

Fall 2023 English Department Courses – University of Missouri-St Louis

Notes related to scheduling and delivery modes (abbreviation key):

- Meeting patterns for blended-delivery courses (BL) will be listed with the timeslots, and with the day of **the face-to-face meetings** marked in boldface. For example, a course on Monday/Wednesday at 9:30-10:45 AM that meets face-to-face only on Wednesdays (or even, only on some Wednesdays) will be listed “MW 9:30-10:45 AM.” The instructor may or may not have reserved the other day for synch Zoom; check MyView.
- For courses fully in online-asynchronous delivery (OL-A), “online” will be listed as the meeting pattern.
- For courses in online-synchronous delivery (OL-S), dates for synchronous Zoom meetings should be listed in MyView; if not, inquire with the instructor. The University is attempting to phase out OL-S.
- Full face-to-face (F2F) delivery will be robust in F2023, close to pre-pandemic offerings.
- Course duration is unspecified for sixteen-week courses. Eight-week courses will be marked “8W1” and “8W2” for first- or last-eight weeks, respectively.

Undergraduate Language and Writing Courses

ENGL 1100 / *First-year Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	online (OL-A)	TBA
002	MWF 9:30-10:20 AM (F2F)	TBA
003	MWF 11:00-11:50 (F2F)	TBA
004	MWF 12:30-1:20 (F2F)	TBA (for apprehensive writers)
005	MWF 2:00-2:50 (F2F)	TBA
006	TR 9:30-10:45 (F2F)	TBA
007	TR 11:00-12:15 (F2F)	TBA
008	TR 12:30-1:45 (F2F)	TBA
009	online (OL-A)	TBA
011	TR 2:00-2:50 (F2F)	TBA
012	TR 9:30-10:45 (F2F)	TBA
014	TR 11:00-12:15 (F2F)	TBA

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. *

ENGL 1110 / *First-year Writing for International Students*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	TR 12:30-1:45 (F2F)	Moore

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 MLA documentation. Counts toward the Certificate in Writing. *

ENGL 2180 / *Introduction to News Writing* (cross-listed with MEDIAST 2180)

Section:	Meeting Pattern/Delivery Mode:	Instructor
001	online (OL-A)	Jill Alexander

This course focuses on developing stories and news writing; staff of The Current and other student publications are encouraged to enroll. ✱

ENGL 2188 / *Public Relations Writing* (cross-listed with COMM 2180)

Section	Meeting Pattern/Delivery Mode	Instructor
001	online (OL-A)	Agozzino

Same as COMM 2180. Prerequisites: COMM 1150 or ENGL 1100 or MEDIA ST 2180. This course is an introduction to the process of planning, producing, and evaluating messages in public relations. It examines various forms of contemporary public relations writing, with special emphasis on preparation of messages for different media and audiences, setting long-range and short-term goals and objectives, and identifying appropriate message channels.

ENGL 2410 / *Literate Lives*

Section	Meeting Pattern/Delivery Mode	Instructor
002	MW 11:00-12:15 (F2F)	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:	Meeting Pattern/Delivery Mode:	Instructor:
001	online (OL-A)	VanVoorden

An introduction to the terms and concepts of English 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 ending with the application of this material to issues the social construction of “Standard English.” ✱

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

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	MW 9:30-10:45 (F2F)	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 3100 / *Junior-Level Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	MW 5:30-6:45 AM (F2F)	TBA
002	online (OL-A)	Kimbrell
003	online (OL-A)	Kimbrell
004	online (OL-A)	Terbrock
005	MW 12:30-1:45 PM (F2F)	TBA
006	TR 12:30-1:45 (F2F)	TBA
007	MW 9:30-10:45 (F2F)	TBA
008	MW 11:00 AM-12:15 (F2F)	TBA
009	TR 11:00-12:15 (F2F)	Irwin
010	TR 9:30-10:45 (F2F)	Irwin
011	online (OL-A)	Irwin
012	online (OL-A)	Terbrock
013	online (OL-A)	TBA
014	online (OL-A)	TBA
015	online (OL-A)	TBA
018	TR 11:00-12:15 (F2F)	TBA
019	online 8W1 (OL-A)	TBA
020	online 8W2 (OL-A)	TBA
021	online 8W2 (OL-A)	TBA
801	online (OL-A)	TBA
802	online (OL-A)	TBA

Prerequisite: Prerequisites: ENGL 1100 or equivalent (3-6 credit hours) and 48 credit hours. This course enhances analytical, communicative, persuasive, and explanatory capabilities in contemporary American English. It emphasizes academic reading, writing, research, and documentation. It fulfills the university's junior-level writing requirement and counts towards the Writing Certificate. *

ENGL 3120 / *Business Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	TR 12:30-1:45 (F2F)	TBA
002	MW 11:00-12:15 (F2F)	Staley
003	MW 12:30-1:45 (F2F)	Staley
004	TR 9:30-10:45 (F2F)	McKelvie
005	TR 11:00-12:15 (F2F)	Staley
006	online (OL-A)	Staley
007	online (OL-A)	McKelvie
008	online (OL-A)	TBA
011	online 8W1 (OL-A)	Allison
012	online 8W1 (OL-A)	Watt
013	online 8W2 (OL-A)	Watt
014	online 8W2 (OL-A)	Allison
801	online (OL-A)	TBA

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and 48 credit hours. This course further develops the experienced writer's style and analytical capabilities to the level of sophistication necessary for business and professional settings. Writing assignments may include business correspondence, reports, resumes, proposals, analyses, presentations, marketing, promotional, and multi-modal materials, discussion postings and blogs, articles for in-house publications, and research and documentation. The course fulfills the University's junior-level writing requirement and may not be taken on a satisfactory/unsatisfactory basis. *

ENGL 3130 / *Technical Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	online (OL-A)	McKelvie
002	online (OL-A)	Vanvoorden
003	online (OL-A)	McKelvie
004	TR 9:30-10:45 (F2F)	Terbrock
005	MW 11:00-12:15 (F2F)	Terbrock

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. *

ENGL 3160 / *Writing in the Sciences*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
002	MW 9:30-10:45 (F2F)	Schott

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 3200 / *Composing Disability* (see also ENGL 5950.001)

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	TR 12:30-1:45 (F2F)	Obermark

Disability--even saying the word itself--is surrounded by silence, stigma, and myth. It is no surprise, then, that people make many problematic assumptions about disability. The COVID-19 pandemic has further circulated such assumptions; whether it be in the shrugging off of COVID-related deaths or debates about masking, discussions about disabled lives in the COVID-era too often frame them as less worthy, less full, or even as necessary "sacrifices" for the non-disabled to return to "normal."

This course challenges "normal" and re-thinks widespread ableist ideologies and actions. One powerful framework for such re-thinking is the interdisciplinary field of Disability Studies. Disability Studies offers up research, theory, lived experience, and activism to insist society approach disability as a meaningful and generative identity, a diverse community and culture, and an issue of social justice.

This course offers students an understanding of disability as a complex and crucial part of the world and human experience. You will approach disability as a matter of identity, language, writing, power, education, politics, history, art, and more. More specifically, you will read critical disability studies theory, literary works, personal narratives, and histories; create accessible projects; engage in scholarly and/or community-based research and creative work; and candidly grapple with assumptions about disability. Through this difficult but meaningful study, together we will imagine a future and begin to enact a future where disability is complexly and proudly named and claimed and increasingly centered in intersectional work toward justice. *

ENGL 4810 / *Descriptive English Grammar*

Section: Meeting Pattern/Delivery Mode:
001 W 2:00-4:30 (F2F)

Instructor:
Smith

This course presents a descriptive study of modern English morphology and syntax (grammar) informed by Linguistic theory but targeted towards English and English Education majors. A principle goal of the course is to sensitize students to linguistic prejudice visited upon speakers of language varieties deemed nonstandard by unscientific prescriptive approaches to grammar. *

Undergraduate Literature and Cultural Studies Courses

ENGL 1800 / *Reading Life*

Section: Meeting Pattern/Delivery Mode:
001 MW 11:00-12:15 (F2F)

Instructor:
Kimbrell

This course teaches reading in the Humanities, primarily covering written texts, but also various genres in music, television and film, and theater. The course may be counted towards the major or minor in English. *

ENGL 2350 / *Our Stories, Ourselves*

Section: Meeting Pattern/Delivery Mode:
001 MW 12:30-1:45 (F2F)

Instructor:
Freeman

This course provides an exploration of some of our most successful published narratives, discussing plot, point-of-view, dialogue, setting, characterization, distance, pacing, suspense, and more, as well as audience and themes. Students will read, discuss, and write about stories. This course satisfies the core curriculum requirement for the Literature in English area. *

ENGL 3330 / *Reformers, Revolutionaries, and Romantics in the British Romantic Era.*

Section: Meeting Pattern/Delivery Mode:
001 online (OL-A)

Instructor:
Maltby

From the late 1700s to the early 1800s, the world changed – at least the Euro-centric world did. Ideas about personal and intellectual freedom and equality clashed with imperial conquests and traditional power structures. Writers and thinkers came up with new formats to explore ideas and values. We'll explore stunningly beautiful poems, riveting essays, and fascinating fiction. We'll learn the basics of Romanticism and apply them to wonderful texts by writers such as William Wordsworth, Percy Shelley, Jane Austen, Oliver Goldsmith, Charlotte Smith, John Keats, Anna Leticia Barbauld, Ann Radcliffe, and Sir Walter Scott. Online with an optional weekly discussion session via Zoom. *

ENGL 3710 / *American Literature Before 1865*

Section: Meeting Pattern/Delivery Mode:
001 MW 2:00-4:30 8W2 (F2F)

Instructor:
Peterson

This course provides students with a survey of American Literatures from their beginnings to 1865. Specifically, the course will navigate through colonial literature (including the Puritans and the Patriots), literature of Native American perspectives & discovery, literature of 19th Century reform, and the literature of a new nation (including Hawthorne, Melville, and Poe). All of the readings are available in an open source textbook at no cost to students. *

ENGL 4060 / *Adolescent Literature*

Section: Meeting Pattern/Delivery Mode:
001 T 4:00-6:30 (F2F)

Instructor:
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 4370 / *Shakespeare’s Tragedies & Romances*

Section: Meeting Pattern/Delivery Mode:
001 MW 12:30-1:45 PM (F2F)

Instructor:
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 4740 / Poetry Since WWII crosslisted with HON 3010.002

Section: Meeting Pattern/Delivery Mode:
001 W 9:30-Noon (F2F)

Instructor:
Irwin

This course will examine a selection of some excellent contemporary poetry. We will not be overly strict in defining “contemporary” or “excellent.” We will study poems to understand both their literary element—form, metaphor, theme, and their cultural/historical context. Through our examination of these poems, we will sharpen our ability to read, discuss, and write about poetry. However, this class will deal with more than the dissection of poems. David Bohm, a theoretical physicist who often wrote about quantum theory, once said, “A part is a part only because it’s part of the whole.” He was probably speaking about subatomic particles and the dissection of the atom, but he could’ve been speaking about an individual’s place within the universe, or he could’ve been speaking about poetry. So while form, meaning, and even words themselves are parts of the poem, they are only parts. The analysis and dissection of a poem is only one way of knowing that poem. This class, therefore, will focus on the enjoyment of reading good poems and of being aware of what that enjoyment does to us and, perhaps, writing about that enjoyment. *

ENGL 4925 / *The Short Story in World Literature*

Section: Meeting Pattern/Delivery Mode:
001 TR 12:30-1:45 (F2F)

Instructor:
Wall

In this course, we will trace the development of the short story with a primary focus on work published in the last century. Reading from an anthology and from individual collections written by contemporary masters of the genre, we will traverse the globe as we seek to develop a deep understanding of this important genre. The focus of the course is the short story as it is written by writers across the Globe, both in English and in translation. *

Undergraduate Creative Writing Courses

ENGL 1030 / *Beginning Creative Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	WF 11:00-12:15	TBA

This course introduces students to the building blocks of creative writing and the writing workshop classroom. Students will explore how creative writers decide what material is best suited for a story, an essay, or a poem. Pairing creativity with critical thinking, the course offers basic writing practice and familiarizes students with primary concepts and techniques of craft (e.g. narrative, point-of-view, voice and style, character development, setting, imagery, and figurative language). *

ENGL 2020 / *Introduction to Creative Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	online (OL-A)	Watt
002	online (OL-A)	Watt

Prerequisites: ENGL 1100 or equivalent. This course is a creative writing survey and workshop focusing on the study of three genres-short fiction, poetry, and creative nonfiction. Students learn primary concepts and techniques of craft, including narrative, voice, character, setting, imagery, metaphor, point-of-view. Students will explore literary conventions specific to each genre, as well as universal qualities that make all writing effective for an audience. The course requires three different kinds of writing: brief analytic essays, open-ended exploratory exercises, and carefully revised original work. *

ENGL 3040 / *Lying to Tell a Truth: Writing Fiction*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	TR 12:30-1:45 (F2F)	Dalton

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. *

ENGL 4130 / *A Machine Made of Words: Advanced Poetry Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	TR 11:00-12:15 (F2F)	Allison

This course examines in more detail the ways in which poets construct machines from words-that is, the way that the words of a poem provide its verbal, emotional, and intellectual energy. Through the examination and discussion of both contemporary published poetry and the work of students in the class, students will consider the question: how do poems use language to make sense of (or to defamiliarize) the world and our experience of it? The course counts toward the Certificate in Writing. *

Graduate Courses for the Master of Arts

ENGL 5930 / *Studies in Drama: Unmodern Shakespeare*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	M 4:00-6:30 (F2F)	Schreyer

During the eighteenth-century Enlightenment, scholars, critics, and theatergoers – even those who loved Shakespeare – became embarrassed by how ignorant and out-of-date his plays seemed. His language was “scarce intelligible” to modern ears; the humor, when it was not downright crude and indecent, was terribly silly and backward. Even the great tragedies came in for criticism: *Macbeth* was the product of an unlearned, superstitious age, and *Hamlet* was deemed “savagely...grotesque, and barbaric” by Voltaire (1694-1778). What happened next was possibly the most extraordinary reversal of fortunes in literary history: Shakespeare became Modern. Dubbed “our contemporary” by 20th-century critic Jan Kott, he was now considered to be “ahead of his time.” Most incredibly, his works were “the very beginning” of ourselves and indispensable to understanding modern culture. It was even said that he “invented the human.” It is this “Modern Shakespeare” – the Shakespeare we were all taught in Junior High and High School to admire and relate to, the Bard who is supposed to teach us about ourselves – that this course seeks to demolish. We’ll explore the commonplace modern views of his greatest plays, including *Hamlet*, *Macbeth*, *A Midsummer Night’s Dream*, *Much Ado about Nothing*, and *Romeo & Juliet*, before viewing them afresh in their UN-modern culture and context. ✱

ENGL 5950.001 / *The New Normal: Introduction to Disability Studies*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	R 4:00-6:30 (F2F)	Obermark

Disability is surrounded by stigma and myth, which often leads to many problematic assumptions, ignorance, and invisibility. The COVID-19 pandemic has further circulated these assumptions. Whether it be in the shrugging off of COVID-related deaths or debates about masking, discussions about disabled lives in the COVID-era too often frame them as less worthy, less full, or even as necessary “sacrifices” for the non-disabled to return to “normal.”

This course challenges “normal” and interrogates widespread ableist ideologies and actions. One powerful way to re-think disability is through Disability Studies, an interdisciplinary field and stance in which scholars and activists approach disability as a meaningful, positive, generative identity and an issue of social justice and human rights.

This course offers students an understanding of disability as a complex and crucial part of the world and human experience. You will approach disability as a matter of identity, language, writing, power, education, politics, history, art, and more. More specifically, you will read critical disability studies theory, literary works, personal narratives, and histories; create accessible projects; engage in scholarly and/or community-based research and creative work; and candidly grapple with assumptions about disability. Through this difficult but meaningful study, you will assess the value and effect of different ways of thinking about disability and understand the core concepts of disability studies and its emergence as a field, imagining a future where disability is complexly but proudly named and claimed and increasingly centered in intersectional work toward justice.

ENGL 5950.002 / *Contemporary Irish Literature 1960-present*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	T 4:00-6:30 (OL-S)	Wall

In this course, we will read from various genres—novels, short-stories, plays, and poetry—as we explore some of the most-heralded works to emerge from Ireland since the 1960s. Among the authors whose work we will read are the following: Sebastian Barry, Claire Keegan, Louise Kennedy, Seamus Heaney, Marina Carr, and others. The class will meet online via Zoom, Tuesdays 4:00-6:30PM. ✱

ENGL 5950.003 / *Writing Indigenous Life into American History and Rhetoric*

Section: Meeting Pattern/Delivery Mode:
001 W 4:00-6:30 PM (F2F)

Instructor:
Duffey

I am part of the Anti-Racist Educators group on campus, and this year, we have been working to create a Culture of Acknowledgement at UMSL, particularly via the process of acknowledging the indigenous communities whose land UMSL is built upon. (See here for more information:

<https://www.umsl.edu/services/ctl/events-and-programs/are-land-acknowledgement.html>.)

Part of what has resulted from that process as well as my own research is the knowledge that most of us have learned white history, itself full of narratives that completely ignore the roles of indigenous peoples and thus distort our nation's history. (For a locally interesting example: It was members of the Missouri tribe who, in negotiation with Europeans, dug the basement for the first Chouteau storehouse when he and LaCledé had landed here to create a trading post. St. Louis was literally "created," at least in part, by the Missouri and other indigenous tribes but they are not the peoples we learn about).

Because of what I have learned about white ignorance, I am creating this course to make us better informed citizens of this troubled country, provide practice in generating curriculum and writing assignments, and imagine how to adapt them to a variety of circumstances. While students have sometimes expected a class on teaching writing to be about how to teach students to write a good thesis sentence or how to punctuate compound sentences without a coordinating conjunction, it never has been, at least as long as I've taught it. It's been much more about literacy and its cultural relativity. Now, I'm creating something entirely different, an entirely new course that substitutes for English 5890 (Teaching College Writing) for those required to take it, is open to those who already have credit for English 5890, and serves broader and immediately crucial purposes, as well.

In this course, we will create, ourselves, the principles and practices for setting up a writing course and writing assignments by reading indigenous histories, experiences, and belief systems in North America, extrapolate from them what students should best learn, and then figure out how to construct learning and writing environments to facilitate those processes. I will provide skeletal frameworks for what good writing classes should do, and we will generate the remainder. Teaching College Writing has always been a class that provides credentials for community college, high school advanced credit, and other teaching, and while this course still does, it provides much more than ever before and does so very differently.

Things we may read:

- *The Rediscovery of America: Native Peoples and the Unmaking of the U.S. History*, 2023, Ned Blackhawk
- *Warrior Spirit Rising*, Dianna Good Sky, 2020
- *Rez Life: An Indian's Journey through Reservation Life*, David Treuer, 2019
- *Prudence: A Novel*, David Treuer, 2016
- *Braiding Sweet Grass: Indigenous Wisdom, Scientific Knowledge, and the Teaching of Plants*, Robin Wall Kimmerer, 2015
- We may also take up literacy in other minoritized populations if we feel the need to diversify.

This will be a rhetorical history class, a workshop on building writing curricula, explorations into multimedia sources, and whatever else we want to invent. ✨

Graduate Courses for both the Master of Arts and the MFA in Creative Writing

ENGL 5920 / *Vibrant Lives, Vibrant Writing*

Section: Meeting Pattern/Delivery Mode:
001 M 6:55-9:25 (BL)

Instructor:
Dalton

This course pairs literary biographies with the biographical subject's best work.

“Great art is really just great personhood in compressed form—a distillation of a human being that thrums with that being's exact flavor.” –George Saunders

Today a life of writing means a life of solitary work and steady living. But in past generations, there were writers who led vibrant, adventurous, tumultuous lives. French writer Collette stretched the boundaries of what a private life could contain with her varied intimate relationships and provocative writing. So did English poet, preacher, essayist, adventurer John Donne. Zora Neale Huston befriended luminaries of the Harlem Renaissance and did important anthropologic field work. James Tiptree Jr. (aka Alice Sheldon) led a truly remarkable (and secret) life as a child adventurer, later becoming a CIA agent, an experimental psychologist, and an acclaimed 1970's science fiction writer. We will begin the semester by reading a study of essayist Michel de Montaigne, who obsessed over a single question: How to live? We'll view much of what we read during the semester through that lens. How to live? How is personhood related to the creation of great literature? What can these highly distinctive writers, via their vibrant lives and vibrant writing, reveal to us about how to live in the 21st century?

Graduate Courses for the MFA in Creative Writing

ENGL 5100 / *Graduate Workshop in Poetry*

Section: Meeting Pattern/Delivery Mode:
001 R 6:55-9:25 (F2F)

Instructor:
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 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). The aim is always to help poets to write in language that is fresh and interesting, and to provide a supportive, rigorous community for working poets. *

ENGL 5110 / *Graduate Workshop in Fiction*

Section: Meeting Pattern/Delivery Mode:
001 W 6:55-9:35 (F2F)

Instructor:
Dalton

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 credit of 15h. *

ENGL 5190 / *Literary Journal Editing*

Section: Meeting Pattern/Delivery Mode:
001 T 5:30-8:10 (F2F)

Instructor:
Seely

Prerequisites: Open to students in the MFA program who have had at least two graduate writing workshops and to others with consent of the instructor. Throughout this semester, student in this course students serve as first-level readers of all (poetry, fiction, non-fiction) submissions to *Boulevard* and *Natural Bridge*. Students will read and narrow down the field of submissions evaluating and recommending selected submissions to the editorial board of the magazine. The editorial board will then consider the class consensus in its final selection of material for publication. In addition to this primary task of editorial selection, students will also be involved in the other activities necessary for the production of an issue of the magazine. May be repeated for maximum graduate credit of nine hours. *

ENGL 6000 / *Thesis*

Section: Meeting Pattern/Delivery Mode:
various arranged

Instructor:
various

Prerequisite: 3.5 graduate GPA. Thesis research and writing on a selected topic in English studies. May be taken over two semesters, three (3) hours each semester. *