

ENGLISH DEPARTMENT COURSES

UPDATED 5/23/2014

FALL 2014

Undergraduate Writing Courses

ENGL 1100 First-Year Writing (3) Integrates critical reading, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Includes formal and informal writing, drafting and revising, editing for correctness, synthesizing source material, and documenting sources accurately. Fulfills 3 hours of the General Education requirement for Communicating Skills. Does not count toward the major in English.

- Section 001 MW 8:00
- 002 MW 9:30
- 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

ENGL 1110 First-Year Writing for International Students (3) Designed for any student whose first language is not English. Integrates critical reading, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Includes formal and informal writing, drafting and revising, editing for correctness, synthesizing source material, and documenting sources accurately. Special attention given to verb tenses, idioms, articles, and syntax. Does not count toward the major in English. Substitute for English 1100 in all university requirements.

- Section 001 TR 9:30 Mayer
- 002 MW 12:30

- **ENGL 3090 Writing About Literature (3)** Prerequisites: ENGL 1100 or equivalent (3-6 credit hours) and 56 credit hours. Acquaints students with the basic methods of literary criticism and trains them in explicating particular texts and writing about literature. Introduces students to basic research and proper MLA documentation. Required of all English majors. Does not count toward the major in English. Counts toward the Certificate in Writing.

- Section 001 MW 11:00 MacKenzie
- 002 TR 9:30 Maltby
- 003 TR 2:00 Kimbrell

ENGL 3100 Junior-Level Writing (3) Prerequisite: ENGL 1100 or equivalent (3-6 hours) and 56 credit hours. Focuses on writing and literacies 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 Coalier
- 002 MW 8:00
- 003 MW 9:30
- 004 MW 9:30 Irwin
- 005 MW 11:00 D. Wall
- 006 MW 11:00 Kimbrell
- 007 MW 12:30 Kimbrell
- 008 MW 2:00
- 009 TR 8:00 Irwin
- 010 TR 9:30 Dwiggin
- 011 TR 9:30
- 012 TR 11:00 Dwiggin
- 013 TR 11:00 D. Wall
- 014 TR 12:30 Kimbrell
- 015 TR 12:30
- 016 TR 2:00
- 017 online Van Voorden
- 018 online Van Voorden
- 019 online Obermark
- 020 online
- 021 TR 12:30 Staley
- E01 MW 5:30
- E02 TR 5:30
- E03 TR 6:55
- E04 TH 6:00 Coalier same as MVS 3100-001

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

Prerequisite: ENGL 1110 or equivalent (3-6 credit hours) and 56 credit hours. Designed for any student whose first language is not English. Builds on intellectual maturity, knowledge, and abilities gained through prior university studies. Enhances analytical, communicative, persuasive, and explanatory capabilities in contemporary American English. Includes formal research and documentation methods from a variety of fields. Emphasizes students' reading abilities, both comprehension and vocabulary. Fulfills the University's requirement for a junior-level course in Communicative Skills. Counts toward the Certificate in Writing.

- Section 001 MW 12:30 Brefeld

ENGL 3120 Business Writing (3)

Prerequisite: ENGL 1100 or equivalent (3-6 hours) This course further develops the experienced writer's style and analytical capabilities to the level of sophistication necessary for upper-division writing assignments and for business and professional settings. Writing assignments may include business correspondence, reports, resumes, proposals, analyses, feasibility studies, and articles for in-house publications. The course emphasizes clarity, conciseness, organization, format, style, tone, and mechanical correctness; expands upon students' research and documentation skills; and requires research in university libraries. Fulfills the university's requirement for a junior-level course in communicative skills. Course counts toward the Certificate in Writing.

- Section 001 MW 9:30 Dwiggins
- 002 MW 11:00 Staley
- 003 MW 11:00 Dwiggins
- 004 MW 12:30 Staley
- 005 MW 2:00
- 006 TR 9:30
- 007 TR 11:00 Allison
- 008 TH 12:30 (hybrid) McKelvie
- 009 TR 2:00 Staley
- 010 online Allison
- 011 online
- 012 online
- E01 MW 5:30

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 9:30
- 002 TR 11:00 Klein
- 003 online Schott
- 004 online
- 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.

- Section 001 MW 12:30 Schott
- 002 TR 2:00 Klein
- 003 online Klein

Undergraduate Creative Writing Courses

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

- Section 001 MW 2:00 Irwin

ENGL 3030 Poetry Writing Workshop (3) Prerequisites: ENGL 1100 or the equivalent or consent of instructor. Workshop in poetry writing that may also focus on close reading of published works and poetic forms. Counts toward the Certificate in Creative Writing.

- Section 001 TR 12:30 D. Wall

ENGL 4950 Special Topics in Literature: Creative Nonfiction (3)

- Section 002 T 12:30-3:00 Seely

Undergraduate Language and Literature Courses

ENGL 1950 Topics in Literature (3) Introduces the student to selected literary topics and/or genres. For Fall 2014: The Literature of Baseball.

- Section 001 TR 11:00 McKelvie

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 MacKenzie

ENGL 2310 English Literature Before 1790 (3) The development of English Literature from the Middle ages through the eighteenth century. Introduces students to major literary movements and themes through the reading and analysis of representative works of selected major authors.

- Section 001 MW 11:00 Aldrich-Watson
- 002 TR 12:30 E. Wall

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

- Section 001 MW 9:30 Maltby
- 002 TR 2:00 Mayhan

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 MacKenzie

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

- Section 001 TR 9:30 Irwin
- 002 MW 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 in simple sentences, moving to more complex structures such as subordinate clauses and verbal phrases, and ending with the application of this material to issues of Standard English.

- Section 001 TR 2:00 VanVoorden
- E01 TR 5:30 Van Voorden

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.

- Section 001 TH 6:55 Gavin

ENGL 4080 Narrative, Cognition, and Emotion (3) Same as Honors 3010 001. The premise of this course is that works of fiction center on the main substantive areas of human motives: survival, mating, parenting and family life, growing up, establishing an individual identity, engaging in the social life of a community, experiencing conflicts between communities, and pursuing the life of the mind. In each session of the course, we shall read background psychological studies on each of these themes and also read fictional works that center on the theme for that session. The main background psychological text will be David Buss's textbook in evolutionary psychology. That text will be supplemented with essays in "human life history theory," that is, the theory about the main phases and offices of human life. The fictional texts will include short stories, novellas (short novels), excerpts from longer novels, graphic narratives (comics), and a play (*Hamlet*). For instance, the session on growing up will include a chapter on developmental psychology, the story "The Ugly Duckling," the short children's novel *Mathilda*, a chapter from Alison Bechdel's graphic memoir *Fun Home*, and John Barth's short story "Lost in the Fun House." In addition to works in background psychology and works in fiction, the course will include several critical (interpretive) essays that examine the fictional works from a perspective similar to that adopted in the works in background psychology.

- Section 001 W 2:00 Carroll

ENGL 4160 Special Topics in Writing: Writers at Work (3) In this course, students will research various writing professions and will practice different professional writing genres, such as corporate writing, public relations writing, blogging, magazine writing, copywriting, and editing. Students will work on portfolios that will help them to obtain writing internships or jobs. Counts toward the Professional Writing Certificate.

- Section 001 TR 9:30 Allison

ENGL 4350 Milton (3) All the minor poems and the three longer poems with some attention to the major prose; Milton and his relation to the politics, theology, and literature of the seventeenth century.

- Section 001 MW 9:30 Aldrich-Watson

ENGL 4370 Shakespeare: Tragedies and Romances (3) A study of the structure and language of Shakespeare's tragedies and romances, with particular attention to their genre as well as their relation to the cultural issues of Shakespeare's time. Shakespeare's narrative poems may also be included.

- Section 001 MW 12:30 Schreyer

ENGL 4520 Later Romantic Poetry and Prose (3) The English romantic movement with special emphasis on the later writers such as Byron, Percy and Mary Shelley, Hemans, and Keats.

- Section 001 TR 11:00 Mayhan

ENGL 4620 Selected Major American Writers II (3) American literature of the late nineteenth and early twentieth centuries: Dickerson, James, Twain, Cather, Frost, Dreiser, and others.

- Section 001 MW 11:00

ENGL 4740 Poetry Since World War II (3) Reading and analysis of contemporary poetry.

- Section 001 MW 2:00 Schreiner

ENGL 4800 Linguistics (3) Prerequisite: ENGL 3100; majors, ENGL 3090. A survey of linguistics with emphasis on what the field reveals about the English language. Topics include the sounds of language, grammar, writing systems, language acquisition, language in society, language history, dialects, and usage.

- Section 001 TR 12:30 Torbert

ENGL 4810 English Grammar (3) Prerequisite: ENGL 3100; majors, ENGL 3090; ENGL 2810 or passing grade on English-Education Test of Basic Grammar. A study of modern English grammar from the perspectives of traditional, structural, and transformational grammar.

- Section 001 TR 2:00 Torbert

ENGL 4950 Special Topics in Literature: Literature of the Holocaust Same as Honors 3010 003/ Gender Studies 4350. This class will examine some of the social, cultural, and historical elements that contributed to the Holocaust of World War II through contemporary and modern documents (examples might include analyzing the U.S. awareness of the event or potential influence of prominent U.S. citizens such as Charles Lindbergh). We will consider how the history has been “rewritten,” as in Cynthia Ozick’s condemnation of the original version of Anne Frank’s diary in a 1997 *New Yorker* magazine article, or in the newly edited version of that volume. Students will gain an understanding of how authors represent that historical period in original ways 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. We will read an extensive variety of literature, both fiction and nonfiction, and there will be a research component.

- Section 001 MW 11:00 Nigro

Graduate Courses

English 5000 Introduction to Graduate Study

- Section G01 M 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.

English 5250 Studies in Middle English Literature: Seigneurial Poetics

- Section G01 T 4:00 Grady

Chaucer's General Prologue to the *Canterbury Tales* begins with a portrait of a "verray, parfit, gentle Knight," but the knights who populate the *Tales* themselves include rapists, abusive husbands, homicidal lovers, victims of Fortune, vainglorious cuckolds, fathers who kill their children, and the ridiculous Sir Thopas, who swears "on ale and breed" to kill his sworn enemy, the three-headed giant "Sir Elephant." Evidently stories about knights were not all jousts and banquets; chivalric romance, for example, like its debased modern avatar the western, turns out to be a genre in which masculinity is always in crisis.

In this course we will examine the ways in which aristocratic and gentry readers were addressed by, and knightly characters shaped by, a variety of discourses--amatory, penitential, economic, military, and philosophical--that often operated at cross purposes. We will also look closely at the formal dimensions of this seigneurial literature, and the conflicts of genre, tone and rhetoric that arise when romance meets fabliaux, sermon meets dialogue, and ritual celebration grapples with philosophical reflection. Readings will likely include some of Chaucer's *Canterbury Tales* (probably Knight, Miller, Wife, and Monk) and possibly his *Troilus and Criseyde*, alliterative poetry (*Winner and Waster*, *The Parlement of the Three Ages*, *Sir Gawain and the Green Knight*), lesser-known tail-rhyme romance (*Octavian*), portions of Malory's *Morte D'Arthur*, and a collection of other materials aimed at explaining (or explaining away) the knightly condition (Geoffrey de Charny's *Book of Chivalry*, Boethius's *Consolation of Philosophy*).

A good portion of the primary reading will be in Middle English. No experience is necessary, but a willingness to work at it for the first few weeks of the semester is essential.

English 5300 Renaissance Literature: Shakespeare and the Middle Ages

- Section G01 M 4:00 Schreyer

How did Shakespeare understand his place in the history of English literature? By his lifetime, Geoffrey Chaucer had already been acclaimed the first great English poet. How did the works of Chaucer and other medieval poets influence Shakespeare? Not until 1576, when Shakespeare was twelve years old, did James Burbage build the first commercially successful permanent theater structure. Did this event mark a break from the past, or did Shakespeare and his contemporaries still see continuities? Among Shakespeare's first contributions to this new profession were highly popular plays in a modern genre—

History. But, then, what do we make of the fact that most of the Histories are set in medieval England? How did the Reformation complicate England's relationship to the past? What happened to religious or supernatural source material when it was staged in a secular theater? We will approach these questions in the broader context of England's understanding of its own history, and study plays that either draw explicitly from medieval authors and traditions or imagine the proximate past which we now call the "Middle Ages," including: *Henry V*, *Richard III*, *Pericles*, *King Lear*, and *Two Noble Kinsmen*.

English 5890 Teaching College Writing

- Section G01 Th 4:00 Duffey

"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*.)

5920 Studies in Fiction: The Gothic

- Section G01 W 4:00

This seminar will cover the rise of the gothic novel, focusing on the historical era of gothic fiction, from Walpole to the Brontës, with some attention to later 19th, 20th- and 21st-century gothic fiction and film. We will consider psychoanalytical, historicist, and ideological approaches in analyzing theories of supernaturalism, including the uncanny and the sublime, as well as gender differences in constructions of Gothicism.

English 5950 (Seminar in Special Topics) Contemporary Irish and Scottish Writing

- Section G01 T 6:55 E. Wall

This semester we will explore, examine, and discuss side-by-side the work of some of the most important contemporary writers from Ireland, Scotland, and from their respective Diasporas in North America. Both Ireland and Scotland are notable for their literary heritages resulting in important literary work in both English and in the indigenous languages. Historically, there exist many commonalities between the two countries though in some key respects Ireland and Scotland are quite different. Among the writers whose work we will discuss are Colum McCann, Alan Warner, Irvine Welsh, Kathleen Jamie, Nuala Ni Dhomhnaill, Colm Toibin, John McGahern, Claire Keegan, Alice McDermott, Alistair MacLeod and others. We will also make use of examples from contemporary Irish and Scottish film. Students will be required to provide one oral report/lead a class discussion and to write a 15 page seminar paper.

English 5950 (Seminar in Special Topics) The New “Normal”: An Introduction to Disability Studies

- Section G02 Th 6:55 Obermark

*“[The] realization that minds are best understood in terms of variety and difference rather than deviations from an imagined norm, is aligned with a theoretical and activist stance called **disability studies (DS)**. According to DS scholars and activists, disability is popularly imagined as a medical ‘problem’ that inheres in an individual, one that needs to be fixed (‘cured’) and is cause for sorrow and pity. DS countermands this popular belief by arguing that disability is a mode of human difference, one that becomes a problem only when the environment or context treats it as such.”*

—Margaret Price, *Mad at School: Rhetorics of Mental Disability and Academic Life* (2011)

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 core concepts of disability studies and its emergence as a field
- Learn key definitions, categories, critiques, and controversies that comprise current research and scholarship in disability studies
- Become versed in the specifics of disability identity, from both cultural and individual perspectives
- Differentiate between models of disability in a complex and historically aware fashion
- 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
- Apply disability studies theories to works of literature, art, and film
- Explore new frontiers for your own possible engagement in disability related fields

Possible texts for the course include *Margaret Price's Mad at School: Rhetorics of Disability in Academic Life*; Jay Dolmage's *Disability Rhetoric*; Brenda Brueggemann's and Cynthia Lewicecki-Wilson's *Disability and the Teaching of Writing*; Jean Dominique Bauby's *The Diving Bell and the Butterfly*; Bernard Pomerance's *The Elephant Man*; and Elizabeth Moon's *The Speed of Dark*; we will also engage with popular films and critical documentaries that address/portray disability.

Assignments will include weekly informal (but rigorous) discussion posts; a book review of a disability memoir; 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.

English 5950 (Seminar in Special Topics) William Carlos Williams and the American Poem

- Section G03 W 6:55 Schreiner

When William Carlos Williams looked at Marcel Duchamp's *Nude Descending a Staircase* for the first time at the Armory Show in New York City in 1913, he reportedly laughed and laughed. In on the freedom of modernism without having had to run off to Europe as other American writers did, Williams was almost immediately "new" and remained so for fifty years. In the process he created an American idiom that only slowly earned him the recognition he enjoys today as an American master. He was also a master prose stylist. In this class we read Williams and figure out important things. You'll want to take this course if you think there's a Williams-sized hole in your love of American poetry. Weekly short writings, and creative or critical contribution in the form of a longer seminar project.

English 5950 (Seminar in Special Topics) The Novella

- Section G04 W 4:00 Troy

Is the novella a long story or a short novel? Yes to both. In many ways, though, it is a long story, and a place for the writer to show down, to indulge his obsessions, to give his characters room to breathe. Novellas work for speculative fiction, realist fiction, and magical realist fiction. They can be as tightly controlled as short stories and as loose as novels. The novella is a flexible form and becoming more and more popular, though it has long been favored by readers. Many writers, contemporary and otherwise, include novellas in their collections of stories, and some like Alice Munro do not call their work novella, but use the standard all-encompassing term short story. Others like Denis Johnson publish slim novella as separate books. In this class, we will read a 15 or so novellas. Sample readings are *Ship Fever* by Andrea Barrett, *The Palace Thief* by Ethan Canin, *Legends of the Fall* by Jim Harrison, *The Queen Is Dead* by Hubert Selby Jr., *Bloodchild* by Octavia Butler (speculative fiction), *Lucinella* by Lore Segal; *Train Dreams* by Denis Johnson, *Me, Them, Us* by Megan Ciesla (published five months ago), *The Innocent Erendira* by Gabriel Garcia Marquez, *Pretty Girl* by Andre Dubus, *Animal Girl* by John Fulton, and *Ballad of the Sad Café* by Carson McCullers. The specific reading list will be announced soon. Because this is a hybrid class, we will read and discuss the novellas first, usually two or three a week. Then comes the workshop part. Each student will turn in approximately forty pages of a novella (the beginning preferably) and a synopsis or outline for the rest. As with short stories and novels, all fiction really, when we discuss the pieces, we will focus on technique: point of view, characterization, plot, conflict, pacing, form, tone, voice, weight, what is at stake, unity, setting, descriptions, word choice, coherence, and prosody, among other things. We will also look at theme, wisdom, and truth, the value of the piece.

This course is open to MFA students, fiction writers and poets alike, and to MA students. It counts as an elective or as a workshop.

MFA COURSES

English 5100 Graduate Workshop in Poetry

- Section G01 T 6:55 Seely

Prerequisites: Open to students in the MFA program and to others with consent of the instructor. 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 Graduate Workshop in Fiction

- Section G01 W 6:55 Dalton

Prerequisites: Open to students in the creative writing program and to others with permission of instructor. Consists of a writing workshop in which fiction written by the students enrolled in the course is discussed and analyzed by the instructor and members of the class. Students will write and turn in for workshop a minimum of two short stories or novel chapters. Expect occasional handouts and craft lectures. Expect student fiction to be closely read and carefully considered by both the instructor and other students. The tone of the discussion will be encouraging but frank. By semester's end students will come away from this class with a list of specific recommendations for improving their stories and novel chapters and a surer sense of how good fiction works.

English 5170 Techniques, Methods, and Effects in Fiction Writing – The Short Story

- Section G01 Th 4:00 Dalton

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 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"). We'll read the highly-acclaimed 2013 debut novel, *A Constellation of Vital Phenomena* by

Anthony Marra (and have the author visit for a class Q &A). We'll read other novels published within the last year: *Americanah* by Chimamanda Ngozi Adichi, *Life After Life* by Kate Atkinson, *The Round House* by Louise Erdrich, *The Interestings* by Meg Wolitzer. We will also read and consider the contemporary classic *Revolutionary Road* by Richard Yates and *On Chesil Beach* by Ian McEwan. In addition, this techniques course will insist 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 in the years of struggling that come after an MFA.

English 5190 Literary Journal Editing

- Section G01 M 6:55 Troy

This is a class for MFA students who have had at least one prior workshop and for others with consent of instructor. Students in the class serve as assistant editors and read and select the work submitted for UMSL's internationally circulated literary journal *Natural Bridge*. In fall 2014, we will be selecting work for number 33. 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.