ENGLISH DEPARTMENT COURSES
SPRING 2018

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.

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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.

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Mayer
ENGL 2080 Advertising Copywriting

Section 001  Online  Ganahl

This course provides students a hands-on approach to writing advertising material for print and broadcast against tight deadlines in a professional setting.

ENGL 2110 Information Literacy in the Humanities and Fine Arts

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 2810 Traditional Grammar

Section 001  TR 11:00  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  MW 2:00  Kimbrell

002  TR 11:00  Maltby

Prerequisites: ENGL 1100 Or Equivalent (3-6 credit hours) and 56 credit hours. All students enrolling must have completed at least 60 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.

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ENGL 3110 Junior-Level Writing for International Students

Section 001  TR 12:30  Brefeld

Prerequisite: ENGL 1110 or equivalent (3-6 credit 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.

Section 001  MW 2:00  Staff
002  TR 12:30  Staff
003  online  Klein
004  online  Schott
005  online  Staff

**ENGL 3150 Feature Writing**

Section 001  TR 12:30-1:45 Krull

Prerequisite: ENGL 1100 or equivalent. A study of freelance and staff-written magazine or newspaper feature articles. Emphasis on relationship between types of publication and article content, research methods, and writing style. Frequent short assignments – journal entries, interviews, library projects, article critiques, and market reports – lead to production of full-length feature articles. May not be taken on the S/U option. The course counts toward the Certificate in Writing.

**ENGL 3160 Writing in the Sciences**

Section 001  MW 12:30  Schott
002  online  Klein
003  online  Klein

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 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 3201 Narratives from the Forever Wars**

Section 001 MW 11:00-12:15  Craig & Krull

A growing body of literature and film has emerged written by and about those who served in the wars in Iraq and Afghanistan. “Narratives from the Forever Wars” will survey this work with particular interest in how veterans as individuals are represented in it.
ENGL 3280 Public Relations Writing

Section 001  Online  Staff

Prerequisite: ENGL 3100 or equivalent. An introduction to the process of planning, producing, and evaluating written public relations messages. Writing assignments include media releases, letters, memos, position papers, background papers, brochures, and reports and proposals.

ENGL 4160 Special Topics in Writing: “Writers at Work”

Section 001  TR 9:30-10:45  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 4160 Special Topics in Writing: “Theory of Visual Technical Communication”

Section 002  Online Shared Course  Missouri S&T Faculty

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and junior standing. A study of the relationships between visual and conceptual elements of technical communication.

ENGL 4160 Special Topics in Writing: “Web-Based Communication”

Section 003  Online Shared Course  Missouri S&T Faculty

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and junior standing. Covers such topics as advanced writing and editing for the web; the creation of rhetorically effective websites; the use of blogs, wikis, and other web genres to communicate technical information.

ENGL 4160 Special Topics in Writing: “Technical Editing”

Section 004  Online Shared Course  Missouri S&T Faculty

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and junior standing. This course covers the principles and practices of technical editing, including usability, audience analysis, contextual editing, the conventions of scientific and technical communication, and the role of the editor in
document development and publication. Students will also learn standard practices of copy editing and the use of style guides.

**ENGL 4860 Editing**

Section 001  MW 11:00-12:15  Keckritz

Prerequisites: ENGL 3100 or its equivalent as judged by instructor; English ENGL 2810, or ENGL 4810. Introduction to the language and processes of editing. Includes copy editing, the study of style manuals, and an overview of the production process. Counts toward the Professional Writing Certificate.

**Undergraduate Creative Writing Courses**

**ENGL 2040 Beginning Fiction Writing**

Section 001  TR 9:30-10:45  Blair

Prerequisite: ENGL 1100 or equivalent. An introduction to the writing of fiction and an exploration of contemporary short stories as models for the writer. Counts toward the Certificate in Writing.

**ENGL 3030 Poetry Writing Workshop**

Section 001  TR 12:30-1:45  D. Wall

Prerequisite: ENGL 1100 or the equivalent or consent of instructor. Workshop in poetry writing that may also focus on close reading of published works and poetic forms. May be repeated once for a total of 6 credit hours. Counts toward the Certificate in Creative Writing, and if taken twice, the second time counts toward the Emphasis in Creative Writing for English majors.

**ENGL 4140 Advanced Fiction Writing Workshop**

Section 001  Fri. 10:00-12:30  Dalton

Students will write two complete manuscripts (either short stories or novel chapters) and have them workshopped by the class. The student’s work will be carefully read, considered and commented on by the instructor and other writers in the class. Each student will be expected to offer detailed editorial notes on other writers’ work and to engage in a lively and informative workshop discussion. There will be numerous handouts and lectures on various aspects of fiction craft. At the start of the semester students will read a novel and a short story collection for class.
This is an advanced course for students who have already taken ENGL 2040 Introduction to the Writing of Fiction or students who have considerable experience writing and reading fiction.

**English 4740 Poetry Since 1945**

Section 001  MW 2:00-3:15  Schreiner

Poetry readers, and those who want to become poetry readers, love this course, and why not! It includes the work of Allen Ginsberg (yes, we discuss Howl), Sylvia Plath (you’ve read “Daddy?” Well, she’s got even better stuff!), Yusef Komunyakaa, Ai, Li-Young Lee, Lucille Clifton (these hips are big hips!), Philip Levine, and others. We check out spoken word, we find our favorites, we even write poetry! It’s a cool course. Nightly written homework, a midterm and final exam.

**English 4895 Editing Litmag**

Section 001  MW 2:00-3:15  Watt

Are you a writer interested in publishing? Put your creativity to work on UMSL’s undergraduate literary journal, *Litmag*. As a student editor, you will earn course credit and valuable internship experience exploring the world of professional publishing and participating in a wide-range of magazine operations, including reading and selection of works for publication, marketing and promotions, fundraising, solicitation, copy-editing, document and graphic design, distribution and publicity. Throughout this course, which counts toward the Writing Certificate, you will develop the professional writing skills that employers are looking for as you work collaboratively with other student editors to make our magazine a reality. Join our staff and help make *Litmag* 2017 our best issue yet.

**Undergraduate Language and Literature Courses**

**ENGL 1950 Topics in Literature: The Myth & Modern Literature**

Section 001  MW 12:30-1:45  Irwin

This course will be an examination of the role of traditional mythology and mythic characters in modern literature, both the intentional retellings and those more coincidental renderings of myth in twentieth and twenty-first century writing and film. We will pay specific attention to mythic archetypes and discuss their persistence in contemporary storytelling. The texts we will study may include Tennessee Williams’ *A Streetcar Named Desire*, Haruki Murakami’s *Kafka on the Shore*, Jeanette Winterson’s *Weight*, Margaret Atwood’s *Penelopiad*, as well as works by T.S. Eliot, Neil Gaiman, Eudora Welty, and Flannery O’Connor.
ENGL 2310 English Literature Before 1790
Section 001   TR 2:00-3:15   Schreyer

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   MW 12:30-1:45   Maltby
002   TR 12:30-1:45   Maltby

This literature survey dances across British literature from 1789 to the 1920s, reading major works from the Romantic, Victorian, and Modernist eras. Students learn to read, think, and write more effectively about literary texts. Assignments include weekly online discussions, creative exams, and a paper exploring *The Moonstone*, published serially in the periodical *All the Year Round*. Bi-weekly, optional, drop-in discussion sessions in The Nosh.

ENGL 2510 World Literature Before 1650
Section 001   MW 11:00-12:15   Kimbrell

Prerequisite: ENGL 1100. A survey of World Literature from the earliest times to 1650. 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 9:30-10:45   Mackenzie

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

ENGL 2720 American Literature After 1865
Section 001   TR 2:00-3:15   Peterson

Representative selections from American authors from the Civil War to the present.
ENGL 3201 Narratives from the Forever Wars

Section 001 MW 11:00-12:15 Craig & Krull

A growing body of literature and film has emerged written by and about those who served in the wars in Iraq and Afghanistan. “Narratives from the Forever Wars” will survey this work with particular interest in how veterans as individuals are represented in it.

ENGL 3800 Topics in Women and Literature: Power & Practice: An Introduction to Feminism and Gender Theory

Section 001 TR 2:00-3:15 Nigro
002 Online Swindle

This class is a continuation of WGST 2102: Introduction to Women’s and Gender Studies, which is a recommended prerequisite. It is meant to serve as an initial intellectual investigation into the concepts of “how” and “why” concerning gender ideologies raised in the introductory class and as a bridge to the later advanced gender theory and methods class. In this class, we will study interdisciplinary feminist theories with a focus on gender equality, including masculinity theory, queer theory, muted group theory, and other evolving frameworks.

ENGL 4060 Adolescent Literature

Section 001 W 4:00-6:30 Gavin

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; multiculturalism; 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.

English 4260 Chaucer

Section 001 MW 9:30-10:45 Grady

Three hundred years after Chaucer’s death, John Dryden called him “the father of English poetry”; now, three hundred years after that, his work is more closely and widely studied than ever before. His best-known poem, *The Canterbury Tales*, is justly celebrated for its richness and variety, both literary--the *Tales* include *fabliaux*, romances, sermons, hagiographies, fantasies, satires, treatises, fables and *exempla*--and thematic, with its explorations of courtly love and scatology, piety and impiety, chivalry and pacifism, fidelity and adultery. At the same time, *The
Canterbury Tales has also routinely been the target of censorship--it happened as recently as 1995 in Eureka, Illinois (about 175 miles from St. Louis).

This semester we’ll study those Tales in as much depth as we can manage, to try to figure out what might make them so compelling, or, alternately, so disturbing. We’ll also explore the ways in which Chaucer’s work has proven amenable—or susceptible—to contemporary critical approaches attentive to issues of gender, class, and language.

All Chaucer reading will be in Middle English; previous experience with the language will be an asset, but is not required—plenty of experience will be provided.

**English 4360 Tudor & Stuart Drama**

Section 001  MW 11:00-12:15  Schreyer

Bloody revenge, political intrigue, incest, love, laughter, romance—and pirates! Not an HBO miniseries but an advanced study of the professional London stage from the 1580s to the 1620s with particular emphasis on the drama of Shakespeare’s contemporaries. Discussion will emphasize the conventions of dramatic genres and situate the plays in their historical, cultural, and literary contexts. How, in other words, did Shakespeare’s friends and competitors—Marlowe, Dekker, Middleton, and others—respond both to his plays (& he to theirs) and the theater market in which they exhibited their dramatic wares? Did they see one another as rivals or as collaborators—and if so, how and when? To what extent did they borrow, adapt, and/or rival the successful plays of other acting companies? Assignments will focus on the language and structure of the plays and aim to develop students’ close reading skills.

**English 4580 Literature of the Late Nineteenth and Early Twentieth Century: Yeats & Joyce**

Section 001  TR 12:30-1:45  E. Wall

W.B. Yeats and James Joyce, both born in Dublin, are two of the major literary figures of the early 20th Century. W.B. Yeats died in 1939 and James Joyce in 1941. Both authors have been subjects of major biographies, hundreds of critical studies, and continue to be widely read internationally. In this class, we will examine their various works in their contexts, in relation to their genres, and to the literary traditions they belong to and resist. We will read Yeats’s poetry, drama, and prose and Joyce’s short stories and novels. A major part of the semester will be devoted to studying Joyce’s great novel *Ulysses* (1922).

**English 4620 Selected Major American Writers II**

Section 001  MW 12:30-1:45  D. Wall
This course examines American literature of the late nineteenth through twentieth centuries, taking an in-depth look at a limited selection of such authors as Stephen Crane, Robert Frost, T. S. Eliot, William Faulkner, Willa Cather, Langston Hughes, John Steinbeck, F. Scott Fitzgerald, Amy Lowell, Lucille Clifton, Sherman Alexie, Linda Hogan, Natasha Trethewey, or others. The number of authors will be three to five, in order to allow for more extensive exposure and in-depth exploration of the works and intellectual contexts of each. Cultural contexts and literary style will focus discussion and writing about major writers in the American grain.

**English 4750 Modern British Fiction**

Section 001  TR 2:00-3:15  Carroll

We’ll be reading British novels and short stories published in the period between the First World War and the present. The modernists (Joyce, Lawrence, Woolf, Ford) drew on a rich literary and cultural tradition but brought new energies, forms, and subjects into British fiction. Aldous Huxley’s *Brave New World*, George Orwell’s *Nineteen Eighty-Four*, and William Golding’s *Lord of the Flies* are classic experiments in futuristic dystopia. The most recent works on the reading list for the course are Kazuo Ishiguro’s *The Remains of the Day*, Jim Crace’s *Being Dead*, and Hilary Mantel’s *Wolf Hall*. Ishiguro struggles with socially imposed identity. Crace assesses three lives from the perspective of someone confronting the physical realities of biological dissolution. Mantel’s *Wolf Hall* is a modern masterpiece of historical fiction, bringing to vivid life the court of *Henry VIII*.

**English 4820 History of the English Language**

Section 001  TR 11:00-12:15  Torbert

This course examines and explains the development of the English language, before covering language variation in present-day Englishes. 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 language family influence into this West Germanic language that we speak, and English’s gradual movement from a more [inflectionally-rich] synthetic language to a more isolating/analytic language. The course ends with a survey of language variation (dialects) in North American Englishes. Evaluations will consist mostly of take-home tests.

**English 4915 Latinx Literature: Rebellious Voices Reshaping the Role of Women in American Society**

Section 001  Online Shared Course  Perez-Anzaldo
This new 100% online course taught by Mizzou’s Dr. Guadalupe Perez-Anzaldo provides an overview of the history, culture, literature of US Latinx contemporary women writers. As an interdisciplinary course, it will provide an introduction to a variety of themes and historical aspects seen in different cultural and artistic expressions in United States.

**English 4930 Studies in Gender and Literature: Disney Girls: Myth & Merchandising**

Section 001  Fri. 11:00-1:30  Nigro

“Disney Girls, Myth and Merchandising” will examine the popular culture phenomenon through several theoretical lenses: race and ethnicity, gender and sexuality, and disability. Three short papers—one on popular culture, one on the authenticity of the history, literary source, or culture, and the third will focus on one of the class themes—will all be based on one film of the student’s choosing and will require the student to create a fanfic to be shared with the peer scholars. Scholarly texts include *Diversity in Disney Films: Critical Essays* and *From Mouse to Mermaid*, the second of which is available as an eBook through the UMSL libraries. We will also read a retelling of classic Disney tales to consider alternate narratives and to model the approach for the final short paper. This class requires a final scholarly research project, based on visiting scholar Jimmie Briggs’s talk on the burden of history and trauma.

**English 4950 Special Topics in Literature: Opera Literature**

Section 001  Wed. 9:30-12:00  Torbert
This course will survey major works of the operatic stage. A musically, dramatically, and linguistically diverse art form, opera unites multiple humanistic modes and genres, including song, orchestral music, staged drama and verse, and the folklore and literature of source materials. As such, opera achieves artistic aims unavailable to many other art forms. The stories vary by setting, but sex and mayhem predominate.

Rather than taking a strictly chronological/period approach, we will move topically (women’s agency in opera, settings of Shakespeare, sexuality in opera, &c) but will cover works composed from the eighteenth century to the present. We will mix complete works, about seven, with various single acts of other operas in order to diversify the syllabus. Field trips to Winter Opera Saint Louis are planned for Bizet’s Pearl Fishers or Donizetti’s Elixir of Love. (And yes, both What’s Opera Doc? and Rabbit of Seville will appear in the course).

Workload for students will include participation in class discussion, light readings, viewing/listening to the operas on the syllabus, weekly journal responses, and a seminar paper.

**English 4950 Special Topics in Literature: African-American Playwrights**

Section 002  MWF 11:00-11:50  Carr

This course is cross-listed with THEATR 4000. A historical survey of African-American playwrights and the significant moments, topics, and themes that informed their work from the late 1800’s to the early 21st century. Plays by African American Diaspora playwrights will be studied and will include works by Ira Aldridge, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Lynn Nottage, August Wilson, George C. Wolfe, Suzan Lori-Parks, Anna Deavere Smith, and Ntozake Shange.

**Graduate Courses**

**English 5600 American Literature Before 1900: America’s Slave Narratives**

Section G01  Tues. 4:00-6:30  Nigro

This class is designed to investigate the apparent as well as the implied meanings in the Library of Congress slave narratives from the Federal Writers’ Project of the 1930s. We will use the reader *The Slave’s Narrative*, edited by Charles T. Davis and Henry Louis Gates, Jr., as it provides many valuable primary documents as well as contextual material for grounding our investigation, which will be variously divided between three themes: the history, reality, and legacy of slavery. We will read other relevant texts as well that deal with the focus on race, gender, and power in nineteenth-century America, including *Celia, a Slave* by Melton McLaurin (nonfiction) and *Property* by Valerie Martin (fiction). Each student will explore the slave
narratives of one American state, available on the Library of Congress website, for a research project. Emphasis will be on class discussion, critical thinking, and analytical writing with several short papers in addition to the research project. Several field trips close to campus may be included.

**English 5750 Twentieth-Century British Literature**

Section G01  Tues. 6:55-9:25  Carroll

We’ll be reading British novels and short stories published in the period between the First World War and the present. The modernists (Joyce, Lawrence, Woolf, Ford) drew on a rich literary and cultural tradition but brought new energies, forms, and subjects into British fiction. Aldous Huxley’s *Brave New World*, George Orwell’s *Nineteen Eighty-Four*, and William Golding’s *Lord of the Flies* are classic experiments in futuristic dystopia. The most recent works on the reading list for the course are Kazuo Ishiguro’s *The Remains of the Day*, Jim Crace’s *Being Dead*, and Hilary Mantel’s *Wolf Hall*. Ishiguro struggles with socially imposed identity. Crace assesses three lives from the perspective of someone confronting the physical realities of biological dissolution. Mantel’s *Wolf Hall* is a modern masterpiece of historical fiction, bringing to vivid life the court of *Henry VIII*.

**English 5840 Theories of Writing**

Section G01  Thurs. 4:00-6:30  Duffey

Topics for our attention include silence and listening, voice, alternative discourses, socioeconomic class and the academy, writing and healing, and more. We’ll look at different ways to conceptualize writing itself and societal impulses toward writing. And we’ll integrate our own views with scholarship about the topics covered. I’ll ask you to write several informal writing/position papers, an after-class summary, and a more formal project or two such as an annotated bibliography, an analysis of your academic discourse, and/or a reflective portfolio. Recent classes have invented their own final projects.

**English 5850 Studies in Composition: Rhetorics of Public Memory**

Section G01  Wed. 4:00-6:30  Obermark

> “Memory takes root in the concrete, in spaces, gestures, images, and objects” (9).
>  -Pierre Nora, “Between Memory and History”

This course offers an opportunity to consider how and why we remember and share information about places, people, and events. In other words, we will focus on the *rhetoric of memory*—or how memory is represented, communicated, and taught. We will investigate and analyze the ways Americans remember, commemorate, and memorialize, particularly at sites like museums
and memorials. We will also focus on the accompanying pedagogies of public memory, exploring connections to civic identity and engagement.

**English 5860 Writing/Reading Theory**

Section G01  Mon. 4:00-6:30  Ebest

- Have you ever wondered why you’re a good writer?
- Have you noticed that students who can’t write won’t read (and vice versa)?
- Are you searching for ways to interest these same students in both skills?

This seminar not only answers these questions; it also helps you integrate reading-writing theory and pedagogy into the classroom.

- The texts below start with the basics of language acquisition, then introduce you to reading-writing theory.
- After that, we’ll move on to discuss social, gendered, cultural, and political dimensions of literacy.
- The final project lets you apply this knowledge to your classroom or school by developing a practical literacy project. (This project is most viable for anyone not teaching, since you can devise the course of your dreams).

**English 5950 Seminar in Special Topics:**

Section: G01  Thurs. 6:55-9:25  Peterson

In contrast to today’s 24/7 highlight reels and statistical analysis, the development of sports stories was slow in the late nineteenth and early twentieth centuries. This course will explore how journalists, short story authors, and novelists wrote sports into American culture.

To acquire a sense of contemporary sport media, we will begin with a study of *Sports Illustrated* as the popular descendant of the earliest sporting weeklies. To become familiar with academic inquiry into sport media, we will examine *Aethlon*, the journal of the Sport Literature Association and other scholarly journals. Students will also have the opportunity to peruse back issues of *Sports Illustrated* to observe the development of sport narratives.

With a sense of contemporary sports media climate from this initial inquiry, we will then examine the early development of sport media. We will look at *The Sporting Life* (1884), the first successful sporting weekly, short fiction published in a range of magazines around the turn of the last century, and two early novels: *You Know Me Al* (1916) and *The Sun Field* (1923), all of which were important in establishing sport’s place in American culture.
The course will also feature local sport media producers and historians as guest speakers. Requirements for the course will include two short papers, a book review, contributions to an annotated bibliography, and a final seminar paper.

**MFA Courses**

**English 5100 Graduate Workshop in Poetry**

Section G01  Wed. 6:55-9:25  Schreiner

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.

**English 5110 Graduate Workshop in Fiction**

Section G01  Thurs. 6:55-9:25  Troy

MFA students who are always writing anyway will submit their new or reworked stories for discussion and critique by their peers and by Mary Troy. Each student will offer up two stories during the semester, and will critique, commenting heavily, on the work of others in the workshop. Discussions will be wide ranging, for we are all in this together, finding or making meaning from the chaos of humanity, but will most likely focus on POV, dialogue, setting, summary and exposition, pacing, form, structure, characterization, weight, beginnings, endings, and (of course) the middle. The stories will get better, and the beleaguered writer will eventually learn her strengths and weaknesses. The course is open to MFA fiction students and others with instructor consent.

**English 5170 Techniques, Methods, and Effects in Fiction Writing—The Novel**

Section G01  Wed. 4:00-6:30  Dalton

Prerequisites: Open to students in the MFA / MA program and to others with consent of the instructor. This is a seminar on novel craft (Techniques, Methods, Effects) and novel aesthetics.

When it comes to craft, we’ll tackle novel openings, first chapters, p.o.v., structure, plot and character. (This course might also be titled “Essential Knowledge for Beginning Novelists”). We’ll examine the conventional novel and the concept novel and the crucial storytelling choices each novelist must make. We’ll start with two novels that are vastly influential to contemporary realist writers, Gustave Flaubert’s *Madame Bovary* (1865) and Richard Yates’ *Revolutionary Road* (1962). We’ll take on concept novels or literary-hybrids, such as *Life After Life* by Kate Atkinson. We’ll consider two acclaimed debut novels from 2016 *The Nix* by Nathan Hill and *Homegoing* by Yaa Gyasi. Typically, we have a notable contemporary writer visit our 5170
class; this semester we will be visited by Margot Livesey, an internationally-known fiction writer and revered teacher of creative writing. We will read Margot’s new book on fiction craft, The Hidden Machinery and we will also read her bestselling novel, The Flight of Gemma Hardy, a rich reimagining of Charlotte Bronte’s Jane Eyre. In addition, this techniques course will insist that each student define her or his aesthetic. What is good prose? What constitutes good storytelling? How can we objectively say that one novel is better or better written than another? At the conclusion of our semester, each student will articulate his or her aesthetic for the entire class. Why? Because without a solidly defined aesthetic, a new writer or scholar won’t know which direction to work toward during the years of artistic / scholarly growth that come after an MFA or an MA.

**English 5180 Form and Theory in Poetry Writing**

Section G01  Tues. 6:55-9:25  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.

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

Section G01  Tues. 4:00-6:30  Troy

Natural Bridge, UMSL’s internationally distributed literary journal, has been publishing award winning poets and fiction writers for nineteen years. New Pages calls Natural Bridge a “rewarding combination of the weighty and the whimsical.” In this class, you will read submissions and accept or reject work, finding gems by never before published writers and accepting, and thus working with, well-known writers. Discussions are lively, passionate at times, and always illuminating, for not only are you putting out a journal, doing your part as a literary citizen, but you are learning the kinds of discussions that occur around the work you submit elsewhere. Students in this class are the assistant editors of the issue they work on, and are listed on the masthead. Natural Bridge is not MY book, nor is it YOURS, but (much like our nation) it is OURS. (In other words, we will come to a consensus. Damnit.) Advanced MFA students and others with instructor consent.