ENGLISH DEPARTMENT COURSES FALL 2015

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
003 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
011 MW 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. 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 TR 9:30 Mayer
002 TR 12:30 Edris

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  Smith
002  MW 8:00  Coalier
003  MW 9:30  Coalier
004  MW 11:00  Smith
005  MW 12:30  Castille
006  MW 2:00  Castille
007  TR 8:00  Irwin
008  TR 9:30  Delvaux
009  TR 11:00  McKelvie
010  TR 11:00  Nigro
011  TR 12:30  Kimbrell
012  TR 12:30  Staley
013  TR 12:30  Delvaux
014  TR 2:00  D. Wall
015  TR 2:00  Kimbrell
016  TR 2:00  Coalier
017  online  Fairbanks
018  online  VanVoorden
019  online  Lim
020  online  Lim
021  online  Sackett
022  online  Wilson
023  online  Wells
024  online  Wilson
025  online  Watt
026  online  Wilson
E01  MW 5:30  Fairbanks
E02  TR 5:30  D. Wall

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 11:00 Sackett
002 MW 11:00 Staley
003 MW 12:30 Staley
004 TR 9:30 Allison
005 TR 9:30 Staley
006 TR 11:00 Allison
007 TR 11:00 Protzel
008 TR 11:00 McKelvie
009 TR 2:00 Staley
010 online Sackett
011 online Brown
012 online Justice
013 online Watt
E01 MW 5:30 Nunning

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 2:00 Klein
002 TR 12:30 Davis
003 online Davis
004 online Schott
005 online Klein

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.

ENGL 4160 Special Topics in Writing (3) Topic: Technical Presentations. Prerequisites: ENGL 3100 or equivalent. Special topics in writing that are not covered in other 4000-level English courses. Since the topics of ENGL 4160 may change each semester, the course may be repeated for credit if the topics are substantially different. Shared course with Missouri S&T. This course counts toward the Professional Writing Certificate.

ENGL 4870 Advanced Business & Technical Writing (3) Prerequisites: ENGL 3100 or its equivalent as judged by the instructor. All students enrolling must have completed at least 60 credit hours. An advanced, project-oriented course to produce substantial, multifaceted business and technical writing projects. These might include reports, manuals, proposals, Web projects, computer documentation, or other advanced written assignments. These projects demonstrate the ability to handle complex assignments requiring initiative, independent work, and professional-level writing skills. Shared Course with Missouri S&T. This course counts toward the Professional Writing Certificate.

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.

English 4140 Advanced Fiction Writing
Troy
M 2:30-5:00pm

English 4140, Advanced fiction writing for undergraduates, is a class for undergraduates who have had 2040 or 3040 or both or the equivalent. It is for undergraduates who have practiced the basics and want to continue to practice this art of fiction writing. We will use a textbook [The Lie That Tells A Truth]which is a friendly guide for fiction writers, full of ideas for exercises and stories and novels. We will read some stories from an anthology [Best American Short Stories, 2015]. Each of you will turn in 2 or 3 stories over the semester according to a schedule I will make up. You will also comment heavily on the stories of your peers as the class will work almost all the time as a workshop. You will also take turns explicating stories from the anthology, one per semester, one per class, also on a schedule we will make up in the beginning of class. And you will be asked to do at least 4 exercises from the textbook. By the end of the semester, you each will be better readers and writers than when the semester began, and you will have an idea of what makes a good story, what sort of stories you prefer, and what your own strengths and weaknesses are as a writer. You will have written some truth and done so in a way others want to read. By the end of class we will hold a reading so you can show off your best work, and you will be encouraged to invite your friends and family.

English 4950 002 Special Topics in Literature: Creative Nonfiction
Seely
Th 12:30-3:00pm

What is creative about creative non-fiction? How do we make art from the material of experience and memory? What does it mean, when writing non-fiction, to tell the truth? Designed for experienced writers, though not necessarily experienced writers of creative non-fiction, this course explores these questions, as well as other questions essential for writers of the literary essay. We will read classic and contemporary masters of the genre, from Baldwin to Strayed, and discuss their arguments, strategies, and styles. We will workshop student writing, providing student writers with extensive feedback from which to revise their essays. Students will produce multiples essays: while they may take inspiration from the readings, their essays will stay true to their own interest and vision. The course counts toward the Certificate in Writing.

Undergraduate Language and Literature Courses

ENGL 1120 Introduction to Literature (3) Introduces students to the various literary types, including poetry, drama, fiction, and the essay.

Section 001 MW 2:00 Aldrich-Watson

ENGL 2280 Contemporary World Literature (3) Selected world literature from the 20th and 21st centuries with emphasis on non-European literatures. This course may include works from Europe, Latin American, the Middle East, Africa, and Asia; it excludes literature from the United States and England. Satisfies the cultural diversity requirement for UMSL.
**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 2:00  Kimbrell
002  MW 11:00  Aldrich-Watson
002  TR 2:00  Grady

**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  TR 9:30  Mayhan
002  TR 12:30  E. Wall

**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  TR 11:00  D. Wall

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

Section 001  MW 9:30  Irwin
002  TR 12:30  D. Wall

**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  Van Voorden

**ENGL 3090 Writing about Literature (3)** 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
ENGL 4060 Adolescent Literature (3) 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 4320 Sixteenth-Century Poetry and Prose

English 4370 Shakespeare: Tragedies & Romances

English 4620 Selected Major American Writers II
This course will examine American poems, short stories, novels, and essays from 1865-1914, the end of the Civil War until World War I. We will be reading the long-standing canon of American literature and compare it with foundational texts by socialists, feminists, Native-Americans, and the first generation of African-American authors after the Civil War. Lively class discussions will cover the expansion and decline of the Wild West, the rapid explosion of metropolitan cities across the country, the impact of the Industrial Revolution, and America’s efforts to take a place of leadership in an increasingly interconnected world. We will read Henry James, Walt Whitman, Emily Dickinson, Theodore Dreiser, Edith Wharton, W. E. B. Du Bois, Paul Laurence Dunbar, and many others.

**English 4770 Modern Poetry**

Section 001  W 5:30-8:00  Schreiner

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

**English 4800 Introduction to Linguistics**

Section 001  TR 2:00-3:15  Torbert

This course provides an English Language-focused introduction to the social science of language. By the end of the course, students will be able (a) to recognize and use basic metalinguistic terminology, (b) to analyze the components of language, and (c) to apply linguistic concepts to the analysis of the structure of English in particular. No previous knowledge of languages other than English is required; however, those who have taken other languages will be well served by that experience, and the instructor will use many examples for languages other than English in order to explain linguistic concepts.

**English 4810 Descriptive English Grammar**

Section 001  TR 5:30-6:45  Torbert

This course provides an English language-focused introduction to linguistic syntax. The objectives of the course are (a) to understand the workings of morphosyntax (grammar) in both standard and nonstandard Englishes, from a descriptive perspective, (b) to be able to apply these
concepts in the analysis of language, and (c) to be able to apply one’s resulting understanding of syntax to the study of literature. EN 2810 / Traditional Grammar or its equivalent is a pre-req.

English 4925 Short Story

Section 001  T 2:00-4:40  Carroll

Same as Honors 3010 001. This course will be built mainly around one anthology, The Story and Its Writer, edited by Ann Charters (9th edition). This anthology contains a big collection of stories from the nineteenth and twentieth centuries and from all regions of the world, and it contains a large and judiciously selected array of critical and theoretical commentary by the writers, commenting on their own work and that of other writers in the anthology. We shall also use a selection of theoretical articles posted online (Blackboard), some in narrative theory—point of view and genre—and some in the substantive features of meaning (motives, emotions, personality). The weekly page count of assigned reading will probably run between 200 and 250 pages total. We shall concern ourselves with narrative theory generally but also with the special topic of short fiction: are short stories just small novels, or does short fiction have its own particular and specific organizing principles? And if it does, what special demands, challenges, rewards, and effects accompany these principles? Our reading will give us the materials to formulate reasonable responses to these questions.

All students will be assigned times on which to propose topics for class discussion. Since it is likely that some of the students will be high school teachers, we will welcome commentary on how various teachers present some of these stories to their students, the sorts of responses they get, and the kinds of problems of accessibility and appreciation they typically encounter. Creative writers interested in studying the craft of master writers will also be welcome. Grades will be based on quizzes and papers. There will be no midterm or final exam.

English 4935 Nineteenth-Century British Women Novelists

Section 001  TR 12:30-1:45  Maltby

This course will explore works by several major novelists: Jane Austen, Elizabeth Gaskell, Charlotte Bronte, and George Eliot and secondary sources. The novels and their writers highlight issues of authorship and publishing, identity, representation, race, gender, and social class in late-Romantic and Victorian England. Understanding historical and cultural contexts surrounding nineteenth century British fiction will help us think deeply about ways that culture influences text as well as how novels and novelists affect their culture.

English 4950 001 Special Topics in Literature: America’s Slave Narratives

Section 001  MW 11:00-12:15  Nigro
Same as Honors 3010 003, Gender Studies 4350 001, History 3000 002. The class “America’s Slave Narratives” examines the history and the repercussions of that “peculiar institution” in America, slavery. We will read both primary and secondary documents as well as fiction for a variety of perspectives to nuance our understanding of the historical, cultural, and social intersections of the “racial” divide in the United States, focusing also on the oral histories of the WPA narratives. Each student will choose a state to examine the semester’s research from several related approaches. There is a research requirement in this class as well as a Service Learning opportunity.

**English 4950 E01 Special Topics in Literature: Irish Drama & Film**

Section E01 TR 5:30-6:45  E. Wall

Irish Drama and Film will provide students with a detailed introduction to Irish Drama as it has developed from 1890 to the present. The focus will be on canonical writers such as Yeats, Lady Gregory, Wilde, as well as on such modern masters as Beckett, Friel, Carr, and McDonagh. In film, we will explore the work of a variety of Irish and Irish American filmmakers including John Ford, Neil Jordan, Martin McDonagh and others. Also, we will examine film versions of some of the plays we will read.

**Graduate Courses**

**English 5000 Introduction to Graduate Studies in English**

Section G01 W 6:55-9:25  Schreyer

A course especially designed to prepare students to perform effectively in graduate classes in English. Students will become familiar with bibliographical tools and library resources; terminology, both technical and historical; various methodologies, theories, and approaches to the study of literature; the writing of interpretive and research essays. Throughout the semester a balance between criticism and research is maintained.

**English 5850 Studies in Composition: Rhetoric and Social Justice**

Section G01 T 6:55-9:25  Obermark

“How have black people used language to get free? How have they defined freedom? How does one make the argument, raise consciousness, develop unity, and move people to action?...How does one get people to act for the sake of freedom? How does one move people beyond their fears, beyond their sense that the systemic nature of racism makes the problems too big, beyond the resignation that leads people to take comfort in status and material things?” - Adam Banks, *Digital Griots: African American Rhetoric in a Multimedia Age* (2011)
“I see rhetoric as the strategic study of the circulation of power through communication.” – Jay Dolmage, *Disability Rhetoric* (2014)

• Are you committed to issues of social justice?
• Interested in the ways that our identities—race, gender, disability, class—connect with how we communicate, interact, and move through the world?
• Curious about the links between citizenship, language, and power?
• Want to learn more about historical and present-day theories of language and meaning-making?
• Are you interested in pedagogy, particularly how we teach (and learn) writing?
• Eager to learn new research methods and conduct original research?
• Do you want to develop your own communication skills?
• Or perhaps you want to be a more critical and thoughtful consumer of all the text and images that surround you in your daily life?
• If you answered yes to any of these questions, then this course—and rhetoric—are for you!

“It’s all rhetoric.” 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; 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. A central question throughout the semester will be: “How does rhetoric help us better understand Ferguson—both the actual events, protests, and public debates, and the representations we see in the media?” Service-learning opportunities will be available and encouraged as a way to understand rhetoric and see it in action. **NOTE: No prior knowledge of rhetoric is necessary for this course; the course will be both a broad introduction to rhetoric as a field of study and a more focused exploration of how the field connects to social justice.**

**English 5860 Writing-Reading Theory**

Section G01  M 4:00-6:30  Ebest

This course will examine the parallels between reading and writing processes in order to ascertain how to design literacy programs which develop both skills. The context will be set by Harste et al.’s *Language Stories and Literacy Lessons*, an examination of language acquisition. The theory underlying these processes will be discussed in Frank Smith’s *Understanding Reading* and *Writing and the Writer*. This work will be followed by practical applications in David Bleich’s *Readings and Feelings* (coursepack) and Constance Weaver’s edited collection, *Practicing What We Know*. The last half of the semester will address related issues--gender, race, service learning, and program development--in Flynn & Schweikert’s *Gender and Reading*, Delpit’s *Other People’s Children*, Dean’s *Writing Partnerships*, and Yancey’s *Teaching Literature as Reflective Practice*. Course requirements include weekly response journals, an oral report, a midterm proposal, and a final project. For more information contact the instructor at sebest@umsl.edu.
Teaching College Writing

“Teaching College Writing” aims to ground students in the scholarship of composition pedagogies. Because the multiple sites at which each student already does or ultimately will teach writing are so varied, this course will not teach a particular curriculum, nor will it be primarily lay out a prescription for “how-to” teach writing. While the course will consider curricular arrangements for writing courses as well as practical strategies for “how-to” teach students, the course will focus primarily on what students need to know in order to be able to 1) debunk common misconceptions about writing and what teaching it involves 2) uncover principles about writing practices that are part of your unconscious knowing 3) recognize diverse writing processes and the ways writers vary in how they create texts 4) understand the many ways in which reading and writing are necessary and complementary components of writing instruction (for example, reading in a writing course should function as much more than mere models for students to imitate) 5) understand how to read and respond to the unfinished texts students produce in writing classes in ways that help students learn (in contrast to the more frequent teacher commentary that points out only what is wrong) 6) know how to discuss principles of writing (like organization, structure, and coherence) in terms beyond the old ones of many composition textbooks, principles that discourse analysis and newer grammars address more completely and accurately than do the old ones from Scottish rhetoricians, Latin grammars, and creative writing techniques 7) conceptualize and articulate the principles your future writing courses rest on 8) design writing courses for whatever institution(s) you find yourself in 9) articulate the ways in which literate practices are shaped by cultural, socio-economic, and ethnic influences (“Literate practices” are those practices of any given culture that involve print [and virtual text], communicative acts, intentions, goals, and so forth; the literacy used in college and, to a great extent, in mainstream culture at large combines reading, writing, listening, speaking, and critical thinking. This literacy is often called hyper-literacy, or analytic literacy. The literacy most closely associated with what is called “academic writing” is sometimes called essayist literacy.)

Studies in Fiction: The Short Story

This course will be built mainly around one anthology, The Story and Its Writer, edited by Ann Charters (9th edition). This anthology contains a big collection of stories from the nineteenth and twentieth centuries and from all regions of the world, and it contains a large and judiciously selected array of critical and theoretical commentary by the writers, commenting on their own work and that of other writers in the anthology. We shall also use a selection of theoretical articles posted online (Blackboard), some in narrative theory—point of view and genre—and some in the substantive features of meaning (motives, emotions, personality). The weekly page count of assigned reading will probably run between 200 and 250 pages total. We shall concern
ourselves with narrative theory generally but also with the special topic of short fiction: are short stories just small novels, or does short fiction have its own particular and specific organizing principles? And if it does, what special demands, challenges, rewards, and effects accompany these principles? Our reading will give us the materials to formulate reasonable responses to these questions. All students will be assigned times on which to propose topics for class discussion. Since it is likely that some of the students will be high school teachers, we will welcome commentary on how various teachers present some of these stories to their students, the sorts of responses they get, and the kinds of problems of accessibility and appreciation they typically encounter. Creative writers interested in studying the craft of master writers will also be welcome. Grades will be based on quizzes and papers. There will be no midterm or final exam.

MFA Courses

**English 5100 Graduate Workshop in Poetry**

Section G01  T 6:55-9:25  Seely

The Graduate Workshop in Poetry is a semester-long course during which MFA students compose a series of new poems or revise older poems and offer them up to the class and instructor for workshop. The workshop discussion is aimed at helping the student-poet achieve her vision for her poem, and suggesting possibilities for the poem beyond what she had envisioned. Extensive written feedback from the class and the instructor addresses the poem on both a global level (e.g. thematic focus, argument, form) and a local level (e.g. diction, syntax, lineation). This feedback identifies for students the most powerful and effective aspects of their poems, as well as those that require the most attention in revision. The aim is always to help poets to write in language that is precise, fresh, and interesting. Each student must provide weekly written feedback on all poems submitted for workshop. This course is offered every semester. UMSL MFA poetry students must take the Graduate Workshop in Poetry at least four times. To finish the MFA degree, they must have a total of five MFA Workshops classes. (To satisfy this requirement, they may also take the Graduate Workshop in Non-fiction or Graduate Workshop in Screenplay Writing.)

**English 5110 Grad Fiction Workshop**

Section G01  W 6:55-9:25  Troy

English 5110, graduate fiction workshop, is a class for MFA fiction writers and (rarely) others with consent of instructor. In this class, fiction writers with high ability and talent (as demonstrated by having been accepted into the MFA Program) will submit 2 and maybe 3 stories a semester according to a schedule we will make up the first class period. This is an opportunity for students who have decided to devote time and a large part of their lives in the pursuit of fiction writing to learn how other careful and intelligent readers read their stories, what they see
and find and discover in it, how it could be improved, where it disappoints, what style or form or tone is needed, how the various techniques—pov, narrator distance, scene to summary movements, balancing of weight, use of setting details, descriptions, real seeming dialogue, use of metaphor and symbol, sentence construction, rhythm, etc. etc.—work, do not work, or could work better. We will all read each piece carefully, annotate fully, nit pick when needed, and we will do it in an atmosphere of collegiality, motivated only by a desire to help the writer in question become better faster. Each of us will read two stories a week, providing careful critiques. This is a group of writers all helping one another get better, all of us trying to order chaos, to entertain, to tell a truth or two. Bravery, hard work, love of language and story are the requirements, as well as responsibility, discipline, and integrity.

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

**Section 001  Th 6:55-9:25  Dalton**

Prerequisites: Open to students in the MFA program and to others with consent of the instructor. This is a seminar on contemporary novel craft. As writers, we read the classics for truth and inspiration, but when it comes to understanding what present-day readers and publishers want from a novel, it’s best to study the structure and point of view and the accomplished prose styles of novels being published right now. With this in mind, we’ll read the highly-acclaimed 2014 novels, *Station Eleven* by Emily St. John Mandel and *All The Light We Cannot See* by Anthony Doerr. We’ll read other recent novels by David Mitchell, and Jennifer Egan. We will also read and consider the contemporary classic *Revolutionary Road* by Richard Yates and *On Chesil Beach* by Ian McEwan. We’ll tackle novel openings, first chapters, p.o.v., structure, plot and character. We’ll examine the conventional novel and the concept novel and the crucial storytelling choices each novelist must make. (This course might also be titled “Essential Knowledge for Beginning Novelists”). In addition, this techniques course will insists 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 won’t know which direction to work toward during the years of artistic / scholarly growth that come after an MFA or an MA.

**2015 Reading List**

- *Revolutionary Road*  Richard Yates (realism, fiction craft)
- *Black Swan Green*  David Mitchell
- *All The Light We Cannot See*  Anthony Doerr
- *On Chesil Beach*  Ian McEwan
- *A Visit From the Goon Squad*  Jenifer Egan (story cycle, all kinds of p.o.v.)
- *Station Eleven*  Emily St. John Mandel
- *The Goldfinch*  Donna Tartt
- Dept of Speculation  Jenny Offill

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