ENGLISH DEPARTMENT COURSES FALL 2016

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  Mayer
002  MW 9:30
003  WF 9:30
004  MW 11:00
005  MW 12:30
006  TR 9:30
007  TR 11:00
008  TR 12:30
009  TR 2:00
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: 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
003  TR 2:00  Edris

ENGL 1111 First-Year Writing / Reacting to the Past (4) Reacting to the Past (RTTP) is a series of historical simulations built around key moments and texts from the past. In each
simulation, students are assigned a role and develop that character. The course offers students a rigorous academic experience in which they conduct historical research, speak, and write extensively. Because this course requires extensive writing, it fulfills the requirement for Freshman Composition. Co-Requisite with INTDSC 1003. Anyone enrolling in ENGL 1111 must also enroll in INTDSC 1003. This is a four-credit-hour course.

Section 001  MW 12:30-2:20  Maltby

**ENGL 2120 Topics In Writing (3)** Prerequisite: ENGL 1100 or ENGL 1110. This course will introduce the student to writing in specific areas. The department will announce topics and course content in the schedule. Possible topics are argumentation, reading and writing about public affairs, sports reporting and writing, and writing about science. A student may repeat the course once when topics are different. The course counts toward the certificate in writing.

Section 001  Sat. 9:30  Coaliер

**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  Coaliер
002  MW 8:00  Staff
003  MW 9:30  Staff
004  MW 9:30  Coaliер
005  MW 12:30  Staff
006  MW 2:00  D. Wall
007  WF 8:00  Irwin
008  WF 9:30  Irwin
009  TR 9:30  Schott
010  TR 11:00  McKelvie
011  TR 11:00  D. Wall
012  TR 11:00  Maltby
013  TR 12:30  Maltby
014  TR 12:30  Kimbrell
015  TR 2:00  Kimbrell
016  TR 2:00  Staff
017  online  VanVoorden
018  online  Staff
019  online  Staff
020  online  Staff
021  online  Staff
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 8:00 Staff
002 MW 9:30 Staley
003 MW 11:00 Staley
004 TR 9:30 Staff
005 TR 9:30 Allison
006 TR 11:00 Allison
007 TR 11:00 McKelvie
008 TR 12:30 Staley
009 TR 2:00 Staley
010 online Staff
011 online Staff
012 online Watt
013 online Watt
014 online Watt
E01 MW 5:30 Staff
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  Staff
002  TR 12:30  Staff
003  online  Klein
004  online  Schott
005  online  Staff

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  MW 12:30  Staff
002  TR 2:00  Klein
003  online  Klein

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.

Section 001  online  Allison
Undergraduate Creative Writing Courses

ENGL 1030 Introduction to Creative Writing (3)

Section 001  MW 12:30  Watt

How do creative writers decide what material is best suited for a story, an essay, a poem? In Introduction to Creative Writing, a multi-genre creative writing survey and workshop focusing on the study of three genres—short fiction, poetry, and creative nonfiction—we will explore this question as we study and experiment with each. Pairing creativity with critical thinking, this course offers basic writing practice in a nonthreatening context and introduces students to primary concepts and techniques of craft (e.g. narrative, voice, character, setting, imagery, metaphor, point-of-view). We will explore literary conventions specific to each genre, but we will also focus on universal qualities that make all writing effective for an audience. This course requires three different kinds of writing: brief analytic essays, open-ended exploratory exercises, and carefully-revised original work. This course also introduces students to the workshop environment. Students will choose their own topics of interest to explore when submitting writing for workshop review. While developing a portfolio of original work, students will study the writing of established authors in each genre by reading and critiquing these works through class discussions and by completing short written analyses and personal reflections. By the end of the course, students will complete a multi-genre portfolio project that demonstrates these techniques of craft and hones their skills of revision and editing.

ENGL 3040 001 Fiction Writing Workshop: Narrative Techniques (3)

Section 001  Thurs. 12:30-3:00  Irwin

Prerequisite: ENGL 1030 or ENGL 2040 or the equivalent or consent of instructor.
This is a course for writers interested in further studying the varied techniques involved in fiction writing, including narrative, scene, character, dialogue, and immersing themselves in the necessary job of revision. Emphasis is on developing, writing, and rewriting to bring a fictional work to completion. This is also a reading class, though, so students will make use of models as they experiment to find their own writing styles and to assist them in the process of creating the fiction they will eventually distribute for discussion in workshops. Focus is on reading, thinking, and analyzing from a writer's perspective as a means to improve craftmanship.

ENGL 4130 001 Advanced Poetry Writing Workshop (3)

Section 001  MW 12:30-1:15  Seely

Prerequisites: ENGL 3100 or equivalent; ENGL 3030; or consent of instructor. This course is devoted to the work of the practicing poet: reading, writing, and reflection. Class meetings will feature conversations about student writing, conversations aimed at encouraging poets in the
writing process and giving them the opportunity to gauge the response of several readers. We will also discuss, with an eye toward craft, the work of established poets. Our goal is to build and foster a small community of working poets. This course counts toward the Certificate in Writing.

**ENGL 4140  Advanced Fiction Writing Workshop**

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

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

**Undergraduate Language and Literature Courses**

**ENGL 1950 Topics in Literature (3)** Topic: Classical Japanese Literature in Translation. This course provides an introduction to *The Tale of Genji*, a masterpiece of Japanese literature often considered “the first novel written in the world” and certainly the first written by a woman. We will focus not only on the literary masterpiece itself, but also on the world from which it arose. Topics discussed will include poetry, romance, and religion, as well as the attitudes toward education, women, illness, and death that were pervasive at the time that the tale was written. No prior knowledge of Japanese language or Asian culture is required.

Section 001  Tues. 3:30  Eckelkamp

**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.

Section 001  MW 2:00  Kimbrell

**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.
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.

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

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

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.

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 English. May not be taken on satisfactory/unsatisfactory option. Counts toward the Certificate in Writing.

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.
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  W 4:00-6:30  Gavin

**English 4260 001 Chaucer**

Section 001  MW 9:30-10:45  Grady

Chaucer’s best-known poem, *The Canterbury Tales*, is justly celebrated for its richness and variety, both literary--the *Tales* include bawdy fabliaux, knightly romances, peculiar sermons, saints’ lives, beast fables, and tragic histories--and thematic, with its explorations of courtly love and scatology, piety and impiety, chivalry and pacifism, fidelity and adultery. But even if Chaucer had never written the *Tales*, he would still be celebrated as the most versatile English writer of his era, for his dream visions, his prose translations, his short lyrics, and for the greatest of Middle English romances, *Troilus and Criseyde*. In this course we’ll try to survey some of Chaucer’s work in these many genres, working chronologically up to as many of the *Tales* as we can fit in; in addition to those late works, readings will include *The Parliament of Fowls*, *Troilus and Criseyde*, and portions of *The Legend of Good Women*, along with excerpts from the work of some of his contemporaries.

**English 4370 Shakespeare: Tragedies & Romances**

Section 001  MW 11:00-12:15  Schreyer

This course explores several of Shakespeare’s Tragedies and Romances. Lectures will emphasize the conventions of these genres and situate the plays in their historical, cultural, and literary contexts; assignments focus on the language and structure of the plays and aim to develop students’ close reading skills. We may also bring modern film adaptations to bear on our study. Vital to our understanding will be late 16th- & early 17th-century notions of novelty and innovation as opposed to custom and commonplace. How, in other words, did Shakespeare view his plays in relation to well-known stories inherited from scripture, the classical tradition, Britain’s chronicle histories, and other legends? To what extent did he see himself as a pioneer of an emergent vernacular literary canon?

**English 4540 001 The Nineteenth-Century English Novel**

Section 001  W 2:00-4:40  Carroll

We shall consider the novels both in their own right and as a basis for the films. We shall assess the films both as independent works of art and as interpretations of the novels. We shall examine the ways in which cinematic condensation and transposition tacitly reflect interpretive decisions,
and we shall compare the stylistic and tonal devices available to novels and films. We shall consider the differences between the inherent properties of the two media—for instance, the reflective and analytic capacities of prose, and the sensuous immediacy of film—and we shall ask how these differences channel the kinds of meaning available for these specific representations. We shall use concepts from contemporary critical theory to discuss the psychological, social, biological, and historical aspects of the works, and we shall assess critical commentaries on the works. All students will be assigned times in which to present topics for class discussion. Graded assignments will consist of two shorter papers and one longer paper. Here is a list of the novels and films:

Jane Austen, Sense and Sensibility, (Ang Lee’s movie)
Charlotte Bronte, Jane Eyre (we shall compare two movie versions: Zefirelli’s and an A&E production)
George Eliot, Silas Marner (we shall compare the Masterpiece Theater movie version with Steve Martin’s modernized version, A Simple Twist of Fate)
Oscar Wilde, Dorian Gray (we shall watch the 1945 Hollywood version, and also watch the biographical film Wilde)
Henry James, The Europeans (we shall watch the 1979 Merchant/Ivory movie version)
Thomas Hardy, Tess of the d’Urbervilles (we shall watch Polanski’s Tess)

**English 4740 Poetry Since 1945**

Section 001    TR 11:00-12:15    Schreiner

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

**English 4800 Introduction to Linguistics**

Section 001    TR 11:00-12:15    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 2:00-3:15    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.

ENGL 4930 001 Studies in Gender & Literature: Ghost Stories & 19th-Century Spiritualism

Section 001    TR 11:00-12:15    Nigro

In this class, we will consider how this specifically Victorian genre revealed and reinforced the gender divide, as spiritualism became the domain of women. According to Alex Owen in The Darkened Room: Women, Power, and Spiritualism in Late Victorian England, women were considered particularly gifted in serving as mediums to the spiritual world; however, this strength should only be seen against the context of women’s political and social powerlessness. We will investigate the psychological, historical, and social phenomena that provided the context for this new nineteenth-century religion. Cross listed with Honors 3010 and Gender Studies 3350.

English 4950 001 Special Topics in Literature: Irish Drama & Film

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

This class will provide an introduction to the classics of Irish Drama & Film from 1900-2015. We will begin with the early plays of the Abbey Theatre such as Yeats's and Lady Gregory's The Countess Cathleen and Synge's The Playboy of the Western World and end with the plays and films of Martin McDonagh. We will also read work by Shaw, Beckett, O'Casey, Carr, McPherson, and others. Among the films for discussion will be The Quiet Man, The Crying Game, The Wind that Shakes the Barley. Students will be required to give class presentations and to write three short papers.

English 4950 003 Special Topics in Literature: Literature of the Holocaust

Section 003    Fri. 12:30-3:00    Nigro

Students will gain an understanding of how authors represent this historical period in an original way while investigating the background of the Holocaust, utilizing primary historical sources, and analyzing historiographical arguments. Examination of European history will also be encouraged; e.g., the development of anti-Jewish sentiment through the media of the Third
Reich. The assignments will include a personal narrative, an argument paper about a banned book through critical literary analysis, as well as an historiographical and rhetorical analysis of an historical event of the student’s choosing as the final project. We will read a variety of literature, both fiction and nonfiction. Cross listed with Gender Studies 4350 and HIST 3000.

**Graduate Courses**

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

Section G01 W 4:00-6:30 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 5500 Novels into Film**

Section G01 W 6:55-9:25 Carroll

We shall consider the novels both in their own right and as a basis for the films. We shall assess the films both as independent works of art and as interpretations of the novels. We shall examine the ways in which cinematic condensation and transposition tacitly reflect interpretive decisions, and we shall compare the stylistic and tonal devices available to novels and films. We shall consider the differences between the inherent properties of the two media—for instance, the reflective and analytic capacities of prose, and the sensuous immediacy of film—and we shall ask how these differences channel the kinds of meaning available for these specific representations. We shall use concepts from contemporary critical theory to discuss the psychological, social, biological, and historical aspects of the works, and we shall assess critical commentaries on the works. All students will be assigned times in which to present topics for class discussion. Graded assignments will consist of two shorter papers and one longer paper. Here is a list of the novels and films:

Jane Austen, Sense and Sensibility, (Ang Lee’s movie)  
Charlotte Bronte, Jane Eyre (we shall compare two movie versions: Zefirelli’s and an A&E production)  
George Eliot, Silas Marner (we shall compare the Masterpiece Theater movie version with Steve Martin’s modernized version, A Simple Twist of Fate)  
Oscar Wilde, Dorian Gray (we shall watch the 1945 Hollywood version, and also watch the biographical film Wilde)
Henry James, The Europeans (we shall watch the 1979 Merchant/Ivory movie version)
Thomas Hardy, Tess of the d’Urbervilles (we shall watch Polanski’s Tess)

**English 5860 Writing-Reading Theory**

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

This course is designed to introduce you to the psycholinguistic connections between reading and writing; to discuss the social, cultural, and political dimensions of literacy; and to make practical applications of this knowledge to improve your students’ literacy skills. Requirements include weekly journals, oral report, and final project.

**English 5890 Teaching College Writing**

Section G01    T 4:00-6:30    Duffey

This course is designed for novice teachers of first-year writing, as well as those who want to learn more about composition pedagogy and theory. Topics addressed are

- intersections among literacy (writing, reading, listening, speaking, and critical thinking), culture, and politics
- writing processes (drafting, revising)
- responding to student writing (in conference and on drafts),
- scholarly studies of writing students.

Class activities will consist of readings in Composition Studies, written responses to them, a literacy history, and other projects. Those who wish to teach college writing in the future (in St. Louis or elsewhere) should consider this course as an addition to their professional credentials. It counts for the composition emphasis.

**ENGL 5950 G02 Chekhov and his American Heirs**

Section 002    Thurs 6:55-9:25    Troy

Because Anton Chekhov has been influencing short story writers—whether they know it or not—for more than 100 years, up to and including those published in the New Yorker and literary journals in 2016, we will begin by analyzing Chekhov’s stories, looking specifically at his objectivity, his lack of sentimentality, his handling of weight in subject matter, and mostly his endings: at least ten specific and different kinds. After a few weeks of Chekhov, we will skip to Cheever, Yates, Carver, Nordan, Munro, McGraw, Johnson, Bausch, Williams, Beattie, Packer, Saunders, etc. etc. (including some new writers you may not have heard of), tracing, if possible, Chekhov’s influence. We will read sample stories in anthologies and on mygateway, and a few whole collections. Students will be expected to buy 5-7 books, as yet undecided. Students will write a 2-3 page reader-writer response paper each week, will read and discuss all we read, and
will be expected to find and analyze one story or author we have not discussed. This will become a formal presentation at the end of the semester.

This is a class of benefit not only for MFA Program writers who are composing their own stories, but also for MA students who want to read and study contemporary short stories.

**ENGL 5950 G03 Transatlantic Women Writers**

Section G03  M 4:00-6:30  Maltby

Nineteenth-century transatlantic circulation of ideas, texts, and people simultaneously reflected and shaped changing constructions of British and American national identities. This seminar will explore cultural issues and issues of women’s authorship and publishing in both nations during the nineteenth century. We’ll read writers such as Jane Austen, Catherine Maria Sedgwick, Harriet Beecher Stowe, Fanny Trollope, and Charlotte Yonge, who emerged in both nations as significant chroniclers and shapers of culture. Requirements include response papers, presentations, and a periodical context project that will be presented in an academic mini-conference format.

**MFA Courses**

**English 5100 Graduate Workshop in Poetry**

Section G01  Tues. 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**
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.

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

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

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 (yikes!), 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, essays in the theory of composition and the elements of poetic language, and literary criticism written by poets.

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

Section G01  M 6:55-9:25  Troy

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

MFA students must take 5190 at least once, but may take it twice. MA students with publication interest or experience may enroll with consent of instructor.