

Fall 2024 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	MW 9:30-10:45 AM (F2F)	Roeder
003	MW 11:00-12:15 (F2F)	Roeder
004	MW 12:30-1:45 (F2F)	TBA (for apprehensive writers)
005	MW 2:00-3:15 (F2F)	TBA
006	TR 9:30-10:45 (F2F)	TBA
007	TR 11:00-12:15 (F2F)	Blanchard
008	TR 12:30-1:45 (F2F)	ASmith
009	online (OL-A)	TBA
011	TR 2:00-3:15 (F2F)	ASmith
012	MW 11:00-12:15 (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 11:00-12:15 (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 2110 / *Information Literacy in the Humanities and Fine Arts*

Section	Meeting Pattern/Delivery Mode	Instructor
001	online (OL-A)	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 UMSL's General Education requirement for a course in information literacy. *

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
001	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 2830 / *Introduction to English Language Variety*

Section	Meeting Pattern/Delivery Mode	Instructor
001	W 11:00-12:15 (OL-S)	Torbert

This course introduces students to the intersections of language and culture, including some of the many dialects of English. Students will learn about the social dimensions of language variation: 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. This course satisfies the English core requirement for the Language and Writing Studies area. *

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

Section	Meeting Pattern/Delivery Mode	Instructor
001	MW 12:30-1:45 (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)	Woodson
002	online (OL-A)	Kimbrell
003	TR 2:00-3:15 (F2F)	TBA
004	MW 2:00-3:15 (F2F)	Irwin
005	MW 12:30-1:45 PM (F2F)	McKelvie
006	TR 12:30-1:45 (F2F)	TBA
007	MW 9:30-10:45 (F2F)	Kimbrell
008	MW 11:00 AM-12:15 (F2F)	Kimbrell
009	TR 11:00-12:15 (F2F)	McKelvie
010	TR 9:30-10:45 (F2F)	McKelvie
011	online (OL-A)	Terbrock
012	online (OL-A)	TBA
013	online (OL-A)	TBA
014	online (OL-A)	TBA
017	online 8W1 (OL-A)	TBA
018	online 8W2 (OL-A)	TBA
019	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	MW 11:00-12:15 (F2F)	Staley
002	MW 12:30-1:45 (F2F)	Staley
003	online (OL-A)	McKelvie
004	TR 11:00-12:15 (F2F)	Staley
005	TR 12:30-1:45 (F2F)	Staley
006	online (OL-A)	TBA
007	online (OL-A)	TBA
008	online (OL-A)	TBA
009	online 8W1 (OL-A)	Allison
010	online 8W1 (OL-A)	Watt
011	online 8W2 (OL-A)	Allison
012	online 8W2 (OL-A)	Watt

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)	Justice
002	online (OL-A)	Vanvoorden
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
001	online (OL-A)	Terbrock
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 4810 / *Descriptive English Grammar*

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

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:	Instructor
001	online 8W1 (OL-A)	Torbert

This course is a low-key introduction to close reading, broadly conceived, in the Humanities. Texts may include poems both lyric and narrative, song lyrics and music, short stories, short essays, journalism, television and film, reviews of TV/Film/Music, religious scripture, or visual art. Can be counted as an ENGL elective. *

ENGL 2360 / *Hey Have You Read: The Brontë Sisters*

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

How is it possible that three sisters living with their widowed father in a parsonage in an isolated village in Yorkshire, England, wrote some of the world's most acclaimed novels? To address this question, we will read two of the classic Brontë novels: Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*. We will also read some of Anne Brontë's work, the sisters' poetry, and read from books written on the Brontës. We will learn how the sisters achieved what they did and how. *

ENGL 2370 / *Drama, The Greatest Hits*

Section	Meeting Pattern/Delivery Mode	Instructor
001	TR 11:00-12:15	Schreyer

This course introduces students to some of history's most famous dramas both as literary forms and as cultural expressions. Plays will therefore be considered for themselves-for their genre, structure, and language-as well as for their social function, in an effort to better understand the complex communal values, settings, and crises which produced them. Students will read and discuss a wide variety of well-known plays from ancient Greece and Rome, the early modern English stage, and modern and contemporary culture. This course satisfies the English core requirement for the Literature in English area. *

ENGL 3330 / *Slouching Towards Chaos: The Early 20C in British Literature*

Section	Meeting Pattern/Delivery Mode	Instructor
001	TR 2:00-3:15 (F2F)	Wall

Students read poetry, drama, and fiction by major writers of the Modernist era of British literature. This course meets the requirement for one 3000 level course in British literature. *

ENGL 3710 / *American Literature Before 1865*

Section	Meeting Pattern/Delivery Mode	Instructor
001	TR 2:00-3:15 8W2 (F2F)	Irwin

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	Instructor
001	T 4:00-6:30 (F2F)	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	Instructor
001	T 2:00-4:30 PM (F2F)	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	Meeting Pattern/Delivery Mode	Instructor
001	M 4:00-6:30 (F2F)	Peterson

Undergraduate cognate section to ENGL 5700; see ENGL 5700 on page 8. *

ENGL 4950.001 / *Cool Old Movies*

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

In the 1940s, roughly 90 million Americans a week went out to see the 400 movies that the Hollywood studios produced each year—a situation that's kind of difficult to imagine in our current moment of streaming services, home theaters, and niche marketing. In this course we'll try to understand what the excitement was all about by studying several films from the 1930s and 1940s, some classics and some not-so-classics, learning along the way 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 a site of artistic, cultural, social, economic, and imaginary importance, both then and now. *

ENGL 4950.002 / *The Role of Place In English Studies*

Section	Meeting Pattern/Delivery Mode	Instructor
001	T 4:00-6:30	Duffey

Undergraduate cognate section to ENGL 5950.002; see ENGL 5950.002 on page 9. *

Undergraduate Creative Writing Courses

ENGL 2020 / *Introduction to Creative Writing*

Section	Meeting Pattern/Delivery Mode	Instructor
001	online (OL-A)	Watt
003	TR 2:00-3:15 (F2F)	Dairaghi

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 2030 / *Poetry Jumpstart*

Section	Meeting Pattern/Delivery Mode	Instructor
001	MW 2:00-3:15 (F2F)	TBA

This course provides new poets, would-be poets, and curious non-poets with exercises, experiments, and activities to explore two questions: what is a poem, and how does one get written? Students will read published poems and examine their use of imagery, metaphor, form, and other techniques, and experiment with those techniques in their own writing. This course satisfies the English core requirement for the Creative Writing area and counts toward the Certificate in Writing. *

ENGL 2040 / *Fiction Jumpstart*

Section	Meeting Pattern/Delivery Mode	Instructor
001	MW 12:30-1:45	OSmith

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 for workshop critique. Students who have taken ENGL 2060 may not take ENGL 2040 for credit. This course fulfills the English core requirement for the Creative Writing area and counts toward the Certificate in Writing. *

ENGL 3030 / *Improving On The Blank Page: Writing Poetry*

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

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 4160 / *Special Topics in Writing: Writing for the Business of Literary Journals*

Section	Meeting Pattern/Delivery Mode	Instructor
001	TR 12:30-11:45 (F2F)	Allison

In this course, students will write to increase development and funding of the student literary journal *Litmag*, which includes soliciting donations, creating the crowdfund campaign, maintaining current advertisers while securing payment, soliciting new advertisers both on and off campus, and updating the media kit and other PR materials. Students will also promote the journal to potential submitters and readers, initiating the call for submissions through flyer development, campus-wide emails, in-class recruitment, digital signage, and ads with *The Current*. Toward the end of the semester, students will begin the submissions review process. All of this will include writing for social media with engaging and high-traffic posts throughout the semester. Students may write book reviews, writer interviews, and other editorial pieces for inclusion in the spring issue. Through all of this, students will develop skills in public relations and professional correspondence, fundraising, marketing and publicity, editorial tact and confidentiality, event planning, and networking. *

ENG 4180 / *Novel Beginnings*

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

The first few pages of a novel should startle, inspire and captivate. Learning to write a great beginning is an essential part of the writer's craft. The goal of this course is to introduce students to the process of writing a novel through a series of lessons focused on the first few chapters of several critically acclaimed novels. The course will explore different elements of fiction: point of view, character, perspective, plot, scene, physical environment, dialogue and how these devices work to reel in the reader in the beginning pages. Readings will consist of selected novels. Students will often have to respond to the readings in writing. Students will also be required to write and submit original work. Attendance and class participation will be graded. *

Graduate Courses for the Master of Arts

ENGL 5700 / *20C American Literature: Writing From The Margins*

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

The course will examine portions of American culture that have often been excluded from or overshadowed by dominant discourses. A series of novels will take the class from the Modernism of the early 20th century, through mid-century Postmodernism, to a Metamodernist perspective near the end of the century. Students will be responsible for leading seminar style discussion, a book review, and two smaller essays that will be revised to make up parts of the term paper.

Novels to be read:

Willa Cather, *My Ántonia* William Faulkner, *As I Lay Dying* Thomas Pynchon, *The Crying of Lot 49*
Leslie Marmon Silko, *Ceremony* Alice Walker, *The Color Purple* *

ENGL 5890 / *Teaching College Writing*

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

Teaching College Writing offers a broad introduction to various theories and practices of Rhetoric and Composition, a robust and diverse field within English Studies that focuses on practices, processes, and pedagogies of writing. Intersecting theoretical perspectives covered in the course will include: critical race studies and anti-racism; queer theory; disability studies, access, and disability justice; community engagement and service learning; decolonialism and indigenous rhetorics; multilingualism; and teaching with technology (including online writing instruction and the approaches to generative AI).

Our ultimate goal is to collectively and critically explore writing and writing instruction, developing a sense of why teaching writing is a complicated task with high stakes. In particular, we will gain insight into how we can teach writing in evidence-based and thoughtful ways that account for the multiple identities, knowledges, and communities students (and teachers!) carry with them to classrooms. You will leave the class with a firm grounding in research in the field, various theories of writing, and how to apply this work in your present or future classroom. Assignments can take many forms; you select what best aligns with your needs and interests, including (but not limited to): academic essays, creative writing, multimodal experimentation, or the creation/revision of classroom materials like syllabuses or unit plans. A caveat, if this description feels unfamiliar: I'll note that you don't need to be at all familiar with the field of Rhetoric and Composition to dig into this class. Indeed, most of work in the first few weeks will be situating ourselves in the field and what it means to us--and how it can guide and ground our work, yes, but also how it may inhibit us, and how we may want to question the field or add to it. Folks in the class will be coming from different backgrounds, so we'll all be muddling through together, offering our own insights and expertise. *

ENGL 5950.001 / *American Cinema of the 1930s & 1940s*

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

In this course a selection of American films from the 1930s/1940s—Hollywood’s “Golden Age,” according to many—will serve as our gateway to an exploration of the entertainment industry and the studio system, film language and technology, film stars and genres, film theory and criticism, and the intersection of cultural history and artistic production. We’ll be “taking Hollywood seriously” as a site of artistic, cultural, social, economic, and imaginary importance, both then and now. ✱

ENGL 5950.002 / *The Role of Place In English Studies*

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

Place commonly becomes an analytical tool in fiction when it is thought of as a character, in, for example, *Breaking Clean*, a memoir of life on a cattle ranch on the High Plains that we might read.

<https://www.amazon.com/Breaking-Clean-Judy-Blunt/dp/0375701303>

But place is a concept that offers entrée into many subjects under the umbrella of English Studies and allows me to bring together readings and topics that might typically be isolated from one another:

- Fiction
- Creative non-fiction (like memoir)
- Visual representations of place (like Ken Burns documentary on our national parks)
- Scholarship about place

A recurring thread in this course will be the study of place(s) that mean a lot to you. We’ll wonder why. And we’ll consider how place(s) shape the societal roles available to us. For example, in the novel, *Gloryland*, the main character leaves the Civil War South when his father, out of love, says the young man is too independent to remain alive under the restrictions placed on him there. And so, in the novel, he finds himself in the mountain spaces of Yosemite where he and a mule make communion. Another focus will be on how places gain their identity. Cultural geographer Yi- Fu Tuan shows us that we first come to know place kinesthetically when, as infants, we gain the ability to move through space, when we can crawl and walk. And so, at a fundamental level, our knowledge of place is embodied. But places also gain their identity from myths, like ones that consider the Midwest a flyover territory of boring landscape and bland consensus.

(Check out “View of the World from Ninth Avenue” by Saul Steinberg here:

<https://saulsteinbergfoundation.org/essay/view-of-the-world-from-9th-avenue/>

and here: https://en.wikipedia.org/wiki/View_of_the_World_from_9th_Avenue).

The origin of and functions such myths serve will be part of our study through a historical look at myths about the Midwest and the North Woods of the Upper Midwest.

Graduate Courses for the MFA in Creative Writing

ENGL 5100 / *Graduate Workshop in Poetry*

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

In this course you will write poems, many of them, which your peers will read and respond to. You will read and respond to the poems of your peers. As a group we will grapple with those poems, examine them, test them, troubleshoot them. We will explore issues of process and technique. We will challenge each other and support each other and partake in the rare gift of a close community with other working writers. You will cultivate a deeper and more sustainable relationship to your own work. *

ENGL 5110 / *Graduate Workshop in Fiction*

Section	Meeting Pattern/Delivery Mode	Instructor
001	W 5:30-8:10 (F2F)	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	Instructor
001	T 6:55-9:25 (F2F)	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. *

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

ENGL 6000 / *Thesis*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
various	arranged	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. *