

Fall 2021 English Department Courses – University of Missouri-St Louis

Notes related to Pandemic 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.
- Some courses return to full face-to-face (F2F) delivery in F2021; we anticipate more in SP2022.
- 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)	Gorin
002	MWF 9:30-10:20 AM (BL)	A Smith
003	MWF 11:00-11:50 (BL)	Gallagher
004	MWF 11:00-11:50	Kemper (for apprehensive writers)
005	MWF 12:30-1:20 (BL)	Gallagher
006	online (OL-A)	Kemper
009	online (OL-A)	A Smith
010	online (OL-A)	Clarkson
011	online (OL-A)	Clarkson

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 9:30-10:45 (BL)	Mayer

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

ENGL 2080 / *Advertising Copywriting* (cross-listed with MEDIAST 2080)

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

To give students a hands-on approach for writing advertising material for print and broadcast against tight deadlines in a professional setting.

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 the University's General Education requirement for a course in information literacy.

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

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

ENGL 2410 / *Literate Lives*

Section	Meeting Pattern/Delivery Mode	Instructor
002	MW 11:00-12:15 (BL)	Duffey

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	R 12:30-1:45 (OL-S)	Wall

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 9:30-10:45 AM (BL)	Gruenloh
002	online (OL-A)	Kimbrell
003	online (OL-A)	Kimbrell
004	online (O)	Kimbrell
005	MW 12:30-1:45 PM (BL)	Phillips
007	online (OL-A)	Jackson
008	MW 9:30-10:45 (F2F)	Irwin
009	TR 11:00 AM-12:15 (F2F)	Irwin
010	TR 11:00-12:15 (F2F)	Irwin
011	TR 9:30-10:45 (BL)	Hastings
012	online (OL-A)	M Smith
013	online (OL-A)	Phillips
015	online (OL-A)	Delvaux
016	online (OL-A)	Maltby
018	online (OL-A)	Sackett
019	online (OL-A)	Hastings
020	online 8W2 (OL-A)	Lim
021	online 8W2 (OL-A)	Dorsey

Prerequisite: ENGL 1100 or equivalent (3-6 hours) and 56 credit hours. Focuses on writing and illiteracies in various contexts. Builds on intellectual maturity, knowledge, and abilities gained through prior university studies. Enhances analytical, communicative, persuasive, and explanatory capabilities. Includes complex readings and research. Fulfills the University's requirement for a junior-level course in Communicative Skills. Counts toward the Certificate in Writing. Does not count towards the English major

ENGL 3120 / *Business Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	MW 9:30-10:45 (BL)	Coalier
002	MW 11:00-12:15 (BL)	Sackett
003	online (OL-A)	McKelvie
005	online (OL-A)	McKelvie
006	TR 11:00-12:15 (BL)	Walker
007	TR 12:30-1:45 (BL)	Walker
008	online (OL-A)	Staley
009	online (OL-A)	Staley
010	online (OL-A)	Staley
011	online (OL-A)	Staley
012	online 8W1 (OL-A)	Allison
013	online 8W1 (OL-A)	Allison
014	online 8W2 (OL-A)	Watt
015	online 8W2 (OL-A)	Watt

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

ENGL 3130 / *Technical Writing*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	online (OL-A)	McKelvie
002	TR 12:30-1:45 (BL)	McKelvie
003	online (OL-A)	Juctice
004	online (OL-A)	VanVoorden
005	online (OL-A)	VanVoorden

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)	Schott
002	TR 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*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	W 12:30-1:45 (OL-S)	Obermark

Prerequisites: ENGL 1100 or equivalent. This course offers students an understanding of disability as a complex and crucial part of the world and human experience. Students will approach disability as a matter of identity, language, writing, power, education, politics, literature, art, and more. More specifically, they will read disability studies critical theory, literary works, and personal narratives; create accessible multimodal projects; engage in scholarly and/or community-based research; and candidly discuss assumptions about disability. Through this work, students 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.

ENGL 4800 / *Introduction to English Linguistics*

Section:	Meeting Pattern/Delivery Mode:	Instructor:
001	R 2:00-4:30 (OL-S)	Torbert

This course presents a survey of linguistics with emphasis on what the field reveals about the English language. Topics include the sounds of language, grammar, writing systems, language acquisition, language in society, language history, dialects, and usage.

ENGL 4810 / *Descriptive English Grammar*

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

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

ENGL 4850 / *Topics in the Teaching of Writing*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 W 5:00-8:00 (OL-S) O'Daniels

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. Counts toward Certificate in Writing.

ENGL 4871 / *Publishing*

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

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

ENGL 4880 / *Writing For Teachers*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 TR 4:00-5:30 (BL) 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.

Undergraduate Literature and Cultural Studies Courses

ENGL 2330 / *Poetry: The Greatest Hits*

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

This course examines a selection of the most important poems written in English. Students will study poems to understand both their literary elements-form, metaphor, theme, and so on-and their cultural/historical context. Through a careful examination of poetry, students will sharpen their ability to read, discuss, and write about literary texts. This course satisfies the core curriculum requirement for the Literature in English area.

ENGL 2370/ *Drama: The Greatest Hits*

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

Instructor:
Welch

Prerequisites: ENGL 1100 or equivalent, or consent of instructor. This course introduces students to drama both as literary form and as cultural expression. 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. This course satisfies the English core requirement for the Literature in English area.

ENGL 3310 / *English Literature Before 1790*

Section: Meeting Pattern/Delivery Mode:
001 MW 9:30-10:45 (BL)

Instructor:
Grady

Prerequisite: ENGL 1100 or equivalent. This course examines the development of English literature from the Middle Ages through the eighteenth century. Students will be introduced to major literary movements and themes through the reading and analysis of representative works of selected major authors. This course fulfills the British Literature requirement for the major.

ENGL 3510 / *World Literature After 1650*

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

Instructor:
Kimbrell

Prerequisites: ENGL 1100. This course surveys World Literature from 1650 to the present. Students will examine diverse literary works in a variety of genres and voices. The course will include literary works from diverse traditions from throughout the world.

ENGL 3710 / *American Literature Before 1865*

Section: Meeting Pattern/Delivery Mode:
001 TR 9:30-10:45 (F2F)

Instructor:
Irwin

Prerequisites: ENGL 1100 or equivalent. This course features representative selections from American authors from the early seventeenth century to the Civil War. This course fulfills the American Literature requirement for the major.

ENGL 3800 / *Topics in Women & Literature*

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

Instructor:
Swindle

An examination of the roles of women in literature, either as figures in literary works or as writers. Specific topics to vary from semester to semester.

ENGL 4060 / *Adolescent Literature*

Section: Meeting Pattern/Delivery Mode:
001 W 5:30-8:10 (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:	Instructor:
001	MW 12:30-1:45 PM (F2F)	Schreyer

Prerequisites: Junior standing or consent of instructor. 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 4950 / *Special Topics in Literature: Memoir and Autofiction: Exploring the Art of Self Narrative*

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

"Fiction of strictly real events or facts; the autofiction, if you like, of having entrusted the language of an adventure to the adventure of language, outside the wisdom of the novel, be it traditional or new."- Serge Doubrovsky

Many writers agree that writing self narrative is a peculiarly challenging adventure. Self narrative, the Art of writing outside the wisdom of the novel is the most public form of narrative writing. This course examines the writers' 'ill-advised' instinct to write ourselves in and into our work weighing it against a risk of overexposure. We will ask ourselves a few questions such as, what makes a story true? How does self-narrative balance fact and emotion? Why is writing from memory so difficult? We will attempt to separate the self-narrating writer's quest for answers from the public's thirst for truth. The essays, stories and novels we will read combine several elements of fiction and non-fiction, straddling both genres. Works by writers like Maya Angelou, Kevin Brockmeier, Carmen Machado, Akwaeke Emezi, Eduoard Louis and so on will guide our discussions. Assignments include oral presentations, written reading responses, original narrative writing and a final essay.

Undergraduate Creative Writing Courses

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 2:00-3:15 (BL)	Peterson

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

Graduate Courses for the Master of Arts

ENGL 5000 / *Introduction to Graduate Study in English: Approaching Theory*

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

This course introduces students to critical theory and teaches them how to utilize said theory to analyze both written and audiovisual texts. Through readings, students will become familiar with a diverse array of theoretical frameworks including critical race theory, postcolonialism, marxism, queer theory, and intersectional feminism. The foray into theory will enable students to delve more deeply into the richness of literature and dramatic texts.

ENGL 5300 / *Renaissance Literature: Shakespeare – Myths & Cruxes*

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

Who was Shakespeare? What was his relationship to the characters and plays he created? Answers to these questions have fueled “Bardolatry” for centuries—leading to the claim that Shakespeare is one of, if not the, chief cultural possessions of the English-speaking world. This course will raise these questions as well, but not (certainly not!) to join the ranks of devotees of the “Sweet Swan of Avon,” but rather to historicize the making of “Shakespeare” and to ask how both he and his works have been made and remade innumerable times to suit the tastes of a particular age or literary coterie. Who decided what was “authentically Shakespeare”—and why? How did legends about him arise: whether he poached deer, was secretly a homosexual or a recusant Catholic, or even whether he authored his plays? Of particular concern will be attempts by editors and scholars since the 18th century to conduct tortuous autobiographical readings of *Hamlet*, *The Tempest*, and the sonnets. The course will also address what myths about Shakespeare we continue to tell ourselves. In brief, we will adopt two very different approaches: one that will broadly survey myths, legends, and mysteries about Shakespeare and his texts, and another that will wade deep into painstaking textual and bibliographic materials (title pages, speech-prefixes, textual variants, stage directions, etc.).

ENGL 5850 / *Studies in Composition: Composing Ourselves*

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

As you may feel each time you stare at a blank document on your computer, flip to a new page in your notebook, or attempt to compose a video or audio narrative, what and how we write is intimately tied to who we are. This network between composition and identity serves as the central premise of “Composing Ourselves.” This course 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: gender studies and feminism; critical race studies and anti-racism; disability studies, access, and disability justice; community engagement and service learning; decolonialism and indigenous rhetorics; multilingualism; and digital media studies. 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.

ENGL 5890 / *Teaching College Writing*

Section: Meeting Pattern/Delivery Mode:
001 R 4:00-6:30 PM (OL-S)

Instructor:
Duffey

This course is designed for novice teachers of first-year writing, as well as experienced teachers who want to learn more about composition pedagogy and theory. Topics addressed are:

- Intersections among literacy (writing, reading, listening, speaking, and critical thinking), culture, and politics
- Writing processes (drafting, revising)
- Responding to student writing (in conference and on drafts)
- Scholarly studies of writing students

Class activities will consist of readings in Composition Studies, written responses to them, a literacy history, and other projects. Those who wish to teach college writing in the future (in Saint Louis or elsewhere) should consider this course as an addition to their professional credentials. It counts for the composition emphasis.

ENGL 5950 / *Special Topics in Literature: Contemporary Scottish and Irish Literature*

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

Instructor:
Wall

This semester we will read the work of some of the most notable contemporary Irish and Scottish writers: Seamus Heaney, Eavan Boland, Alan Warner, Kathleen Jamie, Anne Enright, Colm Toibin, Martin McDonagh, and others. In addition to exploring poetry, prose, and drama, we will also examine the various literary, linguistic, social, and historical backgrounds to the works that these writers have produced. Students will be required to provide an in-class presentation and to write a scholarly essay.

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

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

Section: Meeting Pattern/Delivery Mode:
001 T 6:55-9:35 (BL)

Instructor:
Dalton

Prerequisites: Open to students in the MFA program and to others with consent of the instructor. This is a seminar on contemporary novel craft. As writers, we read the classics for truth and inspiration. And when it comes to understanding what present-day readers and publishers want from a novel, we study the structure and point of view and the accomplished prose styles of novels being published right now. We'll examine first chapters, plot, and character. We'll weigh the difference between the conventional novel and the concept novel, and we'll determine the crucial storytelling choices each novelist must make. (This course might also be titled "Essential Knowledge for Beginning Novelists") We'll begin with classic novels from Richard Yates and James Baldwin: *Revolutionary Road* and *If Beale Street Could Talk*. We'll read two recent crowd-pleasing novels: *Washington Black* by Esi Edugyan and *The Nix* by Nathan Hill. We'll read short novels, *Little Fires Everywhere* by Celeste Ng and *Slade House* by David Mitchell, as well as *Normal People* by Sally Rooney. In addition, this techniques course will insist that each student define her or his aesthetic. What is good prose? What constitutes good storytelling? How can we objectively say that one novel is better or better written than another? At the conclusion of our semester, each student will articulate his or her aesthetic for the entire class. Why? Because without a solidly defined aesthetic, a new writer won't know which direction to work toward in the years of struggling that come after an MFA.

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 (BL) 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 M 6:55-9:35 (BL) Abraham

The Graduate workshop in Fiction focuses on the creation and revision of original student work. Members of this class take turns throughout the semester to present a completed short story or alternatively an excerpt from a novel. The Graduate Workshop in Fiction therefore requires that all students generate new writing over the course of the semester. Typically, each student presents twice a semester. The class will have at least one week to respond to the submitted work. In class, our discussions will center around the following questions:

- What is this story's central idea?
- What is this story doing well?
- In what ways can this story be improved?

At the end of each workshop, each student should understand the story's best ideas, its most memorable features and what elements stand to benefit from specific revisions. Each student must also carefully read, consider, edit and respond to all the manuscripts that are presented for workshop. Other required reading may be assigned.

ENGL 5190 / *Literary Journal Editing*

Section: Meeting Pattern/Delivery Mode: Instructor:
001 R 6:55-9:35 (BL) Dalton

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: Instructor:
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