |
| 009 | online 8W1 | Watt |
| 010 | online 8W1 | Allison |
| 011 | online 8W2 | Watt |
| 012 | online 8W2 | Watt |

Prerequisite: ENGL 1100 or equivalent (3-6 hours). 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

ENGL 3130 / *Technical Writing*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | TR 12:30-1:45 (blended) | McKelvie |
| 002 | online 8W1 | VanVoorden |
| 003 | online | VanVoorden |
| 004 | online | VanVoorden |
| 005 | online | Schott |

Prerequisite: ENGL 1100 or equivalent (3-6 hours). 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.

ENGL 3150 / *Feature Writing* (cross-listed with MEDIAST 3150)

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | online | Krull |

ENGL 3160 / *Writing in the Sciences*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | online | Schott |

Prerequisite: ENGL 1100 or equivalent (3-6 hours). 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.

ENGL 4160 / *Topics in Writing: Writing Women, Literature, Rhetoric and Literacy*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001 | TR 11:00 AM-12:15 PM | Duffey |

Open to both graduate and undergraduate students, this course will consider non-canonical works by, about, and for women, including, fiction and memoir, diaries (North Vietnamese and rural American), women's commonplace writing (such as Appalachian women's letters to the federal government protesting land use constraints), and pre-Civil War quilts as documents in the Underground Rail Road transport. Literacy, its many definitions, practices, content, and myths will frame the semester's study. It will include writing from/by/about Asia, Indigenous North America, Middle Eastern heritage in the United States, and Saint Louis women. It will also explore embodied ways of knowing, an approach that many feminists honor.

EN 4160 / *Topics in Writing: History of Technical Communication* (cross-listed with MS&T TCH COM 5610)

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 002 | online | Allison |

Introduction to the roles of the technical communicator and the technologies of communication from ancient cultures to the present. Prerequisites: One semester of college composition or technical writing, or graduate standing.

ENGL 4790 / *Rhetoric and Social Justice* please see ENGL 5850, page 9

ENGL 4880 / *Writing for Teachers* (cross-listed with SEC ED 4880)

| | | |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Kozak |

Same as SEC ED 4880. Prerequisite: ENGL 3090 or junior level English. Writing for Teachers is an English-education course that supports writing across the curriculum for both pre-service English and content area teachers. Teacher candidates learn writing theories and literacy strategies to help their future students construct meaning from their discipline. The course works best for those who are completing level II or beginning level III education courses. The course counts toward the Certificate in Writing.

Undergraduate Literature and Cultural Studies Courses

ENGL 1950 / *Topics in Literature: Women and Social Justice: From Civil Rights to BLM*
(cross-listed with GS 2150.009 and HON 2010.006)

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|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Welch |

How does performance relate to activism? How do art-activists contribute to the urgency found in calls for social and institutional change? In an era of black women-led social movements (e.g. MeToo, BLM, Critical Resistance), reflection on the ways in which black female artists contribute to ending systematic oppression seems particularly valuable and timely. To that end, this performance studies course examines the ways in which black women have used their art as a vehicle for social justice. Through the analysis of music videos, theatre, film, television, and literature, “Women and Social Justice” explores U.S.-based black freedom struggles from the Civil Rights Movement to our contemporary moment.

ENGL 2360 / *Hey, Have You Read _____? – Sympathy for the Devil: Tricksters in Literature*

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|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | TR 11:00 AM-12:15-PM (blended) | Irwin |

Prerequisites: ENGL 1100 or equivalent, or consent of instructor. 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 Nineteenth Century*

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|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | TR 11:00 AM-12:15 PM | Wall |

Prerequisite: ENGL 1100 or equivalent. 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 3510 / *World Literature before 1650*

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|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001 | online | Kimbrell |

Prerequisite: ENGL 1100. This course surveys World Literature from the earliest times to 1650. Students will examine diverse literary works in a variety of genres and voices. The course will include literary works from diverse traditions throughout the world, excluding literature from the United States and England.

ENGL 3720 / *American Literature after 1865*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
Peterson

Prerequisites: ENGL 1100 or equivalent. 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; we will also pay close attention to specific literary movements, from Naturalism to Transrealism, energized by these societal changes. This course fulfills the American Literature requirement for the major.

ENGL 4060 / *Adolescent Literature*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
George

The course will expose students to the large variety of quality adolescent literature available for reading and study in middle and high school classes. It will also examine the relevance of a variety of issues to the reading and teaching of adolescent literature, among them: reader response; theory and practice; multi-culturalism; literacy; the relation of adolescent literature to "classic" literature the role of adolescent literature in interdisciplinary studies; adolescent literature as an incentive to extracurricular reading.

ENGL 4650 / *Modern American Fiction*

Section: Meeting Pattern/Delivery Mode:
001 MW 12:30-1:45 PM (blended)

Instructor:
Peterson

English 4650 explores modernism, postmodernism, and post-postmodernism in American novels and short stories from the 20th and 21st centuries. We will read short stories by Sherwood Anderson, Edith Wharton, Katherine Anne Porter, Langston Hughes, Shirley Jackson, John Cheever, John Barth, Raymond Carver, and Louise Erdrich, as well as stories by 21st century authors. We will read novels by Willa Cather (*Death Comes for the Archbishop*), William Faulkner (*As I Lay Dying*), Thomas Pynchon (*The Crying of Lot 49*), Leslie Marmon Silko (*Ceremony*), Don DeLillo (*End Zone*), and Alice Walker (*The Color Purple*). The class will be conducted as a seminar with discussion and occasional mini-lectures. Class discussions will focus on cultural contexts and literary styles. Assessment will be based on seminar participation, two short essays, two essay exams, and a term paper.

ENGL 4740 / *Poetry Since World War II*

Section: Meeting Pattern/Delivery Mode:
001 TR 12:30-1:45 PM (blended)

Instructor:
Irwin

Reading and analysis of contemporary poetry. Our poets will include Yusef Komunyakaa, Jane Hirshfield, Robert Hass, Louise Gluck, James Wright, Anna Swir, and many more. We will write analysis papers, take a midterm and final exam.

ENGL 4950 / *Special Topics in Literature: Cool Old Movies – American Cinema of the 1930s and 1940s*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 online Grady

1939 has widely been regarded as “Hollywood’s greatest year,” a year in which the industry finally shook off the effects of the Great Depression, reaching new heights in employment and drawing in 50 million patrons a week to see what many consider to be some of the best movies ever made in Hollywood. Of course, Hollywood was the first to break the good news about Hollywood’s artistic triumphs that year, and some of this is just standard entertainment industry hoopla. Moreover, if that year marked a pinnacle of one sort, it was also the beginning of the end for the studio system that had dominated the film industry for a generation: the international markets that had traditionally provided Hollywood with a quarter of its income were about to be lost to World War II, and soon after the war the studios finally lost the fierce battle against antitrust legislation that they had waged for two decades. Even the most successful film of 1939 (indeed, the most successful film ever, to that point), *Gone with the Wind*, can be seen as the precursor of the blockbuster event-movie that dominates the cinema industry of our day, an industry very different in organization from the system that governed American filmmaking in the ‘30s and ‘40s. In this course we’ll try to see what the excitement was all about by studying several films from that era. Along the way we’ll also learn something about the entertainment industry and the studio system, American cultural history, film language and technology, film stars and genres, and film theory and criticism. We’ll be “taking Hollywood seriously” as a site of artistic, cultural, social, economic, and imaginary importance, both then and now.

ENGL 4950 / *Special Topics in Literature: Irish Literature and Film*

Section: Meeting Pattern/Delivery Mode: Instructor:
002 MW 12:30-1:45 PM (blended) Wall

Contemporary Irish Literature and Film (1960-present) provides students with a detailed introduction to the work of some of Ireland's best-known writers and filmmakers. In addition to discussing books and films, we will also explore the social, political, and cultural backgrounds that underline both. We will read the work of John McGahern, Eavan Boland, Sebastian Barry, Mary Costello, Emer Martin, and other writers. Films will include *My Left Foot*, *The Field*, *Cal*, *In the Name of the Father*, *The Secret of Roan Inish*, and others.

Undergraduate Creative Writing Courses

ENGL 2030 / *Poetry Writing Jumpstart*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 online Allison

Prerequisites: ENGL 1100 or equivalent. This course provides new poets, would-be poets, and curious non-poets with exercises, experiments, and activities to explore two questions: what is a poem, and how does one get written? Students will read published poems and examine their use of imagery, metaphor, form, and other techniques, and experiment with those techniques in their own writing. This course satisfies the English core requirement for the Creative Writing area and counts toward the Certificate in Writing

ENGL 2040 / *Fiction Writing Jumpstart*

Section: Meeting Pattern/Delivery Mode:
001 MW 12:30-1:45 (blended)

Instructor:
Abraham

Prerequisites: ENGL 1100 or equivalent. This course provides exercises, discussions, models, and practice for discovering short stories and the many ways to tell them. Students will read published short stories to learn how other writers have worked with point of view, distance, voice, plot, dialogue, setting, and characterization. Students will also write exercises and stories for workshop critique. Students who have taken ENGL 2060 may not take ENGL 2040 for credit. This course fulfills the English core requirement for the Creative Writing area and counts toward the Certificate in Writing.

ENGL 3040 / *Lying to Tell a Truth: Writing Fiction*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
Dalton

Prerequisite: ENGL 2040 or ENGL 2060 or the equivalent or consent of instructor. This course examines and provides examples of characterization, dialogue, point-of-view, distance, weight, plot, setting, and more. Students will read published short stories, and discuss the idea of writing as discovery and exploration, that writers work out of curiosity and bewilderment and tell lies to arrive at a truth.

ENGL 4895 / *Editing Litmag*

Section: Meeting Pattern/Delivery Mode:
001 MW 12:30-1:45 (blended, 4 monthly F2F mtgs)

Instructor:
Watt

Students in this course create *Litmag*, the UM-St. Louis student literary journal. Students enrolled in this class take on the role of editors for the annual spring publication, learning to implement best practices concerning literary editing and publishing. Students will call for submissions; they will read and select work to be published; and they will produce the journal, dealing with issues like design, format, copyediting, budget, print run, advertising, distribution, and publicity. The course is offered only in the spring and culminates with the publication of *Litmag* in late April. Prerequisites: ENGL 3100 or equivalent and at least two creative writing courses.

Graduate Courses for the Master of Arts

ENGL 5800 / *Topics in Linguistics: Variety in Language*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
Torbert

This course explains and explores dialect variation, principally in English spoken in North America and the Caribbean. All are encouraged to take the course, but educators who are teachers of writing in diverse classrooms are especially welcome. The course covers social, regional, ethnic, gender, and style-related language variation, along with models for describing and applying knowledge about language variation. Students are exposed to a wide range of data on language variation, though focused on varieties of American English. By the end of the class, students will be able (a) to recognize and use basic linguistic terminology describing English dialects, (b) to understand varying theories about the genesis of these varieties, (c) to understand the rule-governed nature of all language varieties, whether socially marked standard or nonstandard, (d) to better understand linguistic facts about language variety than is possible from following mainstream media, and (e) to understand the communicative competence and social value of all language varieties.

ENGL 5840 / *Theories of Writing*

Section: Meeting Pattern/Delivery Mode:
001 R 4:00-6:30 PM (blended)

Instructor:
Duffey

This course addresses both Euro-centric and Indigenous perspectives on writing, listening, speaking, and silence. It includes relationship to healing; alternatives to academic discourses; the power of story; and principles of decision-making in indigenous cultures that work very differently from principles of persuasion we learn and teach in school, shaped as these are by settler colonial and European ways of making meaning with language. Join me in these explorations in January! We'll work through the topics above (and possibly a few more) and consider a number of theoretical frameworks used to conceptualize writing itself, writing instruction, writing course goals, and societal impulses toward writing. Your written work will include informal writing/position papers, an after-class summary, and a few other things (to be decided), like an analysis of your academic discourse or a reflective portfolio. This course is required for the composition emphasis and falls into the "theory" niche for the literature emphasis.

ENGL 5850 / *Studies in Composition: Rhetoric and Social Justice*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
Obermark

Ahmaud Arbery, Breonna Taylor, George Floyd, and Elijah McClain--just a few of the many Black lives recently lost to police violence. Some writers have dubbed 2020 the year of the "dual pandemic," "twin pandemic," or a "pandemic within a pandemic." Such powerful rhetoric elucidates the networked nature of COVID-19 and police violence; the two are not separate issues but instead deeply intertwined, all resulting from systems rooted in white supremacy (Bion; A. Jones; Kendi). More than ever, it is crucial to explore how rhetoric, casually (mis)understood as "the art of persuasion," connects to social justice issues and movements. Why do NFL players taking a knee during the National Anthem inspire some and enrage others? What does it mean to assert that Black Lives Matter while others claim "All Lives Matter"? How do these ideologies play out in political debates and campaigns? How does this all affect you, as a student at a University adjacent to Ferguson, a site that launched incredible ongoing work for change in the St. Louis region and nationwide?

The seemingly simple (but actually enormously complex) answer to these questions: "It's all rhetoric." While you may have heard that phrase used pejoratively, this course offers you a broad understanding of rhetoric as integral to language, communication, and meaning-making. Specifically, we grapple with complex rhetorical theory and methods as they apply to understanding events, protests, casual conversation, and media representation surrounding the work of / for social justice. No prior knowledge of rhetoric is needed for this course

ENGL 5940 / *Seminar in Gender and Literature: Queer Futures – The Performativity of Black Death*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
Welch

In *In the Wake: On Blackness and Being*, Christina Sharpe explores "current quotidian disasters in order to ask what, if anything, survives this insistent Black exclusion, this ontological negation, and how do literature, performance, and visual culture observe and mediate this un/survival." "Queer Futures? The Performativity of Black Death" seeks to address Sharpe's provocative question. With an emphasis on queer and black feminist theory, this course will explore not only the structures creating, maintaining, and mandating black death, but also the latent potential present in ghostly places/spaces. In short, the course investigates what black death does. Scholars of interest include Sharon Patricia Holland, José Muñoz, and Sara Ahmed, among others. Largely a performance studies course, "Queer Futures" will use theory to interrogate mediatized depictions of black death as well the queer futures black death enables.

ENGL 5950 / *Seminar in Special Topics: Studios and Stars – American Cinema of the 1930s and 1940s*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 online Grady

In this course a selection of American films from the 1930s/1940s—Hollywood’s “Golden Age,” according to many—will serve as our gateway to an exploration of the entertainment industry and the studio system, film language and technology, film stars and genres, film theory and criticism, and the intersection of cultural history and artistic production. We’ll be “taking Hollywood seriously” as a site of artistic, cultural, social, economic, and imaginary importance, both then and now.

Graduate Courses for both the Master of Arts and the MFA in Creative Writing

ENGL 5180 / *Form and Theory of Poetry*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 online Seely

This course examines in detail the techniques and principles that inform the work of the contemporary poet. Students will explore the ways in which poets use language and form to create meaning and expression. This course will challenge students to write outside of their comfort zones, to explore the possibilities (and the history) of the art, to become more deliberate and adaptive poets. This is the course that fills the poet’s toolbox and teaches her how to use the tools.

Graduate Courses for the MFA in Creative Writing

ENGL 5100 / *Graduate Workshop in Poetry*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 online Seely

In the Graduate Workshop in Poetry, students compose new poems or revise older poems and offer them up to the class and instructor for workshop. The workshop discussion is aimed at helping the student-poet achieve her vision for her poem, and suggesting possibilities for the poem beyond what she had envisioned. Extensive feedback from the class and the instructor addresses the poem on both a global level (e.g. thematic focus, argument, form) and a local level (e.g. diction, syntax, lineation). The aim is always to help poets to write in language that is fresh and interesting, and to provide a supportive, rigorous community for working poets.

ENGL 5110 / *Graduate Workshop in Fiction*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 online Dalton

Twice during this semester-long workshop a MFA student presents a short story or novel chapter to the class and instructor. The following week the class convenes for a workshop discussion that is lively, perceptive, and thorough. The instructor and class offer detailed written feedback on clarity, tone, point of view and other technical matters. The primary goal of each workshop is to make the student-writer aware of the story's most notable accomplishments, its thematic focus, and the elements within the story that are not yet working or need careful adjustment. Graduate Workshop in Fiction requires that students generate new writing over the course of the semester. Each student must also carefully read, consider, edit and respond to all the manuscripts that are presented for workshop.

ENGL 5190 / *Literary Journal Editing*

Section: Meeting Pattern/Delivery Mode:
001 online

Instructor:
Abraham

Prerequisites: Open to students in the MFA program who have had at least two graduate writing workshops and to others with consent of the instructor. Throughout this semester, student in this course students serve as first-level readers of all (poetry, fiction, non-fiction) submissions to *Boulevard* and *Natural Bridge*. Students will read and narrow down the field of submissions evaluating and recommending selected submissions to the editorial board of the magazine. The editorial board will then consider the class consensus in its final selection of material for publication. In addition to this primary task of editorial selection, students will also be involved in the other activities necessary for the production of an issue of the magazine. May be repeated for maximum graduate credit of nine hours.