

# SPRING 2019 ENGLISH DEPARTMENT COURSES

## 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	Walker
002	MWF 9:30-10:20	Pham
003	MWF 11:00-11:50	Jackson
004	MWF 11:00-11:50	Dougherty
007	MWF 2:00-2:50	Jackson
008	TR 9:30-10:45	Gillespie
009	TR 11:00-12:15	Woodson
010	TR 12:30-1:45	Gillespie
011	Online	Phillips

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

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

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.

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

Section 001	Online	Van Voorden
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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 2810 Traditional Grammar**

Section 001	TR 2:00-3:15	Van Voorden
002	Online	Van Voorden

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 2830 Introduction to English Language Variety**

Section 001	TR 11:00-12:15	Torbert
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Prerequisites: ENGL 1100 or equivalent. This course introduces students to the intersections of language and culture, including some of the many dialects of English. Students will learn why people from different cultural groups and regions use different versions of English, how they define themselves based on vocabulary, accent, and phrasing, and how these aspects of language change over time. Topics include variation in accents, morphosyntactic variation (grammar), lexical variation, and the social dimensions of language variation. This course satisfies the core curriculum requirement for the Language and Writing Studies area.

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

Section 001	TR 9:30-10:45	Kimbrell
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Prerequisites: ENGL 1100 or equivalent (3-6 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. May not be taken on satisfactory/unsatisfactory option. Counts toward 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	Irwin
002	MW 9:30-10:45	Coalier
003	MW 9:30-10:45	Irwin
005	MW 11:00-12:15	Wall, D.
006	MW 12:30-1:45	Kimbrell
008	MW 2:00-3:15	Kimbrell
009	TR 9:30-10:45	Gruenloh
010	TR 11:00-12:15	Alexander
011	TR 12:30-1:45	Wall, D.
012	TR 2:00-3:15	Alexander
013	TR 2:00-3:15	Nigro
014	TR 3:30-4:45	Hastings
015	Online	Van Voorden
016	Online	McKelvie
017	Online	McKelvie

018	Online	Schott
019	Online	Smith
020	Online	Maltby
021	Online	Lim
022	Online 8W1	Watt
023	Online 8W2	Watt
024	Online 8W2	Watt
025	MW 5:30-6:45	Fairbanks
026	TR 5:30-6:45	Posnanski

### **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 9:30-10:45	McKelvie
002	MW 9:30-10:45	Staley
003	MW 11:00-12:15	McKelvie
004	MW 12:30-1:45	Staley
005	TR 9:30-10:45	Allison
006	TR 11:00-12:15	Staley
008	TR 12:30-10:45	Staley
009	TR 2:00-3:15	Staley
010	Online	Coalier
011	Online	Coalier
012	Online	Gleeson
013	Online	Walker
014	Online 8W1	Allison
015	Online 8W2	Miller
016	Online 8W2	Dorsey
C01	Online	Delvaux

### **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	MW 12:30-1:45	Klein
002	Online	Scott
003	Online	Justice
004	Online 8W1	Klein

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

Section 001 Online Klein  
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 4160 Special Topics in Writing: "Writers at Work"**

Section 001 TR 11:00-12:15 Allison

Students will research writing professions and will practice different professional writing genres, such as corporate writing, social media writing, blogging, magazine writing, copywriting, and editing. Students will work on portfolios designed to help them to obtain writing internships or jobs. Readings will help students conduct meta-analysis on their own writing and writing process. This course counts toward the Professional and Creative Writing Certificates.

## **English 4895 Editing Litmag**

Section 001 MW 12:30-1:45 Watt

Are you a writer interested in publishing? Put your creativity to work on UMSL's undergraduate literary journal, Litmag. As a student editor, you will earn course credit and valuable internship experience exploring the world of professional publishing and participating in a wide-range of magazine operations, including reading and selection of works for publication, marketing and promotions, fundraising, solicitation, copy-editing, document and graphic design, distribution and publicity. Throughout this course, which counts toward the Writing Certificate, you will develop the professional writing skills that employers are looking for as you work collaboratively with other student editors to make our magazine a reality. Join our staff and help make this Litmag our best issue yet.

## **Undergraduate Literature in English Courses**

### **ENGL 2160 Introduction to American Studies**

Section 001 MWF 11:00-11:50 Peterson

This course introduces students to the multidisciplinary nature of American Studies and is a required course for those who wish to complete the minor in American Studies. It reviews the discipline from its origins in the 1930s and introduces students to St Louis' rich resources for American Studies. Students will have the opportunity learn more about aspects of St. Louis' cultural history through research and writing projects. They will also have the opportunity to learn more about St. Louis through visits to the Mercantile Library and guest lectures from various community partners.

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

Section 001 MW 12:30-1:45 Irwin

This course satisfies the core curriculum requirement for the literature in English area. It introduces students to approaches to reading literature in the 21st century. The course can focus on a specialty area, such as a genre, time period, or nationality, or on a theme transcending several specialty areas. Students will learn to read closely and begin to look at literature various theoretical or cultural lenses.

**ENGL 3090 Writing about Literature**

Section 001 TR 9:30-10:45 Kimbrell

Prerequisites: ENGL 1100 or equivalent (3-6 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. May not be taken on satisfactory/unsatisfactory option. Counts toward the Certificate in Writing.

**ENGL 3340 Full Speed Ahead! Literature in the Dizzying Victorian Era**

Section 001 Online Maltby

Life changed fast in 19th century England! People bought clothes, furniture, newspapers, and gadgets. They hopped on trains and steamships. They both embraced and resisted repressive ideas about women, minorities, sex, marriage, immigrants, and social class. That tension shows up constantly in the literature, making it great fun to read and discuss. The course will be organized around three Victorian novels and we'll also sample poetry, journalism, and travel writing. We'll include writers such as Elizabeth Barrett Browning, Matthew Arnold, Alfred Tennyson, Wilkie Collins, Elizabeth Gaskell, Charles Dickens, and Isabella Bird. Questions: Contact Dr. Deborah Maltby, [maltbyd@umsl.edu](mailto:maltbyd@umsl.edu).

**ENGL 3510 World Literature Before 1650**

Section 001 TR 12:30-1:45 Kimbrell

Prerequisite: ENGL 1100. This course surveys World Literature from the earliest times to 1650. Students will examine diverse literary works in a variety of genres and voices. The course will include literary works from diverse traditions throughout the world, excluding literature from the United States and England.

**ENGL 3720 American Literature After 1865**

Section 001 MW 12:30-1:45 Wall, D.

Prerequisites: ENGL 1100 or equivalent. 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; we will also pay close attention to specific literary movements, from Naturalism to Transrealism, energized by these societal changes. This course fulfills the American Literature requirement for the major.

## **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 4380 Shakespeare: Comedies and Histories**

Section 001 MW 2:00-3:15 Schreyer

This course explores several of Shakespeare’s Comedies and Histories, **which students themselves will choose at the beginning of the semester**. Our discussions will explore the conventions of these genres and situate plays such as *A Comedy of Errors*, *A Midsummer Night’s Dream*, *Twelfth Night*, *Henry IV, Part 1*, *Henry V*, and *Richard II* 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. 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 4925 The Short Story in World Literature**

Section 001 T 2:00-4:40 Carroll

This course will be built mainly around one anthology, *The Story and Its Writer*, edited by Ann Charters (most recent edition). This anthology contains a big collection of stories from the nineteenth, twentieth, and twenty-first centuries and from all regions of the world, and it contains a large and judiciously selected array of critical and theoretical commentary by the writers, commenting on their own work and that of other writers in the anthology. All students will be assigned times on which to propose topics for class discussion. Grades will be based on quizzes and papers. There will be no midterm or final exam.

## **ENGL 4950 Special Topics in Literature: “Literature of the Holocaust”**

Section 001 TR 11:00-12:15 Nigro

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

## **ENGL 4950 Special Topics in Literature: “Irish Literature and Film”**

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

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 Special Topics in Literature: “Cool Old Movies: American Cinema of the 1930s and 1940s”**

Section 003 MW 11:00-12:15 Grady

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*. It was hardly a coincidence that all four films had originally been released in 1939, for that year has widely been regarded as “Hollywood’s greatest year,” during which the major film studios finally shook off the effects of the Great Depression, reaching new heights in employment and drawing in 40 to 50 million patrons a week to see what most students of American film consider to be some of the best movies ever made in Hollywood. Of course, Hollywood was the first to break the good news about Hollywood’s artistic triumphs that year, and some of this is just standard entertainment industry hoopla, at seven decades’ distance. 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: the European markets that had traditionally provided Hollywood with a quarter of its income were about to be lost to World War II, and soon after the war the studios finally lost the fierce battle against antitrust legislation that they had waged for two decades. Even the most successful film of 1939 (indeed, 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, an industry very different in organization from the system that governed American filmmaking in the ‘30s and ‘40s.

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.

# Undergraduate Creative Writing Courses

## **ENGL 2040 Fiction Writing Jumpstart**

Section 001 MW 2:00-3:15 Peterson

Prerequisites: ENGL 1100 or equivalent. This course provides exercises, discussions, models, and practice for discovering short stories and the many ways to tell them. Students will read published short stories to learn how other writers have worked with point of view, distance, voice, plot, dialogue, setting, and characterization. Students will also write exercises and stories workshop critique. Students who have taken ENGL 2060 may not take ENGL 2040 for credit. The course fulfills the core requirement in Creative Writing and counts toward the Certificate in Writing.

## **ENGL 3030 Improving on the Blank Page: Writing Poetry**

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

Prerequisite: ENGL 1100 or the equivalent or consent of instructor. This course digs into questions of form and technique in poetry. Students will study and practice form, prosody, figurative language, and other techniques for (to borrow from Chilean poet Nicanor Parra) improving on the blank page. This course may be repeated once for a total of 6 credit hours. It counts toward the Certificate in Creative Writing.

## **ENGL 4180 Novel Beginnings**

Section 001 F 10:00-12:30 Dalton

Prerequisites: ENGL 3100 or equivalent. In your mind you have a great idea and a great cast of characters for your Sci-fi / Fantasy / Thriller / Young Adult / Literary novel. Or maybe you've already begun working on the novel and the pages are starting to pile up. Either way it's time to take those ideas and characters and place them in a novel beginning that readers will find captivating. But getting the balance right on a novel beginning is no easy thing. You'll need a compelling event to start things off, dimensional characters, an engaging plot, a setting that feels real, and a point-of-view strategy. You'll need to have a clear understanding of what qualifies as good writing and good storytelling. We'll read and learn from several acclaimed contemporary novels that blend literary fiction and science fiction / horror together. We'll look at the key ingredients that make a novel beginning irresistible to a reader. We'll also help you develop a complex and interesting main character. Better yet, you'll get a chance to present your novel beginning to the instructor and the class for workshop and for revision.

# Graduate Courses

## **ENGL 5800 Modern Linguistics: “Variety in Language”**

Section 001 Th. 4:00-6:30 Torbert

This course explains and explores dialect variation, principally in English spoken in North America and the Caribbean. All are encouraged to take the course, but educators who are teachers of writing in diverse classrooms are especially welcome. The course covers social, regional, ethnic, gender, and style-related language variation, along with models for describing and applying knowledge about language variation. Students are exposed to a wide range of data on language variation, focused on varieties of American English. By the end of the class, students will be able (a) to recognize and use basic linguistic terminology describing English dialects, (b) to understand varying theories about the genesis of these varieties, (c) to understand the rule-governed nature of all language varieties, whether socially marked standard or nonstandard, (d) to better understand linguistic facts about language variety than is possible from following mainstream media, and (e) to understand the communicative competence and social value of all language varieties. March 21 guest lecture by scholar Nicole Holliday, of Pomona College.

## **ENGL 5840 Theories of Writing**

Section 001 M 4:00-6:30 Ebest

The course introduces the theories underlying the teaching of writing: rhetorical, psycholinguistic, cognitive, behavioral, cultural, feminist, mechanical, and technological. Consequently, the course will concentrate on understanding, demonstrating, and applying what we read to what we teach through weekly applications, teaching demonstrations, and a semester-long action research project.

## **ENGL 5850 Studies in Composition: “Rhetoric and Social Justice”**

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

While you may have heard rhetoric referred to dismissively, this course will offer a broad introduction to rhetoric as integral to language, communication, and meaning-making.

Specifically, we will use rhetorical theories and methods to better understand events, protests, and media representation surrounding social justice movements/issues. In particular, considering UMSL’s proximity, we will take up Ferguson and Black Lives Matter as an ongoing case study. One central question throughout the semester will be “how does rhetoric help us better understand Ferguson & BLM—both the actual events, protests, and public debates, and the representations we see in the media?”

(No previous knowledge of rhetoric is necessary for this course.)

**ENGL 5920 Studies in Fiction: “The Short Story in World Literature”**

Section 001 Tu. 6:55-9:25 Carroll

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

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

**ENGL 5940 Seminar in Gender & Literature: “Feminism & Witchcraft”**

Section 001 W 4:00-6:30 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”.

**ENGL 5950 Seminar in Special Topics: “Science Fiction and Fantasy”**

Section 001 W 4:00-6:30 Kang

This course introduces graduate students to science fiction and fantasy, also providing a workshop for those working on creative writing in the genres. The first part of the class will consist of discussions on scholarly works as well as major examples of different subgenres, to establish a firm foundation in the knowledge of the history and varieties of sci-fi and fantasy. The second part of the class will give students the opportunity to present their own works for feedback and critique. The emphasis on the class will be on contemporary developments in the genres, in the consideration of representative works that have made a significant impact in recent year.

# MFA Courses

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

Section 001 M 6:55-9:25 Schreiner

The Graduate Poetry Workshop provides in depth examination and evaluation of work by students in the Master of Fine Arts Program. Peers offer weekly critiques of poetry under discussion. At end of term a fresh look at one's own poetry comprises a self-study assignment.

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

Section 001 W 6:55-9:25 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.

## **ENGL 5180 Form and Theory in Poetry Writing**

Section 001 Tu. 6:55-9:35 Seely

This course examines in detail the techniques and principles that inform the work of the contemporary poet. Students will explore the ways in which poets use language and form to create meaning and expression. This course will challenge students to write outside of their comfort zones, to explore the possibilities (and the history) of the art, to become more deliberate and adaptive poets. This is the course that fills the poet's toolbox and teaches her how to use the tools.

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

Section 001 Th. 6:55-9:35 Schreiner

*Natural Bridge*, UMSL's internationally distributed literary journal has been publishing award winning poets and fiction writers for twenty years. *New Pages* calls *Natural Bridge* a "rewarding combination of the weighty and the whimsical." In this class you will read submissions and accept or reject work, finding gems by never before published writers and accepting, and thus working with well-known writers. Discussions are lively, passionate at times, and illuminating, for not only are you putting out a journal, but you are learning the kinds of discussions that occur around the work you submit elsewhere. Advanced MFA students and others with instructor consent.