

# ENGLISH DEPARTMENT COURSES FALL 2019

## Undergraduate Language and Writing Courses

### ENGL 1100 First-Year Writing

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

Section 001	MWF 9:30-10:20
002	MWF 9:30-10:20
003	MWF 11:00-11:50
005	MWF 12:30-1:20
006	MWF 12:30-1:20
007	MWF 2:00-2:50
008	TR 9:30-10:45
009	TR 11:00-12:15
010	TR 11:00-12:15
011	TR 12:30-1:45
012	TR 12:30-1:45
013	TR 2:00-3:15
015	Online

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

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

Section 001	TR 9:30-10:45	Mayer
002	T 11:00-12:15	Mussman

## **ENGL 2110 Information Literacy in the Humanities and Fine Arts**

Section 001 Online

VanVoorden

Introduces students to the main components of information literacy, including digital, web, and media literacies as well as library databases. Students will work with both digital and print materials to find, to evaluate, and to synthesize information while developing the critical thinking skills of questioning and reasoning. Frequent writing and multimedia assignments will provide practice in using various technologies to assemble and to share information. Fulfills the University's General Education requirement for a course in information literacy.

## **ENGL 2410 Literate Lives**

Section 001 MWF 12:30-1:20

Schott

This course raises definitional and exploratory questions: What is literacy? How does it change across time? Who has access to it? How can literacy both empower and marginalize people? To explore these complex questions, students will investigate the ways in which contemporary practices of literacy – reading, writing, listening, speaking, digital composing, and critical thinking – function in the lives of individuals, communities, and cultures. Students will interrogate current definitions of literacy, study scholarship about literacy, explore literacy myths, and reflect on how their own literate lives have been shaped. They may engage in field work and interact with local literacy communities. This course satisfies the core curriculum requirement for the Language and Writing Studies area.

## **ENGL 2810 Traditional Grammar**

Section 001 Online

VanVoorden

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

## **ENGL 3090 Turning the Kaleidoscope: How We Look at Texts**

Section 001 TR 11:00-12:15

Kimbrell

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

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

Prerequisite: ENGL 1100 or equivalent (3-6 hours) and 56 credit hours. Focuses on writing and illiteracies in various contexts. Builds on intellectual maturity, knowledge, and abilities gained through prior university studies. Enhances analytical, communicative, persuasive, and explanatory capabilities. Includes complex readings and research. Fulfills the University's requirement for a junior-level course in Communicative Skills. Counts toward the Certificate in Writing.

Section 001	MW 8:00-9:15	TBA
002	MW 9:30-10:45	Coalier
003	M 9:30-10:45	Gelz
004	MW 11:00-12:15	Gelz
005	Online	McKelvie
006	MW 12:30-1:45	Kimbrell
007	MW 12:30-1:45	Wall, D.

008	MW 2:00-3:15	Kimbrell
010	Online	Brown
011	TR 9:30-10:45	Irwin
012	TR 12:30-1:45	Wall, D.
013	TR 11:00-12:15	Irwin
014	TR 12:30-1:45	McKelvie
015	TR 2:00-3:15	Alexander
016	TR 2:00-3:15	Irwin
018	TR 5:30-6:45	Smith
019	Online	McKelvie
020	Online	Maltby
021	Online	Maltby
022	Online	Gleeson
023	Online	Walker
024	Online	Delvaux
025	Online	Phillips
026	Online	Smith
027	Online 8W2	Hastings
028	Online 8W2	Lim

### **ENGL 3120 Business Writing**

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

Section 001	MW 8:00-9:15	Coalier
002	MW 9:30-10:45	Staley
003	MW 11:00-12:15	Staley
004	MW 11:00-12:15	Gruenloh
005	TR 9:30-10:45	Allison
006	TR 11:00-12:15	Allison
007	TR 11:00-12:15	Staley
008	TR 12:30-1:45	Staley
009	TR 2:00-3:15	Sackett
010	MW 5:30-6:45	Woodson
011	Online	Coalier
012	Online	Coalier
013	Online	McKelvie
014	Online 8W1	Watt
015	Online 8W2	Watt
016	Online 8W2	Dorsey

## **ENGL 3130 Technical Writing**

Prerequisite: ENGL 1100 or equivalent (3-6 hours). The major elements of industrial technical writing. Writing assignments include technical definitions, abstracts and summaries, mechanism descriptions, instructions, process analyses, technical reports and proposals. Emphasis is placed on clarity, conciseness, organization, format, style, and tone. The course includes an introduction to research methods and documentation. All readings are selected from industrial material. Fulfills the university's requirement for a junior-level course in communicative skills, subject to the approval of the student's major department. Course counts toward the Certificate in Writing.

Section 001	Online	Dorsey
002	TR 12:30-1:45	Sackett
003	Online 8W1	Klein
004	Online	Justice
005	Online	VanVoorden
006	Online	VanVoorden

## **ENGL 3160 Writing in the Sciences**

Section 001	Online	Schott
002	Online 8W2	Klein

Prerequisite: ENGL 1100 or equivalent (3-6 hours). Designed to teach students how to write effectively in the sciences. Writing assignments include short reports, proposals and a major project. Students are encouraged to select projects that will reflect work in a science course which may include a research or analytical report, a formal proposal or a procedure/instruction manual. Emphasis is placed on clarity, conciseness, organization, format, style, and tone. The course will include an introduction to research methods and documentation. Fulfills the university's requirement for a junior-level course in communicative skills, subject to the approval of the student's major department. Counts toward the Certificate in Writing.

## **ENGL 4810 Descriptive English Grammar**

Section 001	TR 2:00-3:15	Torbert
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Prerequisites: ENGL 3100 or equivalent; ENGL 2810 or passing grade on English-Education Test of Basic Grammar. This course presents a descriptive study of modern English morphology and syntax (grammar) from the perspectives of traditional, structural, and transformational grammar.

## **ENGL 4871 Publishing: Writers, Editors, and Readers**

Section 001	Online 8W2	Allison
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Prerequisites: ENGL 3120, ENGL 3130; or equivalent. Students will explore how the technological revolution has changed the way writers write, editors edit, and readers read. Topics covered will include the social and political implications of these technological advances in book, magazine, and online publishing. We will discuss how the roles of editors and writers have changed. Students will develop a semester writing or editing project that emerges out of this exploration. This course is for writers interested in having their work published and for anyone interested in working in the publishing field. This course counts toward the Professional, Creative, and Technical Writing Certificates.

# Undergraduate Literature in English Courses

## **ENGL 2360 Hey, Have you Read \_\_\_\_?**

Section 001 MW 11:00-12:15 Wall, D.

Topic: Native American Literature. Native American Literature will explore contemporary Indigenous writers' works, in both written and film forms, and the cultural traditions, both Native and Non-Native, that underpin their writings.

## **ENGL 3090 Turning the Kaleidoscope: How We Look at Texts**

Section 001 TR 11:00-12:15 Kimbrell

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

## **ENGL 3310 British Literature before 1790**

Section 001 MW 11:00-12:15 Grady

This course meets the requirement for one 3000 level course in British literature. It examines the development of English literature from the Middle Ages through the eighteenth century. Students will be introduced to major literary movements and themes through the reading and analysis of representative works of selected major authors.

## **ENGL 3320 British Literature in the Long 19<sup>th</sup> Century**

Section 001 TR 9:30-10:45 Wall, E.

This course meets the requirement for one 3000 level course in British literature. It surveys the arc of British literature from about 1790 into the early 20<sup>th</sup> century: the Romantic, Victorian, and Modernist eras.

## **ENGL 3520 World Literature after 1650**

Section 001 TR 2:00-3:15 Kimbrell

Topic: Madness & Modernity. This course explores the curiously prominent trope of madness that appears in modern world literatures from Europe, Asia, South America, and Africa, examining how writers employ eccentric characters and disorienting conditions to conjugate the cultural, aesthetic and intellectual pressures of their day.

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

Section 001 MW 9:30-10:45 Welch

This course examines dramatic upheavals in society that have engendered continuous innovation in American literature since 1865. It will look closely at a variety of individual authors motivated by these artistic, cultural, political, and psychological disturbances. With an emphasis on African American experience, this course explores the ways in which writers and artists of color have engaged and continue to engage with the reverberating effects of colonization and transatlantic slavery. This course fulfills the requirement for one 3000 level course in American literature.

**ENGL 4060 Adolescent Literature**

Section 001 W 4:00-6:30 George

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; multi-culturalism; 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 4080 The Truth about Fiction: Biological Reality & Imaginary Lives**

Section 001 T 2:00-4:40 Carroll

The main motives of human life are the main themes in fictional narratives: survival, mating, parenting, growing up, making friends, struggling against enemies, and satisfying one’s imagination. Each session of this course will focus on one of these motives, and the whole course will take us through the whole sequence. For each session, we shall read psychological essays about a particular motive, fictional works that center on the motive, and one or more critical essays on the fictional works. Grades will be based on quizzes and papers.

**ENGL 4370 Shakespeare: Tragedies & Romances**

Section 001 MW 11:00-12:15 Schreyer

This course explores six 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 readings skills. We may also bring modern film adaptations to bear on our study. Vital to our understanding will be late sixteenth & early seventeenth-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?

**ENGL 4620 Selected Major American Writers II**

Section 001 TR 9:30-10:45 Wall, D.

This course examines American literature of the late nineteenth through twentieth centuries, taking an in-depth look at a limited selection of such authors as Stephen Crane, Robert Frost, T. S. Eliot, William Faulkner, Willa Cather, Langston Hughes, John Steinbeck, F. Scott Fitzgerald, Amy Lowell, Lucille Clifton, Sherman Alexie, Linda Hogan, Natasha Trethewey, or others. The number of authors will be three to five, in order to allow for more extensive exposure and in-depth exploration of the works and intellectual contexts of each. Cultural contexts and literary style will focus discussion and writing about major writers in the American grain.

## **ENGL 4790 Rhetoric and Social Justice**

Section 001 TR 11:00-12:15 Obermark

Why did you vote for that candidate? Why did your boss claim you were “laid off” rather than “fired”? Why can’t you stop binge-watching Netflix when you should be studying for a test? Why do NFL players taking a knee during the National Anthem inspire some and enrage others? What does it mean to assert that Black Lives Matter while others claim “All Lives Matter”? How does this all affect you, as a student at University adjacent to Ferguson, a site of ongoing activism? The seemingly simple (but actually enormously complex) answer to these questions: “It’s all rhetoric.” And while you may have heard that phrase used in a negative way, this course will offer you a broad understanding of rhetoric as integral to language, communication, and meaning-making. We will read rhetorical theories; apply theories to various scenarios and artifacts; and become more thoughtful practitioners of rhetoric. Specifically, we will use rhetorical theories and methods to better understand events, protests, and media representation surrounding social justice movements. One central question throughout the semester will be “how does rhetoric help us better understand Ferguson—both the actual events, protests, and public debates, and the representations that circulated in the media?” These questions will increasingly be applied to other social justice movements, as well, as Ferguson is far from an isolated event and social justice issues are rhetorically and materially networked & intersecting. No prior knowledge of rhetoric is needed for this course, which counts toward the Writing Certificate and may also be taken for Gender Studies credit.

## **ENGL 4871 Publishing: Writers, Editors, and Readers**

Section 001 Online Allison

Prerequisites: ENGL 3120, ENGL 3130; or equivalent. This course examines the contemporary publishing industry. Students will explore the social and political implications of technological advances in book publishing, including online publishing, and how those advances affect writers, publishing professionals, and readers. Students will develop a semester writing or editing project that emerges out of this exploration. This course counts toward the Professional, Creative, and Technical Writing Certificates.

## **ENGL 4950 Special Topics in Literature: Disrupting Prison Spaces: On Stage, on the Page, and in Film**

Section 001 MW 12:30-1:45 Welch

With the increasing criminalization, deportation, and incarceration of people of color in our current political climate, it is important to not only understand and analyze prison spaces, but also to locate the ways in which writers, artists, and scholars disrupt said spaces. Through their attention to race, gender, sexuality, and class, writers and artists use literature and performance to tease out inconsistencies between national/government rhetoric and the daily lived experiences of people of color in America. While the literature for the course emphasizes contemporary works, the time periods explored by the artists and scholars of interest range from postbellum United States to the era of Beyoncé.

## **ENGL 4950 Special Topics in Literature: Dublin in Literature & Film**

Section 002 TR 12:30-1:45 Wall, E.

Dublin, the Irish capital, has been birthplace and home to many of Ireland's most important writers and filmmakers as well as being the chosen location where short-term visitors have set work. The writers whose work we will explore this semester will include Bram Stoker, James Joyce, Sean O'Casey, Eavan Boland, Patrick Kavanagh, Samuel Beckett, Roddy Doyle, Sally Rooney, and Anne Enright. Filmmakers will include John Ford, Neil Jordan, Jim Sheridan, and Lenny Abrahamson. Gifted writers and directors will guide our travels through one of the world's most interesting literary cities. In addition to literary texts and films, we will explore the life of Dublin's institutions: its theaters, parliaments, markets, public houses, hospitals, among others.

# Undergraduate Creative Writing Courses

## **ENGL 2020 Introduction to Creative Writing**

Section 001 TR 12:30-1:45 Watt

Section 002 Online 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 Lying to Tell a Truth: Writing Fiction**

Section 001 MW 12:30-1:45 Rodriguez

Prerequisite: ENGL 2040 or ENGL 2060 or the equivalent or consent of instructor. This course examines and provides examples of characterization, dialogue, point-of-view, distance, weight, plot, setting, and more. Students will read published short stories, and discuss the idea of writing as discovery and exploration that writers work out of curiosity and bewilderment and tell lies to arrive at a truth.

# Graduate Courses

## **ENGL 5000 Introduction to Graduate Studies**

Section 001 M 5:30-8:10 Schreyer

A course designed to prepare students to perform effectively in graduate classes in English. Students will become familiar with bibliographic tools and library resources; terminology, both technical and historical; the writing of research essays; and various scholarly methodologies, theories, and approaches that are of current critical interest to those engaged in the advanced study of literature, including gender, textuality, reader-response, multiculturalism, feminism, psychoanalysis, cultural studies, literary history and the relationship of literature to philosophy, history, and science. Though much of the reading will be abstract and theoretical, assignments will be very practical and we will further remain grounded by applying criticism specifically to Shakespeare's *Hamlet*.

## **English 5850 Studies in Composition: "Rhetoric of Public Memory"**

Section 001 Tues. 4:00-6:30 Obermark

"Memory takes root in the concrete, in spaces, gestures, images, and objects" (9).

-Pierre Nora, "Between Memory and History"

As illustrated by recent and necessary controversies surrounding confederate monuments, public memory is often contested, difficult to meaningfully confront and discuss, and always about much more than the past. This course takes the "tough stuff" of memory as an invitation to consider how and why we remember and share information about places, people, and events--and, concurrently, what is absent or forgotten. In other words, we will focus on the rhetoric of memory, or how memory is represented, communicated, taught, and, at times, avoided. We will investigate and analyze the ways Americans remember, commemorate, and memorialize, particularly at sites like museums and memorials. We will also focus on the accompanying pedagogies of public memory, exploring connections to civic identity and engagement. To grapple with this content, we take an interdisciplinary approach, drawing on theories and methods from multiple humanistic fields and experimenting with those methodologies in our own projects, as well. This is a course that reaches beyond the space of the classroom. Part of your assigned reading and research will involve "field trips" to local (free!) museums and memorials, as well as spending time wading through digital archives. We will also work to foster conversations with memory work professionals, such as museum educators, curators, archivists, and tour guides, focusing on the role that rhetoric plays in their jobs/professions. No previous knowledge of rhetoric is necessary for this course, which may be taken for credit in English, History, or Gender Studies.

## **ENGL 5890 Teaching College Writing**

Section G01 R 4:00-6:30 Duffey

This course is designed for novice teachers of first-year writing, as well as experienced teachers 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 5910 Studies in Poetry: Poetry and Other Antagonisms – A Look at Recent Poetry that Stirs the Pot**

Section 001 W 6:55-9:25 Schreiner

*I saw 1 woman refuse release to make sure her friend would have a friend in the tank*, writes Wendy Trevino, in a poem about incarceration at the border. In Trevino's book *Cruel Fiction* we hear a witness in plain terms describe a perspective that moves us. Claudia Rankine in *Don't Let Me Be Lonely* enacts an experience of race in the manner of a journalist with the sensibilities of a cellist. Maggie Nelson's *The Argonauts* proceeds like a dayglo train into uncharted territory where identify becomes rightly complicated—and poetry: where do these and other unusual texts take us in our search for the most stirring voices? Expect to read Jorie Graham's *Overlord*, Yusef Komunyakaa's *The Emperor of Water Clocks*, and others. Weekly short writings, creative or critical.

## **ENGL 5950 Seminar in Special Topics: The Material Culture of Books in a Digital Age**

Section 001 W 4:00-6:30 Koch

This seminar will introduce students to the range of tools, approaches, and practices currently used to study the book in its material conditions—its production, circulation, and consumption. We will ask how literary analysis changes when individual texts are considered in terms of their physical characteristics and in relation to the larger groupings of which they are a part. Our inquiry will be guided by the digital tools, projects, and databases that scholars in the humanities are developing to ask these questions and to visualize possible answers—tools like n-gram viewers and network visualizations; projects like NovelTM and Six Degrees of Francis Bacon; and databases like Early English Books Online (EEBO) and Gallica. Each week we will consider one of these tools alongside primary and secondary texts. These texts will be drawn chiefly from such authors as Erasmus, Jonson, and Milton and from accounts of early modern readers, but as well from such later developments of the book as the emergence of the novel. In addition to thinking about how material culture and digital tools might shape our understanding of literary history, we will also ask how these approaches might be integrated into classroom instruction.

## **MFA Courses**

### **ENGL 5100 Graduate Workshop in Poetry**

Section 001 T 6:55-9:25 Seely

In the Graduate Workshop in Poetry, students compose 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 will identify 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, and to provide a supportive, rigorous community for working poets.

### **ENGL 5110 Graduate Workshop in Fiction**

Section 001 W 6:55-9:25 Rodriguez

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

## **ENGL 5170 Techniques, Methods, and Effects in Fiction Writing**

Section 001 R 4:00-6:30

Dalton

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

This is a seminar on contemporary novel craft. As writers, we read the classics for truth and inspiration. And when it comes to understanding what present-day readers and publishers want from a novel, we study the structure and point of view and the accomplished prose styles of novels being published right now. We'll examine first chapters, plot, and character. We'll weigh the difference between the conventional novel and the concept novel, and we'll determine the crucial storytelling choices each novelist must make. (This course might also be titled "Essential Knowledge for Beginning Novelists") We'll begin with classic novels from Richard Yates and James Baldwin: *Revolutionary Road* and *If Beale Street Could Talk*. We'll read two recent crowd-pleasing novels: *Washington Black* by Esi Edugyan and *The Nix* by Nathan Hill. We'll read short novels, *Little Fires Everywhere* by Celeste Ng and *Slade House* by David Mitchell, as well as the very recently published *Normal People* by Sally Rooney. 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.

## **ENGL 5190 Literary Journal Editing: Natural Bridge**

Section 001 Thurs. 6:55-9:25 Seely

In Literary Journal Editing, students serve as the first readers of all submissions to our 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. Additionally, students will be asked to research literary magazines and prepare some of their own work to submit for publication.