ENGLISH DEPARTMENT COURSES
FALL 2017

Undergraduate Writing Courses

ENGL 1100 First-Year Writing

Integrates critical reading, 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 001 MW 8:00-9:15
002 MW 9:30-10:45
003 WF 9:30-10:45
004 MWF 11:00-12:15 (intensive)
005 MW 12:30-1:45
006 MW 2:00-3:15
007 TR 9:30-10:45
008 TR 11:00-12:15
009 TR 12:30-1:45
010 TR 2:00-3:15
011 MW 11:00-12:15
012 TR 11:00-12:15
E01 TR 5:30-6:45

ENGL 1110 First-Year Writing for International Students

Designed for any student whose first language is not English. Integrates critical reading, 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. Does not count toward the major in English. Counts toward the Certificate in Writing.

Section 001 TR 9:30-10:45 Mayer
ENGL 2110 Information Literacy in the Humanities and Fine Arts

Section 001 100% Online 8W2 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 2810 Traditional Grammar

Section 001 TR 2:00-3:15 VanVoorden
002 100% 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 phases, and ending with the application of this material to issues of Standard English.

ENGL 3090 Writing about Literature

Section 001 TR 11:00-12:30 Maltby
002 MW 11:00-12:15 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

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.

Section 001 MW 8:00-9:15 Coalier
ENGL 3110 Junior-Level Writing for International Students

Section 001  TR 12:30-1:45  Brefeld

Prerequisite: ENGL 1110 or equivalent (3-6 hours) and 56 credit hours. Designed for any student whose first language is not English. Builds on intellectual maturity, knowledge, and abilities gained through prior university studies. Enhances analytical, communicative, persuasive, and explanatory capabilities in contemporary American English. Includes formal research and documentation methods from a variety of fields. Emphasizes students’ reading abilities, both comprehension and vocabulary. Fulfills the University’s requirement for a junior-level course in Communicative Skills. Counts toward the Certificate in Writing.

ENGL 3120 Business Writing

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.

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**ENGL 3130 Technical Writing**

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.

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**ENGL 3160 Writing in the Sciences**

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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. Student 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 procedures/instructions 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 Special Topics in Writing – “Writing Women: Rhetoric, Literacy, Literature, and Culture”

Section 001  TR 11:00-12:15  Cross Listed w/ GS4350  Duffey

What do women’s literacy stories tell us – African American ones, Canadian, Iranian-American, Old Order Amish, Southern ones? They tell us, sometimes quite personally, how cultures (and sub-cultures) define what approved literacy is, how people are supposed to (or allowed to) use it, and for what purposes. They show us the push-pull of economic forces and literacy practices, of identity and literacy, of socio-cultural forces and literacy. This course will explore how literacy is situated in mainstream and non-mainstream cultures, sometimes through the stories women tell, sometimes through scholarly articles about literacy, and sometimes through class projects. Class assignments will, tentatively, include informal writing, a literacy reflection, and a research project. This course is cross-listed with Women’s Studies and is open both to undergrad and graduate students, for whom it counts as either composition or literature.

ENGL 4870 Advanced Business & Technical Writing: “Writing on the Web”

Section 001  Online 8W2  Missouri S&T Share  Klein

Prerequisites: ENGL 3130, or equivalent. In this course students will learn about using social media for various purposes. They will develop their own blogs and/or vblogs, but special focus will be on the use of social media in times of crisis. Shared course with Missouri S&T. This course is an online 8-week course.

ENGL 4870 History of Technical Communication

Online  Missouri S&T Share  Missouri S&T Faculty

Prerequisite: ENGL 1100 or equivalent. Introduction to the roles of the technical communicator and the technologies of communication from ancient cultures to the present.

ENGL 4870 International Dimensions of Technical Communication

Online  Missouri S&T Share  Missouri S&T Faculty
Prerequisite: ENGL 3130 or equivalent. Examines complexity of communication of technical information worldwide. Includes topics such as graphics, icons, symbols; user interface design; intercultural communication.

**ENGL 4870 Proposal Writing**

Online (Synchronous – TR 12:30)  Missouri S&T Share  Missouri S&T Faculty

Prerequisite: ENGL 3120, 3130, or equivalent. This course familiarizes students with many aspects of writing proposals for various purposes in academic, professional, and public spheres. It offers students opportunities to write documents to promote their academic, professional, or personal goals or those of their organization (s).

**ENGL 4871 Publishing: Writers, Editors, and Readers**

Section 001  Online 8W1  Missouri S&T  Allison

Students will explore how the technological revolution has changed the way writers write, editors edit, and readers read. Topics covered will include the social and political implications of these technological advances in book, magazine, and online publishing. We will discuss how the roles of editors and writers have changed. Students will develop a semester writing or editing project that emerges out of this exploration. This course is for writers interested in having their work published and for anyone interested in working in the publishing field. This course counts toward the Professional, Technical, and Creative Writing Certificates. Shared course with Missouri S&T.

**Undergraduate Creative Writing Courses**

**ENGL 2030 Introduction to Poetry Writing**

Section 001  TR 11:00-12:15  Seely

An introduction to the writing of poetry and an exploration of contemporary poems as models for the writer. Students who have taken ENGL 2060 may not take ENGL 2030 for credit. The course counts toward the Certificate in Writing.

**ENGL 3040 Fiction Writing Workshop: Narrative Techniques**

Section 001  M 12:30-3:00  Irwin

Prerequisites: ENGL 2040 or ENGL 2060 or the equivalent or consent of instructor. Workshop in fiction writing. The course counts toward the Certificate in Writing.

**ENGL 4770 Modern Poetry**
Poetry readers, writers, and those who want to become better poetry students, find this course to be essential. It includes the best work of the early twentieth century, including Hardy, Yeats, Eliot, and Williams; the shape-shifting Imagist movement; the all-important poetry of the Harlem Renaissance; and the harrowing work of the most lasting World War I poets. Students prepare questions and comments for discussion for each class, explore the creative process, and write a midterm and final essay exam.

**Undergraduate Language and Literature Courses**

**ENGL 2280 Contemporary World Literature**

Section 002  TR 12:30-1:45  Moskowitz  Cross Listed w/ HIST 2067

This course will examine modern African history with literature and film. Students read and watch fictional works that have poignantly captured important events in African history – slavery, colonialism, independence, and more.

**ENGL 2310 English Literature Before 1790**

Section 001  TR 12:30-1:45  Grady

The development of English Literature from the Middle ages through the eighteenth century. Introduces students to major literary movements and themes through the reading and analysis of representative works of selected major authors.

**ENGL 2320 English Literature after 1790**

Section 001  WF 11:00-12:15  Maltby
Section 002  TR 9:30-10:45  Wall, E.

The development of English Literature from the beginning of the nineteenth century. Introduces students to major literary movements and themes through the reading and analysis of representative works of selected major authors.

**ENGL 2520 World Literature After 1650**

Section 001  MW 2:00-3:15  Kimbrell

A survey of World Literature from 1650 to the present. Diverse literary works in a variety genres and voices will be studied. This course excludes literature from the United States and England.
To satisfy the cultural diversity requirement of UMSL, the course will include literary works from diverse traditions from throughout the world.

**ENGL 2710 American Literature Before 1865**

Section 001  
MW 11:00-12:15  
Wall, D.

Representative selections from American authors from the middle of the seventeenth century to the Civil War.

**ENGL 2720 American Literature After 1865**

Representative selections from American authors from the Civil War to the present.

Section 001  
MW 9:30-10:45  
Irwin

**ENGL 4080 Narrative, Cognition, & Emotion**

Section 001  
W 2:00-4:40  
Cross Listed w/ HON3010  
Carroll

The main motives of human life are the main themes in fictional narratives: survival, mating, parenting, growing up, making friends, struggling against enemies, and satisfying one’s imagination. Each session of this course will focus on one of these motives, and the whole course will take us through the whole sequence. For each session, we shall read psychological essays about a particular motive, fictional works that center on the motive, and one or more critical essays on the fictional works. Grades will be based on quizzes and papers.

**ENGL 4370 Shakespeare: Tragedies & Romances**

Section 001  
WF 9:30-10:45  
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 reading 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 4810 Descriptive English Grammar**

Section 001  
TR 11:00-12:15  
Torbert
Prerequisite: ENGL 2810/Traditional Grammar or its equivalent. This course provides an English language-focused introduction to linguistic syntax. The objectives of the course are (a) to understand the workings of morphosyntax (grammar) in both standard and nonstandard Englishes, from a descriptive perspective, (b) to be able to apply these concepts in the analysis of language, and (c) to be able to apply one’s resulting understanding of syntax to the study of literature.

**ENGL 4930 Studies in Gender and Literature: “Gender, Power, and the Environment”**

Section 001  MW 11:00-12:15  Nigro

Same as GS 4930. The course examines the role of gender in literature, including the transformation of literary genres by women writers, writings by women during a particular historical period, and gender relations in literature. Specific topics vary from semester to semester. The course may be repeated for credit with departmental approval.

**ENGL 4950 Special Topics in Literature: “Irish Literature and Film”**

Section 002  TR 12:30-1:45  Wall, E.

Irish Literature and Film will introduce students to the work of some of the most highly-regarded Irish authors and filmmakers of the contemporary period. Authors whose work we will read will include Seamus Heaney, Emma Donoghue, Colm Toibin, Nuala Ni Dhomhnaill, and others, as well as the work of such directors as Neil Jordan (The Crying Game) and Jim Sheridan (In America), and films made about Ireland by such directors as John Ford (The Quiet Man).

**ENGL 4950 Special Topics in Literature: “The Wire – After Ferguson”**

Section 003  TR 2:00-3:15  Torbert

This course will explore in detail HBO’s landmark television serial The Wire, which originally aired from 2002 to 2008. Set in Baltimore, Maryland, The Wire was examined institutional dysfunction in the American city. Each season examined an additional institution, starting with the police department and the drug trade (Season I), and proceeding with the ports and the stevedores’ union (II), local government (III), public schools (IV), and the local media (V). Baltimore faces many similar changes to those prevalent in metropolitan Saint Louis, MO, and a major goal of the course is to apply what we can learn from The Wire to Saint Louis. In nearly a decade since The Wire, the show has garnered significant scholarly attention, some of which we will read. Topics covered vary widely but include language variation (dialect), urbanism, education, habitus and social inequality, music in The Wire, artistic allusion in The Wire, and others. Evaluations will include a seminar paper of at least twelve pages, and weekly reading responses.
ENGL 4950 Special Topics in Literature: “Censorship & Young Adult Literature”

Section 004  F 11:00-1:30  Cross Listed w/ GS4350  Nigro

Using classic and contemporary Young Adult texts, the course will consider the relevance and suitability of classic and current adolescent literature; evaluate arguments concerning censorship of adolescent literature; and examine issues of literacy and pedagogical theory. The student will be able to apply various strategies and moral and critical theories; identify various genres; distinguish the adolescent market, its audience and cultural artifacts; demonstrate awareness of and sensitivity to global/ethnic issues; engage in current debates about the genre, including issues of literary value, suitability, and censorship. There is both a research and a video component to class assignments.

Graduate Courses

ENGL 5000 Introduction to Graduate Studies

Section G01  W 6:55-9:25  Carroll

The purpose of this course is to familiarize students with the concepts and methods that characterize the professional study of English literature. We shall read and discuss essays that define central concepts of literary meaning or that represent schools of thought prominent in professional literary study. To provide reference points for comparing literary theories, we shall read Hamlet, a sheaf of Romantic poems, and Heart of Darkness. Interpretive essays on these works will exemplify the various literary theories. Grades will be based on two short papers and one longer paper.

ENGL 5300 Renaissance Literature: “Shakespeare: Myths & Cruxes”

Section G01  W 4:00-6:30  Schreyer

Who was Shakespeare? What was his relationship to the characters and plays he created? Answers to these questions have fueled “Bardolatry” for centuries – leading to the claim that Shakespeare is one of, if not the, chief cultural possessions of the English-speaking world. This course will raise these questions as well, but not (certainly not!) to join the ranks of devotees of the “Sweet Swan of Avon”, but rather to historicize the making of “Shakespeare” and to ask how both he and his works have been made and remade innumerable times to suit the tastes of a particular age or literary coterie. Who decided what was “authentically Shakespeare”- and why? How did legends about him arise: whether he poached deer, was secretly a homosexual or a recusant Catholic, or even whether he authored his plays? Of particular concern will be attempts by editors and scholars since the 18th century to conduct tortuous autobiographical readings of Hamlet, The Merry Wives of Windsor, The Tempest, and the sonnets. The course will also address what myths about Shakespeare we continue to tell ourselves. In brief, we will adopt two very different approaches: one that will broadly survey myths, legends, and mysteries about
Shakespeare and his texts, and another that will wade deep into painstaking textual and bibliographic materials (title pages, speech-prefixes, textual variants, stage directions, etc.).

**ENGL 5850 – Studies in Composition: “Rhetoric and Social Justice”**

Section G01  R 4:00-6:30  Cross Listed w/ GS5940  Obermark

While you may have heard rhetoric referred to dismissively, this course will offer a broad introduction to rhetoric as integral to language, communication, and meaning-making. Specifically, we will use rhetorical theories and methods to better understand events, protests, and media representation surrounding social justice movements/issues. In particular, considering UMSL’s proximity, we will take up Ferguson and Black Lives Matter as an ongoing case study. One central question throughout the semester will be “how does rhetoric help us better understand Ferguson & BLM – both the actual events, protests, and public debates, and the representations we see in the media?” No previous knowledge of rhetoric is necessary for this course.

**ENGL 5890 Teaching College Writing**

Section G01  M 4:00-6:30  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.

**ENGL 5910 Studies in Poetry: “The Serious Poet & the Prose Poem”**

Section G01  T 6:55-9:25  Schreiner

Open to students in the MA and MFA programs. “The serious poet,” said James Tate, who wrote many of the finest American prose poems, “should try everything.” Not quite prose or poetry, the prose poem captures the best of both genres, and we will explore the reasons for its appeal to writers and readers alike. This course will acquaint students with the many versions of prose poetry, including the influential French decadent and surrealist exemplars, concentrating on contemporary practices in American writers of this elusive and entertaining form. Students will contribute creative responses to exercises and critical commentary on the readings.
ENGL 5950 Seminar in Special Topics: “Reading & Writing Autobiography”

Section G01  T 4:00-6:30  Cross Listed w/ GS5940  Ebest

Reading/Writing Autobiography (may be cross-listed with Composition Studies, Gender Studies, and MFA) – In this course, students will read Sidonie Smith & Julia Watson’s Reading Autobiography: A Guide for Interpreting Life Narratives (2d ed.) and analyze contemporary American autobiographies by male and female writers including Glennon Doyle Melton’s Love Warrior; Nadja Spiegelman’s I’m supposed to Protect You from All This; Ta-Nehisi Coates’ Between the World and Me; and Patti Smith’s The M Train; plus other selections based on student interest and experience. Throughout the semester, students will begin writing their own autobiography; the final project will be a portfolio including an Introduction/Preface and 2-3 revised chapters.

ENGL 5950 Seminar in Special Topics: “21st Century Fiction”

Section G03  R 6:55-9:25  Dalton

Prerequisites: Open to students in the MA and MFA program and to others with consent of the instructor. A good graduate education makes us critically aware of major writers from different eras. But what about our own era? What about literary fiction being published here and now? The goal of 21st Century Fiction is to introduce and examine eight very recent literary novels, four big novels, four short novels. We’ll talk about each novel in terms of its achievements in storytelling, language, truth, and in the way the novel creates a dimensional character and tricks us into inhabiting the consciousness of that character. The class will be taught by a practicing contemporary novelist and will include weekly lectures on novel and fiction craft. For MA students this is an opportunity to understand how novels are created, structured and revised. For MFA students this is an opportunity to learn essential elements of novel craft – elements which they can apply to the creation of their own first novels.

MFA Courses

ENGL 5100 Graduate Poetry Workshop

Section G01  W 6:55-9:25  Seely

In this course you will write poems, many of them, which your peers will read and respond to. As a group we will grapple with those poems, examine them, test them, and troubleshoot them. We will challenge each other and support each other and partake in the rare gift of close community with other working writers. In this course you will cultivate a deeper and more sustainable relationship to your own work.

ENGL 5110 Graduate Fiction Workshop

Section G01  T 6:55-9:25pm  Dalton
Open to students in the creative writing programs and to others with permission of instructor. Consists of a writing workshop in which fiction written by the students enrolled in the course is discussed and analyzed by the instructor and members of the class. Students will write and turn in for workshop a minimum of two short stories or novel chapters. Expect occasional handouts and craft lectures. Expect student fiction to be closely read and carefully considered by both the instructor and other students. The tone of the discussion will be encouraging but frank. By semester’s end students will come away from this class with a list of specific recommendations for improving their stories and novel chapters and a surer sense of how good fiction works.

**ENGL 5170 Techniques, Methods, and Their Effects in Fiction Writing, Short Story Focus**

Section G01   M 6:55-9:25   Troy

Otherwise known as **How’d She (or He) Do That?** In this class we will examine short stories, focusing on those published in the last few years, and discuss them as writers. We will find techniques – POV choice, form and perspective, tense, sentence structure, images, beginnings and endings, embedded emotion, clarity, pacing, weight, unreliability, distance, etc. – and discuss the ways they work or do not in award winning short stories. We will discuss ways the theme comes to the fore, ways the story subverts our expectations, discuss ways tension and suspense are created and diffused. The stories we will read will be those in the latest Best American Short Stories, the latest O. Henry Prize Stories, the latest Pushcart Prize anthology as well as a few others I will post on MyGateway. There will be about 60-65 in all. We will also read a dozen or so essays about writing from a few craft books written by writers. Each student will turn in a writer’s response paper for each class. This will be a two pager focusing on a technique, analyzing its use. It will be from the POV of a writer, and can include mention or comparison to stories the student is writing at the time. At the end of the semester, each student will give a 20 minute presentation on a writer or story or stories or techniques. More, much more, about these presentations later. By the end of the semester, newer writers will understand the tradition they write in, will have models and ideas for their own work, will be much better readers, and will be able to judge their own work with a critical eye. The class is lots of work, but it also will provide all of us with delight at the marvelous short stories out there. We will all gain an understanding about what wins awards, what literary fiction is a sit goes up against genre, and where lines (if any) can be drawn. This class is for MFA fiction students, but MFA poets are also STRONGLY encouraged to take it, as are English MA students who want to write or have written MA in ED students are also welcome, those who have written or who teach short stories.

**ENGL 5190 Literary Journal Editing: Natural Bridge**

Section G01   W 4:00-6:30   Troy

Students in 5190 serve as assistant editors and read and select the work submitted for UMSL’s internationally circulated literary journal Natural Bridge. Normally this means students read 5-8 stories or essays or 10-25 poems a week, and come prepared to discuss the merits of each and to
recommend the piece or pieces for publication or not. As we winnow the work down, all students eventually vote on all pieces. Students also may help with contacting writers, working with some few on editing if the opportunity arises. Work for this class continues just a few weeks to a month into the next semester, as students proofread the work accepted. Students may also judge or select covers, and become involved in all aspects of running a journal by helping the editor or the managing editor with subscription drives or advertising or soliciting work. As well as working on Natural Bridge, students will investigate other literary journals, subscribe to one, and be able to speak about why they chose it, what is appealing about it. Students will also submit at least one piece of theirs to a journal over the semester. MFA students must take 5190 at least once, but may take it twice. MA students with publication interest or experience may enroll with consent of instructor.

**ENGL 5910 Studies in Poetry: “The Serious Poet & the Prose Poem”**

Section G01  T 6:55-9:25  Schreiner

Open to students in the MA and MFA programs. “The serious poet,” said James Tate, who wrote many of the finest American prose poems, “should try everything.” Not quite prose or poetry, the prose poem captures the best of both genres, and we will explore the reasons for its appeal to writers and readers alike. This course will acquaint students with the many versions of prose poetry, including the influential French decadent and surrealist exemplars, concentrating on contemporary practices in American writers of this elusive and entertaining form. Students will contribute creative responses to exercises and critical commentary on the readings.

**ENGL 5950 Seminar in Special Topics: “21st Century Fiction”**

Section G03  R 6:55-9:25  Dalton

Prerequisites: Open to students in the MA and MFA programs and to others with consent of the instructor. A good graduate education makes us critically aware of major writers from different eras. But what about our own era? What about literary fiction being published here and now? The goal of 21st Century Fiction is to introduce and examine eight very recent literary novels, four big novels, four short novels. We’ll talk about each novel in terms of its achievements in storytelling, language, truth, and in the way the novel creates a dimensional character and tricks us into inhabiting the consciousness of that character. The class will be taught by a practicing contemporary novelist and will include weekly lectures on novel and fiction craft. For MA students this is an opportunity to understand how novels are created, structured and revised. For MFA students this is an opportunity to learn essential elements of novel craft – elements which they can apply to the creation of their own first novels.