

# ENGLISH DEPARTMENT COURSES SPRING 2020

## **ENGL 1100 First-Year Writing**

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

<b><u>Section:</u></b>	<b><u>Meeting Time:</u></b>	<b><u>Instructor:</u></b>
001	MWF 9:30 a.m. – 10:20 a.m.	TBA
002	MWF 11:00 a.m. – 11:50 a.m.	TBA
003	MWF 12:30 p.m. – 1:20 p.m.	TBA
004	MWF 2:00 p.m. – 2:50 p.m.	TBA
005	TR 9:30 a.m. – 10:45 a.m.	TBA
006	TR 11:00 a.m. – 12:15 p.m.	TBA
007	TR 5:30 p.m. – 6:45 p.m.	TBA
008	Online	Phillips, Emily

## **ENGL 1110 First-Year Writing for International Students**

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

<b><u>Section:</u></b>	<b><u>Meeting Time:</u></b>	<b><u>Instructor:</u></b>
001	TR 9:30 a.m. – 10:45 a.m.	Mussman, Denise
002	TR 11:00 a.m. – 12:15 p.m.	Mayer, Nancy

## **ENGL 2030: Poetry Writing Jumpstart**

Section 001    Online 8W1    Allison, Jeanne

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

### **ENGL 2040 Fiction Writing Jumpstart**

Section 001 TR 2:00 p.m. – 3:15 p.m. Dalton, John

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

### **ENGL 2110 – Information Literacy**

Section 001 Online Vanvoorden, Barbara

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 2360 – Hey, Have You Read \_\_\_?**

Section 001 TR 12:30 p.m. – 1:45 p.m. Irwin, Thomas

Section 002 Online Staley, Lynn

Prerequisites: [ENGL 1100](#) or equivalent, or consent of instructor. This course introduces students to approaches to reading literature in the 21st century. The course can focus on a specialty area, such as a genre, time period, or nationality, or on a theme transcending several specialty areas. Students will learn to read closely and begin to look at literature through

various theoretical or cultural lenses. This course satisfies the English core requirement for the Literature in English area.

### **ENGL 2400 – Rhetorical Ways with Words**

Section 001 MWF 11:00 a.m. – 11:50 a.m. Obermark, Lauren

Prerequisites: [ENGL 1100](#) or equivalent. This course focuses on the diverse purposes and uses of language and writing, encouraging students to consider these functions beyond solely academic and literary realms. Specifically, students will investigate how language and writing are connected to identity, power, community, and knowledge creation. To accomplish these broad goals, students will read critical scholarship from a variety of related disciplines. They may practice field-specific methods of inquiry and/or investigate local, regional, individual rhetorical and language practices and engage in print and/or multimodal composition. This course satisfies the English core requirement for the Language and Writing Studies area.

### **ENGL 2810 – Traditional Grammar**

Section 001 Online Vanvoorden, Barbara

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

### **ENGL 3090 – Kaleidoscope: Looking at Texts**

Section 001 TR 2:00 p.m. – 3:15 p.m. Alexander, Jennafer

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and 56 credit hours. This course introduces the use of literary theory in reading and writing about literary texts. Students learn and practice conventions of writing in English studies, basic literary research, and MLA documentation. Strongly recommended for English majors specializing in literature or anticipating graduate study in English. May not be taken on satisfactory/unsatisfactory basis. Counts towards the Certificate in Writing.

### **ENGL 3100 – Junior-Level Writing**

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.

<b><u>Section:</u></b>	<b><u>Meeting Time:</u></b>	<b><u>Instructor:</u></b>
001	MW 9:30 a.m. – 10:45 a.m.	Coalier, Paula
002	MW 11:00 a.m. – 12:15 p.m.	McKelvie, Thomas
003	MW 12:30 p.m. – 1:45 p.m.	TBA
004	MW 12:30 p.m. – 1:45 p.m.	Wall, Drucilla
005	MW 2:00 p.m. – 3:15 p.m.	Wall, Drucilla
006	TR 9:30 a.m. – 10:45 a.m.	Irwin, Thomas
007	TR 11:00 a.m. – 12:15 p.m.	Alexander, Jennafer
008	TR 11:00 a.m. – 12:15 p.m.	Irwin, Thomas
009	TR 12:30 p.m. – 1:45 p.m.	Kimbrell, Matthew
010	TR 12:30 p.m. – 1:45 p.m.	Wall, Drucilla
011	TR 2:00 p.m. – 3:15 p.m.	Kimbrell, Matthew
012	MW 5:30 p.m. – 6:45 p.m.	TBA
013	TR 5:30 p.m. – 6:45 p.m.	TBA
014	Online	McKelvie, Thomas
015	Online	McKelvie, Thomas
016	Online	TBA
017	Online	TBA
018	Online	TBA
019	Online	TBA
020	Online 8W1	TBA
021	Online 8W2	TBA
022	Online 8W2	TBA
023	Online 8W2	TBA

### **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.

<b><u>Section:</u></b>	<b><u>Meeting Time:</u></b>	<b><u>Instructor:</u></b>
001	MW 9:30 a.m. – 10:45 a.m.	Staley, Lynn
002	MW 11:00 a.m. – 12:15 p.m.	Staley, Lynn

003	MW 11:00 a.m. – 12:15 p.m.	TBA
004	TR 9:30 a.m. – 10:45 a.m.	Allison, Jeanne
005	TR 11:00 a.m. – 12:15 p.m.	Staley, Lynn
006	TR 11:00 a.m. – 12:15 p.m.	TBA
007	TR 12:30 p.m. – 1:45 p.m.	TBA
008	TR 2:00 p.m. – 3:15 p.m.	TBA
009	MW 5:30 p.m. – 6:45 p.m.	TBA
010	Online	Coalier, Paula
011	Online	Coalier, Paula
012	Online	Watt, Kathryne
013	Online 8W1	Watt, Kathryne
014	Online 8W2	Allison, Jeanne
015	Online 8W2	Watt, Kathryne
801	Online	TBA

### 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.

<b><u>Section:</u></b>	<b><u>Meeting Time:</u></b>	<b><u>Instructor:</u></b>
001	MW 2:00 p.m. – 3:15 p.m.	McKelvie, Thomas
002	TR 12:30 p.m. – 1:45 p.m.	Schott, Christopher
003	Online 8W1	Klein, William
004	Online	Vanvoorden, Barbara
005	Online	Vanvoorden, Barbara

### ENGL 3160 – Writing in the Sciences

Section 001	Online	Schott, Christopher
Section 001	Online 8W2	Klein, William

Prerequisite: ENGL 1100 or equivalent (3-6 hours). Designed to teach students how to write effectively in the sciences. Writing assignments include short reports, proposals and a major project. Students are encouraged to select projects that will reflect work in a science course which may include a research or analytical report, a formal proposal or a procedure/instruction manual. Emphasis is placed on clarity, conciseness, organization, format, style, and tone. The

course will include an introduction to research methods and documentation. Fulfills the university's requirement for a junior-level course in communicative skills, subject to the approval of the student's major department. Counts toward the Certificate in Writing.

### **ENGL 3350 – Slouching Toward Chaos: The Early 20<sup>th</sup> Century in British Literature**

Section 001 MW 2:00 p.m. – 3:15 p.m. Carroll, Joseph

Prerequisites: [ENGL 1100](#) or equivalent. Students read poetry, drama, and fiction by major writers of the Modernist era of British literature. This course meets the requirement for one 3000 level course in British literature.

### **ENGL 3510 – World Literature Before 1650**

Section 001 MW 11:00 a.m. – 12:15 p.m. Kimbrell, Matthew

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

### **ENGL 3720 – American Literature After 1865**

Section 001 TR 11:00 a.m. – 12:15 p.m. Wall, Drucilla

Prerequisites: [ENGL 1100](#) or equivalent. This course examines dramatic upheavals in society that have engendered continuous innovation in American literature since 1865. It will look closely at a variety of individual authors motivated by these artistic, cultural, political, and psychological disturbances; we will also pay close attention to specific literary movements, from Naturalism to Transrealism, energized by these societal changes. This course fulfills the American Literature requirement for the major.

### **ENGL 4030 – Contemporary Critical Theory**

Section 001 MW 2:00 p.m. – 3:15 p.m. Kimbrell, Matthew

This course is to acquaint students with a range of critical methodologies that have gained currency since the 1960's; topics may include formalist, structuralist, post-structuralist, Marxist, reader-response, psychoanalytic, feminist, cognitive, and evolutionary approaches to literature and culture.

## **ENGL 4260 – Chaucer**

Section 001 MW 11:00 a.m. – 12:15 p.m. Grady, Francis

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](#).

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. Finally, we'll also explore some aspects of *medievalism*, that is, the ways in which "the middle ages" are received, represented, and put to use in modern culture, politics, literature and film.

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.

## **ENGL 4380 – Shakespeare: Comedies & Histories**

Section 001 TR 2:00 p.m. – 3:15 p.m. Schreyer, Kurt

Prerequisites: Junior standing or consent of instructor. This course explores Shakespeare's comedies and histories, with particular attention to their genre as well as their relation to the cultural issues of Shakespeare's time, above all the place of women and the importance of marriage and male friendship. Students will learn how Shakespeare's plays explore the rights of citizens and perhaps challenge accepted notions of political power. Students will also uncover Shakespeare's debt to ancient and contemporary forms of comedy as well as his innovative contributions to that dramatic form. The sonnets as well as modern film adaptations may also be brought into the discussion of these questions.

## **ENGL 4850 – Topics in the Teaching of Writing**

Section 001 MW 12:30 p.m. – 1:45 p.m. Duffey, Suellynn

Our first (and most obvious) way to investigate place matters will be to look at deep and rich studies of actual geographical places and the literacies and literatures related to them, for

example, *Prairie Reunion*, a memoir by Barbara J. Scott, a fascinating novel called *Gloryland* that takes a Buffalo Soldier through the mountain West (written by national park ranger Shelton Johnson), and novelist David Treuer's *Rez Life: An Indian's Journey through Reservation Life*.

We'll also try to define what shapes humans' sense of place, something that can include the geographical, the socio-cultural, the local, and the historical. For example, I consider a cabin my family has owned all my life as an archive to be investigated, one that holds ghosts of my long-gone family members as well as traces of the histories that have shaped the land it sits on -- indigenous encounter with settler colonials, global fur trade, the lumber and tourism industries, and their attendant economies. Investigating this cabin's semiosis is part of a book I'm writing that we'll read for the course.

We'll investigate where inquiries about place can lead us and the methods they invite us to use. Writing assignments for the course will include regular informal pieces and a longer project; readings will include articles and (selections from) books like those above and the following:

*Staying Put: Making a Home in a Restless World*, Scott Russell Sanders  
*Breaking Clean*, Judy Blunt  
*A Sense of Place: American Regional Cultures*, Barbara Allen & Thomas J. Schlereth, eds  
*Rural Literacies*, Kim Donehower, Charlotte Hogg, & Eileen E. Schell  
*This Fine Place So Far from Home: Voices of Academics from the Working Class*, C.L. Barney Dews & Carolyn Leste Law, eds.  
*Beyond the Archives: Research as a Lived Process*, Gesa Kirsch, ed.  
*Space and Place: The Perspective of Experience*, Yi-Fu Tuan

### **ENGL 4860 – Editing and Production**

Section 001 MW 5:30 p.m. – 6:45 p.m. Keckritz, Gina

Prerequisites: [ENGL 3100](#) or equivalent; [ENGL 2810](#) or [ENGL 4810](#). This course provides students an opportunity to perform professional-level copyediting and proofreading, navigate several industry-standard publishing style manuals, understand the basic stages of the book production process and editorial roles at various stages during that process, and recognize and question trends in the practice and execution (media, format) of copyediting. This course counts toward the Professional, Creative, and Technical Writing Certificates.

### **ENGL 4895 – Editing “Litmag”**

Section 001 TR 12:30 p.m. – 1:45 p.m. Watt, Kathryn

The primary goal of this course is to produce a quality undergraduate literary magazine of creative work drawn from across the UMSL student body. Students enrolled in this class take on the role of editors for the annual spring publication, learning to implement best practices concerning literary editing and publishing. Throughout the semester, you will solicit and review submissions, discuss your assessments, and select contents for Litmag 2019. You will explore current thinking on poetry, creative nonfiction, short fiction, and visual artistry with the goal of refining your own literary tastes and developing your editorial judgment. You will develop skills in public relations and professional correspondence, editorial tact and confidentiality, desktop publishing (producing with Adobe Photoshop and In Design), copy editing, event planning, and publicity.

### **ENGL 4925 – The Short Story in World Literature \*\*\*JANUARY INTERSESSION COURSE\*\*\***

Section 001    MTWRF 9:30 a.m. – 12:30 p.m.                      Carroll, Joseph

Students will read a wide variety of short fiction, from very brief pieces to novellas, including stories from all over the world and from several different centuries either in translation or in the original English. The course will also cover short theoretical works on narrative and critical commentaries on some of the fiction.

### **ENGL 4950 – Specials Topics in Literature: Opera Literature**

Section 001    TR 11:00 a.m. – 12:15 p.m.    Torbert, Benjamin

This course surveys major works of the operatic stage, their literary origins and performance history. 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 romance/sex and generalized mayhem predominate. The course requires no previous knowledge of the art form (at all); however, students of voice and classical music are particularly encouraged to enroll.

Rather than taking a chronological/period approach, we will move topically—e.g., women's agency in opera, race/ethnicity in opera, sexuality in opera, adaptations of Shakespeare, current issues in the world of opera—but we will cover works composed from the eighteenth century to the present day. The syllabus will be principally concerned with one opera per week, about fourteen, selected to represent linguistically and musically diverse works, librettists and composers. Field trips to Winter Opera Saint Louis are planned for Donizetti's *The Daughter of the Regiment* (January) and *The Girl of the Golden West* (March; the instructor's very favorite). Guest talks are scheduled with mezzo-soprano Melody Wilson, Metropolitan Opera color commentator William Berger, and Shax specialist Kurt Schreyer.

All works will be presented subtitled in English, whether performed in Italian, French, German, Russian, Czech, Sanskrit, or English. (And yes, both *What's Opera Doc?* and *The Rabbit of Seville* will appear). 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.

**ENGL 4950 – Specials Topics in Literature: Conflict in Northern Ireland 1968-1998: Literature & Film**

Section 002 TR 12:30 p.m. – 1:45 p.m. Wall, Eamonn

An introduction to the literary works and films spawned by the Northern Irish Troubles from 1968 to the Peace Agreement of 1998 and beyond. We will explore the works of such writers as Anna Burns, Seamus Heaney, Michael MacLaverty, and others as well other works that explore the historical background to the conflict. Films will include *Cal*, *In the Name of the Father*, *Bloody Sunday*, *Derry Girls*, and others.

**ENGL 5000 – Intro Graduate Study English**

Section 001 W 6:55 p.m. – 9:25 p.m. Carroll, Joseph

A course designed to prepare students for the professional study of English. The course will both familiarize students with basic bibliographic tools and scholarly methods and introduce them to issues that are of current critical interest to those engaged in the advanced study of literature. These issues include gender, textuality, reader-response, multiculturalism, feminism, psychoanalysis, cultural studies, literary history and the relationship of literature to philosophy, history, and science. Must be taken within the first twelve hours of graduate study.

**ENGL 5100 – Graduate Workshop in Poetry**

Section 001 W 6:55 p.m. – 9:25 p.m. TBA

Prerequisites: Open to students in the creative writing program and to others with permission of instructor. Consists of a writing workshop in which the poetry written by the students enrolled in the course is discussed and analyzed by the instructor and members of the class. Students taking this course will be expected to write original poetry throughout the course. May be repeated for maximum graduate credit of fifteen (15) hours.

**ENGL 5110 – Graduate Workshop in Fiction**

Section 001 R 6:55 p.m. – 9:25 p.m. Dalton, John

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

### **ENGL 5180 – Form & Theory of Poetry**

Section 001 T 6:55 p.m. – 9:30 p.m.

Seely, Shane

Prerequisites: Open to students in the MFA Program and other graduate students with consent of instructor. This course explores various aspects of traditional and contemporary poetry. The student will gain an understanding of formal poetry-rhyme and meter-as well as of traditional types of poetry, for example, the lyric and the narrative. Throughout the course, an emphasis will be maintained on free verse and a greater understanding of its practice. Students will read selectively in the poetry, theory, and critical approaches of various periods, for example, the romantic and the modern, and within various movements, such as the symbolist or confessional.

### **ENGL 5190 – Literary Journal Editing**

Section 001 M 6:55 p.m. – 9:25 p.m.

Peterson, Scott

Prerequisites: Open to students in the MFA program who have had at least two graduate writing workshops and to others with consent of the instructor. In this course students serve as the first readers of all submissions to the university's literary magazine, Natural Bridge. Students will read and evaluate poems, short stories, and essays and recommend a body of work to the editorial board of the magazine. The editorial board will then consider the class consensus in its final selection of material for publication. In addition to this primary task of editorial selection, students will also be involved in the productions of an issue of the magazine. May be repeated for maximum graduate credit of nine hours.

### **ENGL 5300 – Renaissance Literature**

Section 001 T 6:55 p.m. – 9:35 p.m.

Schreyer, Kurt

What is laughter? What is power? Is there a link between comedy and power? These questions will guide our study of Shakespeare's Comedies and Histories. We will draw upon the works of Freud and others who have asked the question, "Why do human beings laugh?" And as we follow Shakespeare's explorations into the nature of political, cultural, and social forms of power, we'll bring the writings of Machiavelli and Hobbes to bear on the plays. Most importantly, this course aims to enrich our understanding of how the early modern London playhouses operated. We'll learn, for example, how a playwright's manuscript become a working theater script and, later, a printed play as well as how actors received and prepared for their roles. Students who enroll in this course will themselves get to choose the plays we read!

### **ENGL 5840 – Theories of Writing**

Section 001 M 4:00 p.m. – 6:30 p.m. Duffey, Suellynn

When I arrived at UMSL, I inherited this course, and its title left me awash in uncertainty. Theories of Writing could include anything from classical and other rhetoric's (scary terms) to how writing teachers conceptualize their work. (A ton of stuff lies within that range.) So what should I do?

I cobbled together what I knew best and what interested me most—the troubled concept of voice in Writing Studies, how both silence and listening have rhetorical and pedagogical power(s), writing and its functions in healing, and alternative discourses within the academy that challenge its traditional discourses. To that array, I'm now adding an area that I'm just learning about. It's called indigenous rhetoric (that word again!), but what I'm learning are the principles of decision-making in indigenous cultures (oral, storytelling) that work very differently from principles of persuasion we learn and teach in school, shaped as these are by settler colonial and European ways of making meaning with language. Join me in these explorations in January!

What we'll do then is work through the topics above (and a few more) and consider a number of theoretical frameworks used to conceptualize writing itself, writing instruction, writing course goals, and societal impulses toward writing. Your written work will include informal writing/position papers, an after-class summary, and a few other things (to be decided), like an analysis of your academic discourse and a reflective portfolio.

### **ENGL 5850 – Studies in Composition**

Section 001 W 4:00 p.m. – 6:30 p.m. Obermark, Lauren

As you may feel each time you stare at a blank document on your computer, flip to a new page in your notebook, or attempt to compose a video or audio narrative, *what and how we write is intimately tied to who we are*. This network between composition and identity serves as the central premise of "Composing Ourselves."

This course offers a broad introduction to various theories and practices of Rhetoric and Composition, a robust and diverse field within English Studies that focuses on practices, processes, and pedagogies of writing. Intersecting theoretical perspectives covered in the course will include: gender studies and feminism; critical race studies and anti-racism; disability studies, access, and disability justice; community engagement and service learning; decolonialism and indigenous rhetoric's; multilingualism; and digital media studies.

Our ultimate goal is to collectively and critically explore writing and writing instruction, developing a sense of why teaching writing is a complicated task with high stakes. We will gain insight into how we can teach writing in evidence-based and thoughtful ways that account for the multiple identities composing ourselves and our students. You will leave the class with a firm grounding in research in the field, theories of writing, and how to apply this work in your present or future classroom.

Assignments can take many forms; you select what best aligns with your needs and interests, including (but not limited to): academic essays, creative writing, multimodal experimentation, or the creation/revision of classroom materials like syllabuses or unit plans.

**ENGL 5920 – Studies in Fiction \*\*\*JANUARY INTERSESSION COURSE\*\*\***

Section 001 MTWRF 9:30 a.m. – 12:30 p.m. Carroll, Joseph

Study of a few selected British and American novelists and short story writers.

**ENGL 5950 – Seminar in Special Topic: Queer Futures? The Performativity of Black Death**

Section 001 T 4:00 p.m. – 6:30 p.m. Welch, Kimberly

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

**ENGL 5950 – Seminar in Special Topic: “The Wire – After Ferguson”**

Section 002 T 4:00 p.m. – 6:30 p.m. Torbert, Benjamin

This course will explore in great detail HBO's landmark television serial *The Wire* (2002-08). Set in Baltimore, Maryland, *The Wire* examined institutional dysfunction, race, and inequality in the American City. Each season examined an additional institution, starting with the drug trade, and law enforcement (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 challenges to those prevalent in metropolitan Saint Louis, Missouri, and a major goal of the course is to apply what we can learn from *The Wire* to Saint Louis. In years since *The Wire*, the show garnered significant scholarly attention, some of which we will read. Topics covered vary widely but include race/ethnicity, gender, 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.