ENGLISH DEPARTMENT COURSES SPRING 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
002  MW 9:30
003  WF 9:30
004  MW 11:00
005  MW 12:30
006  TR 8:00
007  TR 9:30
008  TR 11:00
009  TR 12:30
010  TR 2:00
E01  TR 5:30

ENGL 1110 First-Year Writing for International Students (3) Designed for any student whose first language is not English. Integrates critical reading, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Includes formal and informal writing, drafting and revising, editing for correctness, synthesizing source material, and documenting sources accurately. Special attention given to verb tenses, idioms, articles, and syntax. Does not count toward the major in English. Substitute for English 1100 in all university requirements.quisites: ENGL 1100 or equivalent (3-6 credit hours) and 56 credit hours. Acquaints students with the basic methods of literary criticism and trains them in explicating particular texts and writing about literature. Introduces students to basic research and proper MLA documentation. Required of all English majors. Does not count toward the major in English. Counts toward the Certificate in Writing.

Section 001  MW 2:00  Edris
002  MW 12:30  Edris
003  TR 12:30  Mayer
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 Coaliër
002 MW 9:30 Coaliër
003 MW 9:30 Maltby
004 MW 11:00 D. Wall
005 MW 11:00 Alexander
006 MW 12:30 D. Wall
007 MW 2:00 Delvaux
008 MW 3:30 Walker
009 MWF 8:00 Irwin
010 TR 9:30 Phillips
011 TR 11:00 McKelvie
012 TR 11:00 Phillips
013 TR 12:30 Kimbrell
014 TR 12:30 Maltby
015 TR 2:00 Kimbrell
016 TR 4:00 Coaliër
017 TR 5:30 Coaliër
018 online Posnanski
019 online Posnanski
020 online VanVoorden
021 online Castille
022 online Smith
023 online Smith
024 online Lim
025 online Wilson
E01 MW 5:30 Fairbanks

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 McKelvie
002 MW 9:30 Staley
003 MW 11:00 Staley
004 MW 12:30 Staley
005 MW 2:00 Protzel
006 online Wells
007 TR 11:00 Allison
008 TR 11:00 McKelvie
009 TR 12:30 Staley
010 TR 2:00 Davis
011 online Watt
012 online Watt
013 online Staley
014 online Allison
015 online Sackett
E01 TR 5:30 Wilson

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 MWF 11:00 Schott
002 TR 12:30 Sackett
003 online Klein
004 online Davis
005 online Justice
ENGL 3160 Writing in the Sciences (3) Prerequisite: ENGL 1100 or equivalent (3-6 hours). Designed to teach students how to write effectively in the sciences. Writing assignments include short reports, proposals and a major project. Students are encouraged to select projects that will reflect work in a science course which may include a research or analytical report, a formal proposal or a procedures/instructions manual. Emphasis is placed on clarity, conciseness, organization, format, style, and tone. The course will include an introduction to research methods and documentation. Fulfills the university's requirement for a junior-level course in communicative skills, subject to the approval of the student's major department. Counts toward the Certificate in Writing.

Section 001 TR 2:00 Klein
    002 online Schott
    003 online Klein

ENGL 4160 Special Topics in Writing (3) 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.

Section 001 Topic: Rhetoric & Social Justice Fri. 11:00 Obermark
Section 002 Topic: Writers at Work TR 9:30 Allison
Section 003 Topic: Technical Presentations online Klein

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 2040 Beginning Fiction Writing (3) Prerequisite: ENGL 1100 or equivalent. An
introduction to the writing of fiction and an exploration of contemporary short stories as models
for the writer. Counts toward the Certificate in Writing.

Section 001 Wed 2:30 Troy

ENGL 4140 Advanced Fiction Writing (3)

Section 001 Fri. 10:00 Dalton

The goal of any worthy advanced level workshop is simple: help talented student writers in their
long and difficult journey toward becoming good writers. Much of this progress comes about as
the result of acquiring craft. But it’s also a matter of reading, living, maturing, and finding ways
to represent your deepening understanding of people and the world in fiction. This will be a
challenging semester. 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. Other lectures will stress the importance of clear, effective writing.
Students will read a novel (Station Eleven) and a short story collection (Black Swan Green) for
class. This is an advanced course, which means that students should already have taken English
2040 Introduction to the Writing of Fiction or should have considerable experience writing
fiction and reading novels and story collections.

ENGL 4895 Editing Litmag (3)

Section 001 MW 2:00 Watt

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

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

Section 001  Fri. 11:00  Nigro

**ENGL 2110 Information Literacy in the Humanities and Fine Arts (3)** 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 sharpening 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.

Section 001  TR 12:30  VanVoorden

**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  Schreyer

**ENGL 2320 English Literature after 1790 (3)** The development of English Literature from the beginning of the nineteenth century. Introduces students to major literary movements and themes through the reading and analysis of representative works of selected major authors.

Section 001  MW 12:30  Maltby
Section 002  TR 9:30  Maltby

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

Section 001  MW 11:00  Kimbrell
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 MWF 11:00 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 VanVoorden

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.

Section 001 MW 2:00 Kimbrell

ENGL 4060 Adolescent Literature (3)

Section 001 W 4:00 Gavin

The course will expose students to the large variety of quality adolescent literature available for reading and study in middle and high school classes. It will also examine the relevance of a variety of issues to the reading and teaching of adolescent literature, among them: reader response, theory and practice; multiculturalism; literacy; the relation of adolescent literature to "classic literature"; the role of adolescent literature in interdisciplinary studies; adolescent literature as an incentive to extracurricular reading.
ENGL 4380 Shakespeare: Comedies & Histories (3)

Section 001  MW 11:00  Schreyer

This course explores several of Shakespeare’s Comedies and Histories, probably including *A Comedy of Errors, A Midsummer Night’s Dream, Twelfth Night, Henry IV, Part 1, Henry V*, and *Henry VIII*. Lectures will emphasize the conventions of these genres and situate the plays in their historical, cultural, and literary contexts; assignments focus on the language and structure of the plays and aim to develop students’ close reading skills. We will also read Shakespeare’s sonnets and may bring modern film adaptations to bear on our study.

ENGL 4520 Late Romantic Poetry & Prose (3)

Section 001  TR 11:00  Mayhan

This class will examine Romanticism as a general cultural movement and how it impacted some specific British writers. After a review of the first generation of Romantic poets (Blake, Wordsworth, and Coleridge), we will focus in more detail on the later poets: Byron, Shelley, and Keats. Some attention will also be given to lesser known poets, specifically Leigh Hunt, John Clare and Felicia Hemans. We will also investigate some Romantic prose writers, including Mary Shelley (Frankenstein), Emily Bronte (Wuthering Heights), and Thomas De Quincey. Requirements include a mid-term and final exam, two short essays, and daily reading quizzes.

ENGL 4610 Selected Major American Writers I: Literature of the American Renaissance

Section 001  MW 12:30  R. Cook

This course will entail an intensive reading (or rereading) of some of the “classic” works in American literature written in the period between 1835 and 1871, sometimes called the “American Renaissance.” Among the works we will be studying are: selections from Emerson’s journals and essays, Thoreau’s *Civil Disobedience and Walden*, Margaret Fuller’s *Woman in the Nineteenth Century*, Hawthorne’s short fiction and *The Scarlet Letter*, Melville’s short fiction and *Moby Dick*, Frederick Douglass’ *Narrative*, selections from Whitman’s poetry and prose.

There will be a daily quiz on the assigned readings, a mid-term exam (or essay), and a final paper.

ENGL 4820 History of the English Language (3)

Section 001  TR 2:00  Torbert

By the end of the class, students should be able (a) to recognize basic linguistic terminology, (b) to know about and understand the origins of the English language, (c) to understand English’s
relationship to other languages, (d) to understand some of the major changes the language has
undergone, and (e) to understand the consequences of variation & change for English spoken
today. Major trajectories of change that we will trace will include the infusions of Italic language
family influence into this West Germanic language that we speak, and English’s gradual
movement from a more [inflectionally-rich] synthetic language to a more isolating/analytic
language. We will also examine how regional variation in England and diverse language
backgrounds helped to influence present-day variation in English dialects.

ENGL 4580 British Fiction of the Later Nineteenth Century (3)

Section 001   MW 2:00   Carroll

We shall be reading novels and short stories by Hardy, James, Conrad, Wilde, Gissing, Kipling,
Wells, and Stevenson. Some of the works are in the realist manner, verging over into gritty, grim
naturalism. Others are in the mode of science fiction or fantasy. Gissing, Kipling, Wells, Wilde,
and Stevenson are all distinguished and distinctive writers; their works are minor classics. Hardy,
James, and Conrad are writers of world class magnitude. In scope of subject matter and
imaginative range, there is no period of English fiction more varied or interesting. The class will
be conducted in seminar style—discussion interspersed with impromptu lecture. Students will be
assigned days on which to present topics for discussion. There will be a couple of short papers
and a term paper. There will also be a reading check quiz each class period. I'll incorporate some
training on the formulation of theses and the organization of papers.

ENGL 4930 Studies in Gender and Literature: Feminism and Witchcraft (3)

Section 001   TR 2:00   Nigro

This class is a theoretical inquiry that will focus on the social, cultural, and historical
perspectives of witchcraft in literature and nonfiction through a feminist framework. We will
consider the implication of what it means to be a witch, both in the past and the present. As
Elizabeth Reis writes, “Women who challenge cultural notions of appropriate conduct … were
(and still are) vulnerable” to criticism and ostracism. We will examine how the witch’s body fits
into (or battles) proscribed gender roles of knowledge and power with her “disorderly
tongue.” There is a research requirement for this class, critical writing and close reading of a
juvenile/young adult text, an analysis of witches as portrayed in the media, and a Discussion
Board directed-discussion requirement.

ENGL 4939 001 The Bible for Students of Literature (3)

Section 001   online   Aldrich-Watson

Through reading large portions of the King James Bible in conjunction with literature that
alludes to Biblical stories, concepts, and imagery, students will develop a greater understanding
of the way writers from medieval to modern times use the Bible to enrich their writing. Authors include John Milton, Geoffrey Chaucer, John Donne, Elizabeth Bishop, Flannery O’Connor, and Bernard Malamud, as well as many others. This 8-week online course offers a series of written and audio lectures, discussions, journals, and wikis, as well as two longer writing projects. It easily accommodates both undergraduate and graduate students.

**ENGL 4950 001 Special Topics in Literature: Irish Literature & Film (3)**

Section 001  TR 12:30  E. Wall

Our focus will be on Irish Writing and Film from the 1960s to the present. Among the writers whose work we will read will be: John McGahern, Roddy Doyle, Emma Donoghue, Kevin Barry, Mary Costello, Seamus Heaney and others. We will view and discuss a wide variety of films ranging from John Huston's *The Dead* to Neil Jordan's *The Butcher Boy*. In addition to our books and films, we will explore the literary and historical backgrounds.

**ENGL 4950 002 Special Topics in Literature: The Role of Place in English Studies (3)**

Section 002  T 4:00  Duffey

*Place* is a concept that offers entrée into many areas of English Studies. This course uses it to bring together fiction, creative non-fiction, and scholarly inquiry from composition and rhetorical studies, cultural geography, and regional studies, and current scholarly investigations into the place of humanities in the academy--present, past, and future.

The first and most obvious way in which to use the concept of *place* is 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 and *Gloryland: A Novel* (set in the mountain West) by Sheldon Johnson. But other types of scholarship frame *place* as more than merely the setting for a piece of literature. Regional literacy studies, for example, invite us to conceptualize *place* and space as both geophysical, socio-cultural, and historical. Others consider academic institutions as representatives of *place* and explore such issues as what English departments and their histories within academic institutions indicate about the nature of knowledge. For example, what constitutes English Studies is not fixed and stable but mutable, fluid, responsive to the times, and frequently conflictual.

Writing assignments for the course will include regular short essays and a longer research project that uses the concept of place for its method.

**ENGL 4950 003 Special Topics in Literature: Writing War: The Front Lines and Beyond**

Section 003  Thurs. 4:00  Sanow (visiting Fiction Writer)
Warfare has produced a wealth of literature for centuries, and in recent years stories from the contemporary crises in the Middle East—the Gulf Wars and the conflicts in Iraq and Afghanistan—have given readers new perspectives on what war means in our modern age, and how combat is depicted on the page. But in addition to traditionally male-dominated work about the front lines, in this course we’ll read stories from the lesser-examined perspectives of women, gay and lesbian members of the service, racial and ethnic minorities, and the experience of vanquished or occupied civilians. Our goal is ask questions about who writes of the experience of war and how, and how this effects what we commonly understand “war literature” to be. Readings will include Kevin Powers, *The Yellow Birds*; Helen Benedict, *Sand Queen*; Joydeep Roy-Bhattacharya, *The Watch*; David Abrams, *Fobbit*; Roy Scranton and Matt Gallagher, eds., *Fire and Forget*; Katey Schultz, *Flashes of War*; Hassan Blasim, *The Corpse Exhibition*. Assignments will be both creative and analytical: expect short response papers, heavy discussion of all readings, one major fiction or nonfiction writing project with research, and a related annotated bibliography.

This class is offered for graduate credit for MFA and MA students, and to undergraduates who have completed 3000 level writing courses, or with permission of instructor.

**Graduate Courses**

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

Section G01  W 6:55  Carroll

The purpose of this course will be to familiarize the student with the concepts and methods that characterize the professional study of English literature. We shall read and discuss standard works that define central concepts of literary meaning or that represent schools of thought that are now important in literary study. We shall have class sessions devoted to the nature of literature and literary representation, the concepts of period and genre as central organizing principles in the literary curriculum, the relation of literature to science, and the schools of deconstruction, New Historicism, Marxism, feminism, reader-response criticism, psychoanalysis, and biocultural critique. We shall read general survey accounts both of traditional humanist theory and of poststructuralist theory, and for every topic we shall read critiques from diverse and conflicting perspectives.

In order to connect the theoretical study with specific literary examples, we shall use some xeroxed poems from the Romantic period and two casebooks of relatively short and well-known literary works, *Heart of Darkness* and *Hamlet*. The casebooks are accompanied by critical essays that illustrate the various schools of criticism. We shall also use a parody casebook (*Postmodern Pooh*) in which individual chapters give sophisticated (and very funny) parodies of the various critical schools. To get properly oriented to the parodies, we shall read substantial selections also from *Winnie the Pooh*. 
Students will be required to prepare class presentations for the purpose of stimulating discussion about the assigned reading. Grades will be based on two short papers and a term paper.

**ENGL 5840 Theories of Writing**

Section G01  Thurs. 4:00  Duffey

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

*Writing and Healing: Toward an Informed Practice*, Charles M. Anderson and Marian M. MacCurdy, eds

*Silence and Listening as Rhetorical Arts*, Cheryl Glenn and Krista Ratcliffe, eds.

*Revisionary Rhetoric, Feminist Pedagogy, and Multigenre Texts*, Julie Jung


*Personally Speaking: Experience as Evidence in Academic Discourse*, Candace Spigelman

*ALT DiS: Alternative Discourses and the Academy*, Christopher Schroeder, Helen Fox, and Patricia Bizzell, eds.

*Coming to Class: Pedagogy and the Social Class of Teachers*, Alan Shepard, John McMillan and Gary Tate, eds.

*Voices on Voice: Perspectives, Definitions, Inquiry*, Kathleen Blake Yancey, ed.

Among the course goals are these:

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

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

**ENGL 5850 Studies in Composition: Teaching Writing Online**

Section G01  Tues. 4:00  Klein

The number of courses and degree programs going online is increasing exponentially each year, and so are the opportunities for adjunct teaching jobs around the world. In this course, we will explore the theories, contexts, and methods of teaching writing courses in today’s online environments. Readings and short papers will introduce you to the social, political, economic, psychological, and pedagogical aspects of online teaching and learning experiences that matter.
most, and critical studies of online course models and the various technologies that can be used within them will help you learn how these aspects can be enacted to benefit student success best.

ENGL 5950 G01 Seminar in Special Topics: City Fictions

Section G01  W 4:00  S. Cook

The development of the English and American novel has occurred in close conjunction with the rise of the modern city. This course will explore a wide variety of urban fictions from Britain and the United States, from the mid-19th to the early 21st century. There will be a multiple focus on:

- fictional genres associated with the city (mystery and crime novels, tales of upward and downward mobility, chick lit, futurist utopias and dystopias)
- the historical development of the novel (realism, naturalism, modernism, postmodernism)
- theorists of the city (Simmel, Benjamin, Jacobs, Baudrillard, Eco)

We will look first at Dickens’ London, Wharton’s New York, and Dreiser’s Chicago. We will study the experiences of the male flaneur or city-stroller and the female street-walker, of native dwellers and new immigrants. We’ll look at the metropolis in comparison to the country and to the suburbs. We’ll consider the city as intellectual and artistic mecca as well as the epicenter of consumer and sexual fantasy in the works of Larsen, Fielding, and Gibson. The modernist city of Toomer’s “Mr. Costyve Duditch” and Woolf’s Mrs. Dalloway will be juxtaposed to the dystopian, cyberpunk, and postmodern metropolitan fantasies of Orwell’s Nineteen Eighty-Four, Stephenson’s Snow Crash, and Barnes’ England, England.

There will be brief weekly reports in class and a final seminar paper.

ENGL 5950 G02 Seminar in Special Topics: The Scholarship of Teaching and Learning

Section G02  M 4:00  Ebest

This seminar introduces theories of reading and writing, learning and motivation in student learning; engages students in the strategies and methodologies for conducting qualitative classroom research; teaches students to analyze their data to refine and refresh pedagogical practice; and emphasizes research in effective pedagogical practices within students’ disciplines. Students will be responsible for finding, critiquing, and presenting researched pedagogical essays relevant to their disciplines. The final project will be a classroom research project which students will design, critique, and instantiate. This course fulfills requirements for CUT Units 2 and 4. We will discuss such topics as Becoming a Critically Reflective Teacher, What is SoTL?, Why is SOTL Important?, SOTL Methodology, and Analyzing and Reflecting on Your Teaching. Texts include Brookfield, Becoming a Critically Reflective Teacher (Jossey-Bass 1995); Ebest, Changing the Way We Teach (SIU 2005); McKinney, The Scholarship of Teaching & Learning (Anker 2007); Svinicki, Learning and Motivation in the Postsecondary Classroom (Anker 2004)
In 1990 the U.S. Post Office issued commemorative stamps honoring four classic American films: *Gone with the Wind*, *The Wizard of Oz*, *Stagecoach*, and *Beau Geste*. All four films had originally been released in 1939, widely regarded as "Hollywood's greatest year," during which the major film studios drew in 40 to 50 million patrons a week to see what most students of American film consider to be some of the best American movies ever made. Of course, Hollywood was the first to break the good news about Hollywood's artistic triumphs in 1939, and if that year marked a pinnacle of one sort, it was also the beginning of the end for the studio system that had dominated the film industry for a generation: lucrative European markets were about to be lost to WWII, and after the war the studios finally lost their twenty-year battle against antitrust legislation. Even the most successful film of 1939 (the most successful film ever, to that point), *Gone with the Wind*, can be seen as the precursor of the blockbuster event-movie that dominates the cinema industry of our day.

In this course we'll try to see what the excitement was all about by studying several films from that era. Along the way we'll also learn something about the entertainment industry and the studio system, American cultural history, film language and technology, film stars and genres, and film theory and criticism. We'll be "taking Hollywood seriously," as one of your textbooks puts it, as a site of artistic, cultural, social, economic, and imaginary importance, both then and now.

Some films studied in previous version of the class:

*Judge Priest* (1934; 71m); *My Man Godfrey* (1936); *Gone With the Wind* (1939); *Stagecoach* (1939); *Dodge City* (1939); *Ninotchka* (1939); *Dark Victory* (1939); *The Wizard of Oz* (1939); *Only Angels Have Wings* (1939); *Mr. Smith Goes to Washington* (1939); *Young Mr. Lincoln* (1939); *The Grapes of Wrath* (1940); *The Maltese Falcon* (1941); *Sullivan’s Travels* (1941); *Casablanca* (1942); *Double Indemnity* (1944)

ENGL 5950 G04 Special Topics in Literature: The New “Normal”: An Introduction to Disability Studies

Section G04  W 4:00  Obermark

At least a sixth of the people in the United States have some kind of disability. That fact alone suggests that disability is worth considering when we think about American culture. This course is meant to help you become more informed about disability as a matter of identity, language, writing, power, education, politics, literature, art, and more.
Our broad goal is to develop an understanding of disability as a complex and crucial part of the world and of human experience. More specifically, we will work together to:

• Understand and assess the value and effect of different ways of thinking about disability (which we’ll refer to as “models of disability”)—social, medical, cultural, human rights—in ways that are nuanced and historically savvy
• Become versed in the specifics of disability identity, from both community and individual perspectives
• Theorize and potentially implement disability-aware educational theories and practices
• Define and challenge what access means in relation to disability
• Discuss and analyze the ways in which disability and rhetoric (textual and visual) constantly intersect and influence one another
• Apply disability studies theories to works of literature, art, and film

Assignments will include weekly informal (but rigorous) discussion posts; contributing to a collective website of DS bibliographies; analysis of a literary (or film) text using the lens of disability studies; in-class presentation/discussion of a disability “artifact”; and a self-selected and designed final project. You will also have the unique opportunity to help plan for and interact with Dr. Brenda Brueggemann, a DS scholar visiting the UMSL campus in March 2016.

ENGL 5950 G05 Special Topics in Literature: The Bible for Students of Literature

Section G05 online Aldrich-Watson

Through reading large portions of the King James Bible in conjunction with literature that alludes to Biblical stories, concepts, and imagery, students will develop a greater understanding of the way writers from medieval to modern times use the Bible to enrich their writing. Authors include John Milton, Geoffrey Chaucer, John Donne, Elizabeth Bishop, Flannery O’Connor, and Bernard Malamud, as well as many others. This 8-week online course offers a series of written and audio lectures, discussions, journals, and wikis, as well as two longer writing projects. It easily accommodates both undergraduate and graduate students.

MFA Courses

ENGL 5100 Graduate Workshop in Poetry

Section G01 T 6:55 Schreiner

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

ENGL 5110 Graduate Fiction Workshop

Section G01  W 6:55  Sanow (visiting Fiction Writer)

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 Fiction Workshop 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. This course is offered every semester. UMSL MFA fiction students must take the Graduate Workshop in Fiction 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 the Novel, the Graduate Workshop in Non-fiction, or the Graduate Workshop in Screenplay Writing)

ENGL 5170 Techniques, Methods, and Effects In Fiction Writing

Section G01  M 6:55  Troy

Because the short story is (perhaps) the most engaging literary art form and the hardest to master, this class will give those of us writing and therefore struggling with short stories an opportunity to examine successful stories in detail. We will analyze techniques and methods that do or don’t work in the newest published work, in stories that have won awards, in stories that demonstrate trends in technique and even subject matter, emotional response, and a part of a truth. This is also a class for students of literature who want to understand the decisions writers make. Poets who may one day teach fiction writing or may work on Natural Bridge and judge short stories will also learn how stories work. MFA fiction writers—with permission—may take this class twice as the readings change with each new anthology. Students will write a “writer’s response” paper each week based on one of the four or five stories and essays read, and give a craft talk/presentation at the end of the semester. We will use five books: A Kite In The Wind, Andrea Barrett and Peter Turchi editors, Trinity University Press, 2011; Bringing The Devil to His Knees, Charles Baxter & Peter Turchi editors, Michigan University Press, 2007; The O. Henry Prize Stories, Laura Furman editor, Anchor Books, 2015; The Best American Short Stories, T.C.Boyle editor, Mariner Books, 2015; Pushcart Prize XL, Best of the Small Presses, Bill Henderson editor, W.W. Norton, 2016. 8-10 additional stories that will be posted on mygateway or otherwise disseminated. Also, please note that though this is a class on the short story, we will read Under The Udala Trees by Chinelo Okparanta (http://www.chinelookparanta.com) who
will visit our class on February 8. In fact, if you sign up for this class I suggest you start reading this novel over break. And look at her web page if you want to be impressed.

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

Section G01  Thurs. 6:55  Dalton

In this course students serve as the first readers of all submissions to UMSL's nationally-distributed and nationally-recognized 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 production of an issue of the magazine. Literary Journal Editing may be repeated for maximum graduate credit of nine hours. 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.)