

Spring 2024 English Department Courses – University of Missouri-St Louis

- Key: Face-to-face (F2F); Blended (BL); Online-synchronous (OL-S); Online-asynchronous (OL-A)
- Meeting patterns for blended-delivery courses (BL) appear with the day of the face-to-face meetings marked in boldface. For example, a course on Monday/Wednesday at 9:30-10:45 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/may not have reserved the other day for synch Zoom; check MyView.
- For courses in online-synchronous (OL-S) delivery, a meeting pattern (for Zoom) will be listed; online-asynchronous (OL-A) will have “online” as the meeting pattern. Dates for synchronous Zoom meetings should be listed in MyView; if not, inquire with the instructor.
- Duration unspecified for 16-week courses. 8-week courses use “8W1” and “8W2” for 1st/2nd session.

Undergraduate Language and Writing Courses

ENGL 1100 / *First-year Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	MW 9:30-10:20 (F2F)	Blanchard
002	MW 11:00-12:15 (F2F)	Roeder
003	TR 12:30-1:45 (F2F)	Metz
004	online (OL-A)	Clarkson
005	TR 11:00-12:15 (F2F)	Gatewood
006	TR 9:30-10:45 (F2F)	Weintrop
007	MW 12:30-1:45 (F2F)	Church

This course integrates critical reading, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Course activities may include formal and informal writing, drafting and revising, editing for correctness, synthesizing source material, and documenting sources accurately. This course fulfills the University’s general education first year writing requirement. It 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

This course is designed for any student whose first language is not English. It integrates critical reading, writing, and thinking skills and studies actual writing practices. Sequenced reading and writing assignments build cumulatively to more complex assignments. Course activities may include 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. It does not count toward the major in English. This course substitutes for ENGL 1100 in all university requirements. ✱

ENGL 2110 / *Information Literacy*

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

This course is designed especially for humanities and fine arts majors. It introduces students to the main components of information literacy, including digital, web, and media literacies as well as library databases. Students work with both digital and print materials to find, evaluate, and synthesize information while applying the critical thinking habits of questioning and reasoning. Frequent writing and multimedia assignments will provide practice in using various technologies to assemble and to share information. This course fulfills the University’s general education information literacy requirement. ✱

ENGL 2180 / *Public Relations Writing* (cross-list with MEDIA ST 2180)

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

Same as MEDIA ST 2180. 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-list with MEDIA ST 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 2400 / *Rhetorical Ways with Words*

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

Prerequisites: ENGL 1100 or equivalent. This class takes as its central, unfinished, and in-process premise: *Rhetoric is...* We will spend the semester studying different definitions of and approaches to “rhetorical ways with words.” Though rarely will we find ourselves focusing on words alone, which might be the first way we want to re-define rhetoric for this course and ourselves: rhetoric is about words, yes, but also so much more.

For example: Rhetoric is...deeply misunderstood; profoundly contextual and historical; visual and digital; and incredibly necessary in our current moment to understand ourselves, understand others, and create change. You will contribute to rhetoric’s ongoing history and theorization through your own research, writing, and multimedia creation. In short, the course will offer you a broad understanding of theories and practices of rhetoric, writing, and meaning-making, and you will also undertake varied “rhetorical ways with words” yourself, honing your abilities to both “read” the world *and* engage more deeply with it. *

ENGL 2810 / *Traditional Grammar*

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

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	M 9:30-10:45 (OL-S)	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 S/U option. Counts toward Certificate in Writing. *

ENGL 3100 / *Junior-Level Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	MW 9:30-10:45 (F2F)	Irwin
002	MW 11:00-12:15 (F2F)	Terbrock
003	MW 5:30-6:45 (F2F)	Woodson
006	TR 9:30-10:45 (F2F)	Irwin
007	TR 11:00-12:15 (F2F)	Irwin
008	online (OL-A)	Kimbrell
009	TR 12:30-1:45 PM (F2F)	Terbrock
010	MW 12:30-1:45 (F2F)	Terbrock
011	MW 2:00-3:15 (F2F)	ASmith
012	online (OL-A)	Maltby
013	online (OL-A)	Kimbrell
017	online 8W1 (OL-A)	Baken
018	online 8W2 (OL-A)	McIlvaine
019	online 8W2 (OL-A)	Kemper
801	outreach (OL-A)	Walker

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	online (OL-A)	Staley
002	MW 11:00-12:15 (OL-A)	Staley
003	TR 9:30-10:45 (F2F)	Nunning
004	TR 11:00-12:15 (F2F)	Staley
005	MW 12:30-1:45 (F2F)	McKelvie
006	online (OL-A)	Coalier
007	TR 12:30-1:45 (F2F)	Staley
008	online (OL-A)	Sackett
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	TR 9:30-10:45 (F2F)	Terbrock
002	online (OL-A)	McKelvie
003	online (OL-A)	Justice
004	online (OL-A)	VanVoorden
005	online (OL-A)	McKelvie

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and 56 credit hours. This course introduces students to the major elements of industrial technical writing. Writing assignments include technical definitions, abstracts and summaries, mechanism descriptions, instructions, process analyses, technical reports and proposals. The course includes an introduction to research methods and documentation. This course fulfills the University's junior-level writing requirement and may not be taken on a satisfactory/unsatisfactory basis. *

ENGL 3160 / *Writing in the Sciences*

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

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and 48 credit hours. This course is designed to teach students how to write effectively in the sciences. Writing assignments may include short reports, proposals and a major project; projects may include a research or analytical report, a formal proposal or a procedures/instructions manual. The course includes an introduction to research methods and documentation. This course fulfills the University's junior-level writing requirement and may not be taken on the satisfactory/unsatisfactory option. *

ENGL 4162 / *Writers at Work*

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

Prerequisites: Junior-level writing course or graduate standing. This course introduces students to writing professions. Students will research various writing professions and practice different professional writing genres, such as corporate writing, public relations writing, blogging, magazine writing, copywriting, and editing. Students will work on portfolios that will help them to obtain writing internships or jobs. Readings will help students conduct meta-analysis on their own writing and writing process. *

ENGL 4850 / *Topics in the Teaching of Writing* (cross-listed with TCH ED 4850)

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

Same as TCH ED 5850. Prerequisites: ENGL 3100 or equivalent. Special topics in the practice of and pedagogy of writing designed for in-service teachers. Topics may include writing at specific grade levels, writing/reading workshops, writing in urban settings, writing across the curriculum, action research, new technology, classroom and district-level assessment. May be repeated once for credit if topics differ. *

ENGL 4790 / *Rhetoric & Social Justice* (scroll down; see ENGL 5950)

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

ENGL 4820 / *History of the English Language* (scroll down; see ENGL 5800)

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	W 5:30-8:10 (OL-S)	Torbert

ENGL 4864 / *Introduction to Technical Editing* (cross-listed with Missouri S&T)

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	R 6:55-9:25	TBA

Prerequisites: ENGL 1100 or equivalent (3-6 hours) and junior standing. This course covers the principles and practices of technical editing, including usability, audience analysis, contextual editing, the conventions of

scientific and technical communication, and the role of the editor in document development and publication. Students will also learn standard practices of copy editing and the use of style guides. *

ENGL 4880 / *Writing for Teachers* (cross-listed with SEC ED 4880)

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

Same as SEC ED 4880. Prerequisite: ENGL 3090 or junior level English. Writing for Teachers is an English-education course that supports writing across the curriculum for both pre-service English and content area teachers. Teacher candidates learn writing theories and literacy strategies to help their future students construct meaning from their discipline. The course works best for those who are completing level II or beginning level III education courses. The course counts toward the Certificate in Writing. *

ENGL 4890 / *Writing Internship*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	arranged only	Allison

Prerequisites: ENGL 3100 or its equivalent as judged by the instructor. Course limited to students who are completing certificates in writing. May be taken concurrently with the final course in the certificate sequence. Students work in a supervised internship to complete professional writing assignments. Consent required. *

ENGL 4892 / *Independent Writing Project*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	arranged only	Allison

Prerequisites: ENGL 3100 or equivalent as judged by instructor. Course limited to students who are completing their certificates in writing. May be taken concurrently with the final course in the certificate sequence. Students work individually with an instructor to complete an extensive creative writing or critical analysis writing project. This course is available on a limited basis only with the approval of the Coordinator and faculty sponsor. Special consent form is required. *

Undergraduate Literature and Cultural Studies Courses

ENGL 2340 / *Introduction to Drama*

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

Prerequisites: ENGL 1100 or equivalent, or consent of instructor. English 2340 will provide students with an introduction to the world of drama and the theatre. We will read some of the classic plays from antiquity to the present to better understand the techniques and visions that have guided some of the world's playwrights and their work. In each class, we will make imaginative leaps onto the stage and into the audience as we seek to develop a better understanding of what drives and sustains great drama. *

ENGL 2360 / *Hey Have You Read?: Baseball Literature*

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

For this section of English 2360, students will explore writings in a variety genres focused on the grand old game of baseball. Your reading for this class is likely to include fiction, drama, poetry, and sports journalism. You will encounter such writers as Ring Lardner, Mark Harris (aka Henry Wiggen), and August Wilson, to name a few. *

ENGL 3310 / *British Literature before 1790*

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

Instructor:
Schreyer

Prerequisite: ENGL 1100 or equivalent. This course is designed to provide a broad survey of English Literature from the Anglo-Saxons to the eighteenth century, including poetry, prose, and drama. Our approach to these wide-ranging texts will be to note the pervasive *topos* of Death. It seems that Death is alive and well in early English literature—continually reincarnated to serve a variety of purposes—and we'll explore some of its manifestations. Particularly important will be the relationship between Death and literary form—how, that is, texts use death to suit their conventions or genres. Does a sonnet, for example, speak of Death in the same way as, say, a poetic narrative like *Beowulf*? How does the fact that Chaucer's Pardoner allegorizes Death in order to preach against the very cupidity he practices affect the way we view this rhetorical virtuoso? Far from a morbid topic, Death provides writers with the opportunity to boast of the importance of their poetry, seek sexual favors, and expound on various topics, including gender and marriage, religious controversies, class conflicts, the effects of war, the limits of government, and the rights of citizens.

ENGL 3530 / *Contemporary World Literature*

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

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

Instructor:
Peterson

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 3800 / *Women in Literature: Opera Literature* (cross-list with HON 3010.003)

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

Instructor:
Torbert

A survey of major works of the operatic stage. A musically, dramatically, and linguistically diverse art form, opera unites multiple humanistic modes and genres, including song, orchestral music, staged drama and verse, and the folklore and literature of various source materials. As such, opera achieves artistic aims unavailable to many other art forms. Stories vary by setting, but romance/sex and generational familial mayhem appear often. Instead of chronologically, we will move topically with a focus on women in opera, covering works composed from the 18C to 2023, mostly complete. Field trips to Winter Opera Saint Louis are planned; possibly Chicago—we'll discuss together. (And yes, both *What's Opera Doc?* and *Rabbit of Seville* will appear in the course). Workload includes class participation, light readings, viewing/listening to the operas, generally one per week, weekly journal responses, final assignment where you craft your own story. *



ENGL 4380 / *Shakespeare: Comedies & Histories*

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

Prerequisites: ENGL 3100 or equivalent or consent of instructor. This course explores Shakespeare's comedies and histories, with particular attention to their genre as well as their relation to the cultural issues of Shakespeare's time, above all, the place of women and the importance of marriage and male friendship. Students will learn how Shakespeare's plays explore the rights of citizens and perhaps challenge accepted notions of political power. Students will also uncover Shakespeare's debt to ancient and contemporary forms of comedy as well as his innovative contributions to that dramatic form. The sonnets, as well as modern film adaptations, may also be brought into the discussion of these questions. *

ENGL 4950 / *Special Topics in Literature: Collected Short Stories*

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

“Which Changed First, the Stories or the Culture?” In this class we will investigate the relationship between societal and literary evolution by reading short stories from approximately 1914 – 2014. We will read a variety of writers from James Joyce to Alice Walker, from Flannery O’Connor to Gabriel Garcia Marquez. We will discuss how these writers, having been shaped and often disillusioned by their societies, told stories that mirrored and occasionally affected some change within those societies. *

Undergraduate Creative Writing Courses

ENGL 2040 / *Fiction Writing Jumpstart*

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

ENG 4150 / *Creative Nonfiction*

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

This course will examine the aesthetic and technical concerns of the writer of creative non-fiction. Students will read published essays and write their own to submit for workshops. Counts toward the Certificate in Writing. *

ENGL 4895 / *Editing Litmag*

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

Students in this course create *Litmag*, the UMSL student literary journal. Students enrolled in this class take on the role of editors for the annual spring publication, learning to implement best practices concerning literary editing/publishing. Students will call for submissions; they will read and select work to be published; and they will produce the journal, dealing with issues like design, format, copyediting, budget, print run, advertising, distribution, and publicity. The course is offered only in the spring and culminates with the publication of *Litmag* in late April. Prerequisites: ENGL 3100 or equivalent and at least two creative writing courses. *

Graduate Courses for the Master of Arts

ENGL 5800 / *Topics in Linguistics – History of the English Language*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	W 5:30-8:10 (OL-S)	Torbert

This course is a historical survey of the English language from its Indo-European roots through Old and Middle English to the present. Topics include changes in sound, meaning, and grammar, as well as developments in American English, including regional and social dialects. The major goal of the course is to familiarize students with the major “story arcs” of the development of diachronic variation in English—that is, language change. *

ENGL 5850 / *Studies in Composition: Rhetoric & Social Justice*

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

A one sentence explanation/TLDR version of this course is, quite simply: we will investigate how our practices of communication (that’s rhetoric!) connect with the ongoing work of social justice.

While rhetoric is an ancient art and field of study, it is arguably more crucial than ever in the present day to explore how rhetoric, casually (mis)understood as “the art of persuasion,” connects to social justice issues and movements. 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 do these ideologies play out in political debates and campaigns? How does this all affect you, as a student at a University adjacent to Ferguson, a site that launched incredible ongoing work for change in the St. Louis region and nationwide? The seemingly simple (but actually enormously complex) answer to these questions: “It’s all rhetoric.” While you may have heard that phrase used pejoratively, this course offers you a broad understanding of rhetoric as integral to language, communication, and meaning-making. Specifically, we grapple with complex rhetorical theory and methods as they apply to understanding events, protests, casual conversation, and media representation surrounding the work of / for social justice. *

ENGL 5940 / *Studies in Gender & Literature: Imagined (Im)Possibilities—Intersectionality in Literature*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	M 6:55-9:25 (OL-S)	Lim

Intersectionality: Is it an impossible fantasy or a possible future? Does it present a viable path forward for acknowledging and addressing the realities of individuals and societies, or does it merely muddy the waters until everyone is angry at everyone else and nothing gets resolved? This course seeks to investigate (although by no means answer) these and other questions about intersectionality, especially as it pertains to gender and sexuality. Over the course of the semester, we will work to establish a set of frameworks for examining gender and sexuality, then test those frameworks on a range of intersectional modalities present in literary works spanning multiple centuries and genres, from Jane Austen and Zora Neale Hurston to Justin Torres and China Miéville. We will strive to take an unflinching look at the limitations and potential of intersectional approaches to the human condition and consider what literature can offer as both cynical critique and catalyst for change. *

ENGL 5950.001 / *Special Topics: Horror and Rhetoric*

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

Horror is a popular but historically marginalized genre, often creating space for writers and artists to explore difficult questions, political agendas, personal struggles, inquiries about race, disability, queer bodies, identity, history, and more. Because of this creative latitude, horror artists often employ the agency to make visible the often mysterious and terrifying parts of what makes us human. While critics of horror are typically too

distracted by blood and gore to notice the radical potential of the genre, scary stories remind us, often bluntly, that the abject is always present, just under the surface of our skin and within the hidden places of our minds. Once these feelings are externalized through the art of horror, making sense of and perhaps even coping with these fears becomes not just possible, but actively pursuable.

The primary goal of this course is to explore a single question: What makes a story scary? On its surface, that might seem like a simple question, but the rhetorical elements of horror, and its construction and production, help us connect and see our own humanity reflected back to us (or, in the case of a monster, a lack thereof). Through a study of various horror subgenres (e.g. slasher, psychological, isolation horror, eco horror, zombie, comedic horror, true crime, giallo, and more), we will examine how writers and filmmakers create their horrific moments, particularly within social, political, and economic contexts. More nuanced explorations within the genre will involve poverty, grief, xenophobia/marginalized populations, relationships, mental and physical health, and more. *

ENGL 5950.002 / *Special Topics: Race, Literacy, & Mind*

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

I'm offering this topics course partly because of living for five years in South Georgia just before I came here, a place of perplexing racial relationships and histories. Living there heightened my awareness that I needed to know more about race, literacy, and civil rights history than my Midwest life had taught me. Since then, my second interest for this course - story, *storying*, and minds made for story - has emerged.

I intend to blend these interests in a course that has us read an array of books and study topics like the following so that we better understand racial conflict, literacy, history, and *storying* and their intersections:

- Sites where nineteenth century, enslaved people of African descent learned to read, most of the sites unsanctioned and/or illegal.
- *Caleb's Crossing* by Geraldine Brooks, a story (based on true events) of English Puritans and an Indigenous man whose worlds intersect. It is a story of extreme cultural and religious differences and education, especially when Caleb attends Harvard.
- *Above the Well: An Antiracist Literacy Argument from a Boy of Color*, Asao B. Inoue
- *When History Is Personal* by Mimi Schwartz, a collection of "essays that look both inward and outward so that . . . [each] tells a larger story of assimilation, the women's movement, racism, anti-Semitism, end-of-life issues, ethics in writing, digital and corporate challenges, and courtroom justice" (back cover).
- *Ebony and Ivy: Race, Slavery and the Troubled History of America's Universities*, Craig Steven Wilder.
- *Resisting Brown: Race, Literacy, and Citizenship in the Heart of Virginia*, by Candace Epps-Robertson.
- *Carry Me Home: Birmingham, Alabama: The Climactic Battle of the Civil Rights Revolution*, Diane McWhorter.
- *Engaging Museums: Rhetorical Education and Social Justice*, Lauren Obermark.

You might be able to tell from this list (or a quick Google search) that I'm collecting a range of genres/perspectives for the course – literature, memoir, history, writing-about-writing and literacy, resistance to legal maneuvers involving race, and our neurolinguistic predilection for narrative, not visible in the book selections but behind all of them. For decades, English departments have isolated such genres into separate classes. I believe we benefit, however, from breaking down such silos of learning and teaching, as I intend for this class to do. Please join me. *

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

ENGL 5170 / *Techniques, Methods & Effects in Fiction Writing*

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

This course analyzes the technical choices made by important contemporary fiction writers in the areas of point of view, tone, setting, form, and plot structure, and it examines the effects of those choices. Close consideration is given to fictional techniques that contribute to a story's characterization, tension, interest, reliability, drama, irony, and humor. The course is primarily for creative writers but admits interested MA students. ✱

Graduate Courses for the MFA in Creative Writing

ENGL 5100 / *Graduate Workshop in Poetry*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	W 6:55-9:25 (F2F)	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:	Instructor:
001	T 6:55-9:25 (F2F)	Alam

Twice during this semester-long workshop a MFA student presents a short story or novel chapter to the class and instructor. The following week the class convenes for a workshop discussion that is lively, perceptive, and thorough. The instructor and class offer detailed written feedback on clarity, tone, point of view and other technical matters. The primary goal of each workshop is to make the student-writer aware of the story's most notable accomplishments, its thematic focus, and the elements within the story that are not yet working or need careful adjustment. Graduate Workshop in Fiction requires that students generate new writing over the course of the semester. Each student must also carefully read, consider, edit, and respond to all the manuscripts that are presented for workshop. ✱

ENGL 5190 / *Literary Journal Editing*

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

Open to students in the MFA program who have had at least one graduate writing workshop and to others with consent of the instructor. In this course students serve as the first readers of submissions for the nationally-distributed, top-rated literary journal Boulevard. Students will read and evaluate poems, short stories, and essays that will eventually appear in the Boulevard print edition or for Natural Bridge online, a separate section of the Boulevard website. Through the UMSL MFA's partnership with Boulevard, our students learn about literary selection, print and online publication, arts organization work, as well as the events and outreach that connect a literary journal to the larger community. For beginning fiction writers and poets (and for those interested in publishing, production, editing), this is a valuable opportunity to read a wide variety of submissions and to understand the rare qualities a piece of writing must exhibit in order to earn publication in a top-ranked literary journal. ✱The course may be repeated for maximum graduate credit of nine hours. ✱