# ENGLISH DEPARTMENT COURSES SPRING 2015
# UPDATED 11/15/2014

**Undergraduate Writing Courses**

**ENGL 1100 First-Year Writing (3)** 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
- 002 MW 9:30
- 004 MW 11:00
- 005 MW 12:30
- 006 TR 8:00
- 007 TR 9:30
- 008 TR 11:00
- 009 TR 12:30
- 010 TR 2:00
- E01 TR 5:30

**ENGL 1110 First-Year Writing for International Students (3)** 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.

- Section 001 TR 12:30 Mayer
- 002 MW 12:30 Edris

**ENGL 3090 Writing About Literature (3)** Prerequisites: 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 MW 9:30 MacKenzie
- 002 TR 9:30 Kimbrell

**ENGL 3100 Junior-Level Writing (3)** 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 Irwin
- 002 MW 8:00 Coalier
  003 MW 9:30 Alexander
- 004 MW 9:30 Kimbrell
- 005 MW 11:00 Kimbrell
- 006 MW 11:00 Alexander
- 007 TR 11:00 Nigro
- 008 MW 12:30 (hybrid) Maltby
- 010 MW 2:00 Kimbrell
- 011 MW 12:30 D. Wall
- 012 TR 8:00 Irwin
- 013 TR 9:30 Wells
- 014 online (8W1) Dwiggins
- 015 Tues. 11:00 (hybrid) McKelvie
- 016 TR 12:30 Alexander
- 017 TR 12:30 D. Wall
- 018 TR 2:00 Maltby
- 019 online VanVoorden
- 020 online VanVoorden
- 021 online (8W1) Dwiggins
- 022 online Wilson
- 023 online Wilson
- 024 online (8W2) Kiser
- 025 TR 11:00 Staley
- 026 TR 4:00 Coalier
- 027 online (8W2) Wells
- E01 MW 5:30 Kiser
- E02 TR 5:30 Coalier

**ENGL 3110 Junior-Level Writing for International Students (3)**
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.

- Section 001 MW 12:30 Brefeld

**ENGL 3120 Business Writing (3)**

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.

- Section 001 MW 9:30 Davis
- 002 MW 11:00 Staley
- 003 MW 12:30 Staley
- 004 MW 2:00 Davis
- 005 TR 9:30 Allison
- 006 TR 11:00 Allison
- 007 Thurs. 12:30 (hybrid) McKelvie
- 008 TR 12:30 Sackett
- 009 TR 2:00 Staley
- 010 online (8W2) Allison
- 011 online Sackett
- 012 online Brown
- 013 online Brown
- 014 online (8W2) Dorsey
- E01 MW 5:30 Protzel

**ENGL 3130 Technical Writing (3)**

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 11:00 Dorsey
- 002 TR 11:00 Klein
- 003 online Klein
- 004 online Schott
- 005 online Justice

**ENGL 3160 Writing in the Sciences (3)** 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.

- Section 001 TR 2:00 Klein
- 002 online (8W2) Klein
- 003 online Schott

**Undergraduate Creative Writing Courses**

**ENGL 2040 Beginning Fiction Writing (3)** 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.

- Section 001 MW 11:00 Vivian

**ENGL 3030 Poetry Writing Workshop (3)** Prerequisites: 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. Counts toward the Certificate in Creative Writing.

- Section 001 MW 9:30 Irwin

## Undergraduate Language and Literature Courses

**ENGL 1950 Topics in Literature (3)** Introduces the student to selected literary topics and/or genres. For Spring 2015: Literature of the American Civil War. This is a seminar class investigating the literature focusing on the American Civil War, which can be taken as a credit or non-credit class. For credit students are expected to attend and participate and will write a paper or take an exam on each of the texts, each paper examining a different issue. There will be five field trips in the St. Louis area or within a short drive. These field trips are a required part of the class and students are expected to attend these special sessions.

- Section Y01 Fri 11:00 Nigro

**ENGL 2310 English Literature Before 1790 (3)** 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.

- Section 001 MW 11:00 Aldrich-Watson

**ENGL 2320 English Literature after 1790 (3)** 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.

- Section 001 MW 9:30 Maltby
- 002 TR 11:00 Maltby

**ENGL 2510 World Literature Before 1650 (3)** Prerequisite: ENGL 1100. A survey of World Literature from the earliest times to 1650. Diverse literary works in a variety of genres and voices will be studied. This course excludes literature from the United States and England.

- Section 001 TR 12:30 MacKenzie

**ENGL 2710 American Literature Before 1865 (3)** Representative selections from American authors from the middle of the seventeenth century to the Civil War.

- Section 001 MW 12:30 MacKenzie

**ENGL 2720 American Literature After 1865 (3)** Representative selections from American authors from the Civil War to the present.

- Section 001 MW 2:00 D. Wall
- 002 TR 9:30 Irwin

**ENGL 2810 Traditional Grammar (3)** An introduction to the terms and concepts of traditional grammar, beginning with functions of the noun and forms of the verb is 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.

- Section 001 TR 2:00 VanVoorden
- 002 online VanVoorden

**ENGL 4060 Adolescent Literature** 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.

- Section 001 Mon. 4:00 Beck

**ENGL** 4160 Introduction to the Art of Persuasion

- Section 001 TR 11:00 Obermark

Why did you vote for that candidate? Why did your boss claim you were "laid off" rather than "fired"? Why can't you stop binge-watching *Scandal* when you should be studying for a test? Why do some protests in Ferguson reach a wider audience than others?

The seemingly simple (but actually enormously complex) answer to these questions: "It's all rhetoric." And while you may have heard that phrase used in a negative way, this course will offer you a broad understanding of rhetoric as integral to language, communication, and meaning-making. We will read rhetorical theories (from Aristotle, to Ida B. Wells, to President Obama!); apply theories to various scenarios and artifacts; and become more thoughtful practitioners of rhetoric. Specifically, we will use rhetorical theories and methods to better understand events, protests, and media representation surrounding Ferguson. Service-learning opportunities will be available.

**ENGL** 4380 Shakespeare (Comedies and Histories)

- Section 001 MW 2:00 Schreyer

This course explores six of Shakespeare's Comedies and Histories: *Taming of the Shrew*, *A Midsummer Night's Dream*, *Love's Labors Lost*, *Twelfth Night*, *King John*, *Henry IV, Part 1*, and *Henry V*. 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 will also read Shakespeare's sonnets and may bring modern film adaptations to bear on our study.

**ENGL** 4560 Victorian Poetry and Prose

- Section 001 TR 9:30 Mahan

This class will familiarize students with the chief Victorian poets (especially Tennyson, Browning, and Arnold). We will also investigate non-fiction prose writers of the period (Carlyle, Arnold, Mill, Newman, Ruskin, Pater, and Wilde). The social contexts of the literature being covered will be stressed, especially how the works in question reflect Victorian concerns with God, Art, and Society. We proceed chronologically through the period, alternating sections of poetry and prose. Students will come to understand how individual writers respond to key artistic and social questions—and how these writers respond to one another. There will a mid-term and final exam. Two short essays. Daily reading quizzes.

**ENGL** 4650 Modern American Fiction

- Section 001 MW 11:00 Sylvia Cook

English 4650 explores modernism and postmodernism in American novels and short stories from the 20$^{th}$ and 21$^{st}$ centuries. We will read works by Sherwood Anderson, Scott Fitzgerald, Tillie Olsen, William Faulkner, Zora Neale Hurston, Thomas Pynchon, Donald Barthelme, and Toni Morrison. The course also includes a segment on war veterans' fiction from World War I, World War II, Vietnam, and Iraq (by Ernest Hemingway, Leslie Silko, Tim O'Brien, and Daniel Woodrell). There will be very brief daily quizzes, two essays, and a take-home final.

**ENGL** 4820 History of the English Language

- Section 001 TR 2:00 Torbert

By the end of the class, students should be able (a) to recognize basic linguistic terminology, (b) to know about and understand the origins of the English language, (c) to understand English's relationship to other languages, (d) to understand some of the major changes the language has undergone, and (e) to understand the consequences of variation & change for English spoken today. 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. We will also examine how regional variation in England and diverse language backgrounds helped to influence present-day variation in English dialects.

ENGL 4860 Editing

- Section 001 TR 6:55 Keckritz

Prerequisites: ENGL 3100 or its equivalent as judged by instructor; English ENGL 2810 or ENGL 4810. This course focuses on the language and processes of manuscript editing. You will receive extensive hands-on experience with professional-level copyediting and learn to navigate a industry-standard style manual. We will question trends in the "preferred" use of the English language and explore concepts that affect the ever-evolving environment of the publishing industry. We will investigate the basic processes involved in book production. Time permitting, you will learn the basics of page layout, using QuarkXPress to create documents ready for print or Web publication. This course will equally benefit students who want to edit and those who aspire to *BE* edited.

ENGL 4895 Editing: Litmag

- Section 001 M 11:00 Dwiggins

Prerequisites: ENGL 3100 or equivalent and at least two creative writing courses. Course is primarily for students nearing the end of their certificates in writing. Students in this course create "Litmag", the UM-St. Louis student literary magazine. Students will call for submissions; they will read and select work to be published; and they will produce the magazine, dealing with issues like format, budget, proofreading, print run, advertising, distribution, and publicity. The course is offered only in the spring and culminates with the publication of "Litmag" in late April.

**ENGL** 4931 English Women Writers, 1300-1750

- Section 001 MW 9:30 Aldrich-Watson

Would you like to read the words of a woman who proposed equality between women and men in 1611, or those of a woman in 1634 who thought women should have a university just like Oxford and Cambridge? Or how about a treatise by a woman who almost got funding for the midwives school she so dearly wanted, until her procreation advice to the king and queen of England produced a Catholic infant? In English 4931, we'll read these and other amazing women writers from the age of Chaucer, Shakespeare, and Milton.

**ENGL** 4950 Special Topics in Literature: Flannery O'Connor

- Section 001 W 2:00 Torbert

Cross-listed as Honors 3010. This is a single author course on the fiction of Mary Flannery O'Connor (1925-64). We will examine seventeen O'Connor short stories (about two per week) and her two novellas, *Wise Blood* and *The Violent Bear it Away*. Class discussions will involve O'Connor's treatment of such topics as private divine revelations of God's grace, the social structures of the mid-twentieth century South, and race and ethnicity. I am particularly interested in how O'Connor uses animated nature as a possible vehicle for delivery of grace in stories such as *The River*, *A View of the Woods*, *Greenleaf*, and *Revelation*. Student interests may guide class discussion as the course develops.

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

- Section 002 TR 12:30 E. Wall

Irish Literature and Film will focus on the work contemporary writers and filmmakers whose work encompasses the island of Ireland and the Irish Diaspora. Among the writers whose work we will read are: Roddy Doyle, Eavan Boland, Nuala Ni Domhnaill, Colm Toibin, Colum McCann, and others. Our film list will include *The Guard*, *In the Name of the Father*, *In Bruges*, *Dancing at Lughnasa*, *Once*, *In America*, and other films. Students will also engage with contemporary issues in Irish culture when these relate to writing and film.

**ENGL** 4950 Special Topics in Literature: Women, Literacy, & Multicultural America

- Section 003 M 4:00 Duffey

Cross-listed as GS 4350. Malcolm X's autobiography is partly a story about literacy--learning to read and write, think and act. What do women's literacy stories tell us--African American ones, Canadian, Iranian-American, Old Order Amish, Southern? 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 that explore particular literacies-- particular ways of reading, knowing, writing, thinking and acting.

Class assignments will include informal writing, a literacy reflection, and a research project. The research may be primary research about women's literacy in St. Louis and the surrounding area. This course is cross-listed with Women's Studies and is open both to graduate and undergraduate students.

## Graduate Courses

**ENGL 5000 Introduction to Graduate Study**

- Section G01 T 4:00 Ebest

Introduction to Graduate Studies analyzes and applies the theories and research methodologies underlying the disciplines which comprise the field: linguistics and discourse analysis, rhetoric and composition, creative writing, literature and literary criticism, critical theory, and English Education. Students will familiarize themselves with major theories and methods and learn how to apply them to written texts; acquire knowledge of library and online databases; and gain an understanding of the conventions guiding English Studies.

**ENGL 5300 Renaissance Literature: The Metaphysical Poets**

- Section G01 M 4:00 Aldrich-Watson

The seminar will study the works of the three main metaphysical poets of the earlier seventeenth century: John Donne, George Herbert, and Andrew Marvell. Although the designation "metaphysical" was not associated with Donne's poetry until some 50 years after his death, was used primarily to describe later and lesser poets (Cowley and Carew, for example), and is now somewhat out of fashion, the poetry of Donne, Herbert, and Marvell is characterized by features that clearly distinguish it from the poetry of the sixteenth, the later seventeenth, and the eighteenth centuries. Seminar participants will read much of Donne's poetry, including but not limited to the *Songs and Sonets*, some of his prose, all of Herbert's poetry, and much of Marvell's. Course work will include, but is not limited to, oral reports and a seminar paper.

**ENGL 5600 American Literature Before 1900 – The Literature of the American Renaissance**

- Section G01 M 6:55 Richard Cook

This course will entail an intensive reading (or rereading) of some of the "classic" works in American literature written in the period between 1835 and 1871, sometimes called the "American Renaissance." We will also be reading pertinent criticism and scholarship, paying special attention to recent critical developments. Among the works we will be studying are: selections from Emerson's journals and essays, selections from Thoreau's journals and *Walden*, Margaret Fuller's *Woman in the Nineteenth Century*, Hawthorne's short fiction and *The Scarlet Letter*, Melville's short fiction and *Moby Dick*, Frederick Douglass's *Narrative*, selections from Whitman's poetry and prose.

**ENGL 5700 Twentieth-Century American Literature: Literature of the Modern South**

- Section G01 W 4:00 Sylvia Cook

This course will explore the intersection of two of the great literary movements of the twentieth century, the renaissance in writing from the American South and the development of literary

modernism. We will read novels and short stories from a broad range of southern writers from the early 1920s to the late 1960s: Jean Toomer, Ellen Glasgow, Erskine Caldwell, William Faulkner, Zora Neale Hurston, Carson McCullers, Flannery O'Connor, and William Styron. We will also consider the important non-fiction, critical, and documentary work of H.L. Mencken, the Southern Agrarians, W.J. Cash, Margaret Bourke-White, James Agee and Walker Evans. Finally we will look briefly at some trends in contemporary southern literature.

Students will be required to write a final research paper and to give numerous brief oral and written reports in class. I will be glad to answer any questions: cooks@msx.umsl.edu

**ENGL 5840 Theories of Writing**

- Section G01 W 4:00 Duffey

This course will reach widely into the range of ways in which composition scholars are exploring theory/pedagogy. The following books reveal the range:

- *Writing and Healing: Toward an Informed Practice,* Charles M. Anderson and Marian M. MacCurdy, eds
- *Silence and Listening as Rhetorical Arts,* Cheryl Glenn and Krista Ratcliffe, eds.
- *Revisionary Rhetoric, Feminist Pedagogy, and Multigenre Texts,* Julie Jung
- *Literacy and Racial Justice: The Politics of Learning after Brown v. Board of Education,* Catherine Prendergast
- *Personally Speaking: Experience as Evidence in Academic Discourse,* Candace Spigelman
- *ALT DiS: Alternative Discourses and the Academy,* Christopher Schroeder, Helen Fox, and Patricia Bizzell, eds.
- *Coming to Class: Pedagogy and the Social Class of Teachers,* Alan Shepard, John McMillan and Gary Tate, eds.
- *Voices on Voice: Perspectives, Definitions, Inquiry,* Kathleen Blake Yancey, ed.

Among the course goals are these:

- Become familiar with a number of theoretical frameworks used to conceptualize writing itself, writing instruction, writing course goals, and societal impulses toward writing
- Understand and interrogate the impulse to theory in Composition Studies
- Articulate, in your own words, several of the important concepts through which writing theory is and has been developed
- Synthesize your understanding of theoretical concepts with scholarship about them
- Construct (through reading, class discussion, and writing) an informed teaching philosophy

Tentatively, written work will include informal writing/position papers, an after-class summary, an annotated bibliography, an analysis of your academic discourse, and a reflective portfolio

**ENGL 5890 Teaching College Writing**

- Section G01 Th 4:00 Obermark

This course offers students grounding in various theories and practices of Composition Studies. Composition Studies is a robust and diverse field within English Studies that is committed to understanding *how people write* and *how writing is taught* across various spaces, with a particular emphasis on postsecondary/ "college-level" writing.

**Specific topics we will cover include:**

- History of Composition Studies as a field, and how that affects our present-day approaches
- Diverse writers and the changing population of higher education
- Disability and the teaching of writing
- Creative writing and/in Composition Studies
- Building bridges between high-school and college writing teachers
- The role of rhetoric in writing
- Writing as a process
- Responding to student writing and facilitating revision
- Non-native speakers and composition
- Understanding error and approaches to grammar
- The complexity of plagiarism
- Public and community-based writing
- Digital media and Composition Studies

**The texts we read will include:**

- *The Norton Book of Composition Studies*, by Susan Miller (Editor)
- *Mad at School: Rhetorics and Mental Disability and Academic Life*, by Margaret Price
- Various academic articles and studies by scholars like Brenda Brueggemann, Cynthia Selfe, Jonathan Alexander, Ellen Cushman, and Jackie Jones Royster, to name just a few!

**Projects we undertake will include:**

- Developing your own Theory of Writing
- Weekly informal (but substantive) discussion posts about course readings and classroom scenarios
- Writing a brief "Policy Statement" about a Composition Studies topic of your choice
- A casual and brief presentation that shares with the class a Composition Studies-related "artifact" or "text" from the world around you
- Final Research-Based Project of Your Choice (can be a traditional essay or any number of multimodal/digital projects!)
- *Opportunities for drafting, feedback, and revision will exist for most major assignments*

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

- Section G01 T 6:55 Dalton

Prerequisites: Open to students in the MA and MFA program. 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, roughly half of which have been published in the past year: *To Rise Again at a Decent Hour* - Joshua Ferris; *All The Light We Cannot See* - Anthony Doerr; *Station Eleven* - Emily St. John Mandel; *The Marriage Plot* - Jeffrey Eugenides; *Americanah* - Chimamanda Ngozi Adichi; *The Round House* - Louise Erdrich; *Black Swan Green* - David Mitchell. 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. In addition, this class will insist that each student define her or his aesthetic regarding what constitutes exceptional fiction. 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 or our semester, each student will articulate his or her aesthetic for the entire class.

**MFA COURSES**

**ENGL 5100 Graduate Workshop in Poetry**

- Section G01 T 6:55 Schreiner

This course is devoted to the work of MFA students in poetry. Your work is the principal text for this course, although one or more volumes of poetry may be assigned. The writing requirements are simple: One poem per week produced in response to a prompt or assignment; 8-12 poems written during this term, revised for publication, and submitted at last class; self-study assessment of one of your own poems (3 pages), and written comments on student poems presented each week for workshop; weekly in-class writing to prompts; a one-time presentation (10 minutes) of a poem of your choice.

**ENGL 5110 Graduate Workshop in Fiction**

- Section G01 M 6:55 Troy

This class is for MFA fiction students and (rarely) others whose writing is as advanced. It is, as are workshops worldwide, a short cut, a way for dedicated and ambitious writers with talent to get criticism and suggestions from other intelligent and talented writers who are struggling with the same problems. We will read the stories, usually two a class period, carefully, discussing the work as a whole organic piece, then breaking it up to see how each of the fiction techniques ( POV, setting, plot, dialogue, weight, pacing, conflict, tone, voice, description, word choice, etc. etc.) work or do not or could work better. The critiques will be exhausting and sometimes humiliating for the writer, but ultimately helpful. And they will be hard work for the readers, too, for as we critique the work of others we will be teaching ourselves what to do and what not to do. Each student will turn in two finished stories ready to be workshopped based on a schedule made the first class day.

**ENGL 5170 Techniques, Methods, and Effects in Fiction Writing**

- Section G01 TH 4:00 Troy

This course is meant to help short story writers understand the choices they make by looking at choices already made by important fiction writers (mostly contemporary) in the areas of point of view, tone, setting, form, and plot structure. We will examine the effects of those choices, and we'll consider and discuss fictional techniques that contribute to a story's characterization, tension, interest, reliability, drama, irony, and humor. We will use the *Best American Short Stories* anthologies, 2013 and 2014, the *Puschcart Prize* anthology XXXVIII, as well as a *A Kite In The Wind,* and *Bringing The Devil To His Knees*, both collections of craft talks. Additional stories posted on mygateway. As well as reading nearly 65 stories and essays, students will turn in a writer response paper each class period, and over the last few weeks of the semester, each student will give a craft talk or present a close reading of a short story.

Students finishing this course will understand the variety and power of short stories, and will be better able to understand and revise their own work. Open to students in the MFA program and to MA students with consent. **MFA fiction writers** must take this or its twin, 5170 on novel writing, but they are all **strongly encouraged** to take both. **Poets** in the MFA program are encouraged to understand how stories work, too, and this class helps those planning on taking Literary Journal Editing.

**ENGL 5180 Form and Theory of Poetry**

- Section G01 Th 6:55 Seely

Form and Theory of Poetry will seek to address those aspects of poetry that concern the contemporary practitioner, teacher, and reader: how do poets use lines, what does the practice of formal poetry include, where did free verse come from, what are the differences between prose and poetry, and how may the student define the kinds of poetry she may be reading and/or writing at this time. We also study various "forms" the poem takes, such as the sonnet and the blank verse poem, and we discuss various "modes" of poetry, such as the elegy, the pastoral, and the ode. One of this course's main goals will be to illuminate the practice of most poetry written today, free verse. Although the exploration of poetic practice may vary with a given instructor, readings for the course in Form and Theory of Poetry typically include volumes by contemporary or canonical poets such as: T.S. Eliot, Elizabeth Bishop, Robert Lowell, Louis Gluck, Gwendolyn Brooks, Li-Young Lee, Tony Hoagland, Robert Hass, James Wright, and Muriel Rukeyser. Students will also study essays in the theory of composition and the elements of poetic language, and literary criticism written by poets. This course is usually offered once a year in either the fall or spring semester. Open to students in the MFA program and to others with consent of the instructor.

**ENGL 5190 Literary Journal Editing (Natural Bridge)**

- Section G01 W 6:55 Seely

In this course students serve as the readers of all submissions to UMSL's nationally-distributed and nationally-recognized literary magazine, *Natural Bridge*. Students will read and evaluate poems, short stories, essays, and translations, and through discussion in class with other classmates and the guest editor (one of the MFA faculty members) select the work for that issue. Sometimes, maybe rarely, students and the guest editor will work with an author, suggest changes and improvements in a piece before publication. In addition to selecting work, the students in the class also choose the cover of the book and work on its design, select the writer for the 3-part interview and conduct that interview, edit and proofread assigned parts of the finished book, decide on placement and design of the overall book, and sometimes they help the Managing Editor (a second- or third-year graduate student) with data entry, author contacts, gathering bios, distribution, and publicity of the journal. Literary Journal Editing may be taken twice. The course is open to students in the MFA program and to others with consent of the instructor. We prefer MFA students to have taken at least one MFA Workshop class before enrolling in Literary Journal Editing. (Students should know some final work on the book produced by their class will carry over into the next semester.)