

## Spring 2022 English Department Courses – University of Missouri-St Louis

Notes related to Pandemic scheduling:

- 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 1<sup>st</sup>/2<sup>nd</sup> session.

### **Undergraduate Language and Writing Courses**

#### ENGL 1100 / *First-year Writing*

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001      | MWF 9:30-10:20 (F2F)           | TBA         |
| 003      | MWF 11:00-11:50 (F2F)          | TBA         |
| 004      | TR 9:30-10:45 (F2F)            | TBA         |
| 005      | MWF 12:30-1:20 (F2F)           | TBA         |
| 006      | online (OL-A)                  | Phillips    |

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: |
|----------|--------------------------------|-------------|
| 002      | TR 12:30-1:45 (F2F)            | Mayer       |

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

| Section: | Meeting Pattern/Delivery Mode: | Instructor:    |
|----------|--------------------------------|----------------|
| 001      | MW 9:30-10:45 (F2F)            | Jill Alexander |

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

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

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

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

ENGL 2400 / *Rhetorical Ways with Words*

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

Prerequisites: ENGL 1100 or equivalent. This course focuses on the diverse purposes and uses of language and writing, encouraging students to consider these functions beyond solely academic and literary realms. Specifically, students will investigate how language and writing are connected to identity, power, community, and knowledge creation. To accomplish these broad goals, students will read critical scholarship from a variety of related disciplines. They may practice field-specific methods of inquiry and/or investigate local, regional, individual rhetorical and language practices and engage in print and/or multimodal composition. This course satisfies the English core 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      | 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)           | Irwin       |
| 003      | MW 12:30-1:45 (F2F)            | TBA         |
| 005      | MW 2:00-3:15 (F2F)             | TBA         |
| 006      | TR 9:30-10:45 (F2F)            | Irwin       |
| 007      | TR 11:00-12:15 (F2F)           | TBA         |
| 008      | TR 11:00-12:15 (F2F)           | TBA         |
| 009      | TR 12:30-1:45 PM (F2F)         | TBA         |
| 011      | TR 2:00-3:15 (F2F)             | TBA         |
| 012      | online (OL-A)                  | TBA         |
| 013      | online (OL-A)                  | Kimbrell    |
| 014      | T 2:00 (OL-S)                  | Maltby      |
| 020      | online (OL-A)                  | Kimbrell    |
| 021      | online 8W1                     | TBA         |
| 022      | online 8W2                     | TBA         |
| 023      | online 8W2                     | TBA         |

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 9:30-10:45 (F2F)            | McKelvie    |
| 002      | MW 11:00-12:15 (F2F)           | McKelvie    |
| 003      | TR 12:30-1:45 (F2F)            | Staley      |
| 004      | TR 11:00-12:15 (F2F)           | Staley      |
| 005      | MW 12:30-1:45 (F2F)            | Staley      |
| 006      | MW 2:00-3:15 (F2F)             | Staley      |
| 009      | online 8W1 (OL-A)              | Allison     |
| 010      | online 8W1 (OL-A)              | Watt        |
| 011      | online 8W2 (OL-A)              | Watt        |
| 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 11:00-12:15 (F2F)           | McKelvie    |
| 002      | TR 12:30-1:45 (F2F)            | McKelvie    |
| 003      | MW 11:00-12:15 (F2F)           | Schott      |
| 004      | online (OL-A)                  | VanVoorden  |
| 005      | online (OL-A)                  | VanVoorden  |

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 3150 / *Feature Writing* (cross-listed with MEDIAST 3150)

| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
|----------|--------------------------------|-------------|
| 001      | T 12:30-3:00 (F2F)             | Krull       |

### 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 11:00-12:15 (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 4880 / *Writing for Teachers* (cross-listed with SEC ED 4880)

|          |                                |             |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001      | W 4:00-6:30                    | 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 1800 / *Reading Life*

|          |                                |             |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001      | T 2:00-3:15 (OL-S)             | Torbert     |

This course teaches college-level reading in the Humanities. The course primarily covers written texts, but may also include various genres in music, television and film, and theater. The course may be counted towards the major or minor in English. ✱

ENGL 2360 / *Hey, Have You Read \_\_\_\_\_? – Sympathy for the Devil: Tricksters in Literature*

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

Prerequisites: ENGL 1100 or equivalent, or consent of instructor. This course introduces students to approaches to reading literature in the 21st century. The course can focus on a specialty area, such as a genre, time period, or nationality, or on a theme transcending several specialty areas. Students will learn to read closely and begin to look at literature through various theoretical or cultural lenses. This course satisfies the English core requirement for the Literature in English area. \*

ENGL 3350 / *Slouching Towards Chaos: British Literature in the Early Twentieth Century*

|          |                                |             |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001      | T 12:30-1:45 (OL-S)            | Wall        |

Prerequisites: ENGL 1100 or equivalent. Students read poetry, drama, and fiction by major writers of the Modernist era of British literature. Meets the requirement for one 3000-level course in British literature. \*

ENGL 3510 / *World Literature before 1650*

|          |                                |             |
|----------|--------------------------------|-------------|
| Section: | Meeting Pattern/Delivery Mode: | Instructor: |
| 001      | M 12:30-1:45 (OL-S)            | 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: | Instructor: |
| 001      | MW 2:00-4:30 (OL-S)            | 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 / *Topics in Women & Literature: Women & Social Justice*

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

How does performance relate to activism? How do art-activists contribute to the urgency found in calls for social and institutional change? In an era of black women-led social movements (e.g. MeToo, BLM, Critical Resistance), reflection on the ways in which black female artists contribute to ending systematic oppression seems particularly valuable and timely. To that end, this performance studies course examines the ways in which black women have used their art as a vehicle for social justice. Through the analysis of music videos, theatre, film, television, and literature, “Women and Social Justice” explores U.S.-based black freedom struggles from the Civil Rights Movement to our contemporary moment. \*

ENGL 4060 / *Adolescent Literature*

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

Instructor:  
George

The course will expose students to the large variety of quality adolescent literature available for reading and study in middle and high school classes. It will also examine the relevance of a variety of issues to the reading and teaching of adolescent literature, among them: reader response; theory and practice; multi-culturalism; literacy; the relation of adolescent literature to "classic" literature the role of adolescent literature in interdisciplinary studies; adolescent literature as an incentive to extracurricular reading. \*

ENGL 4260 / *Chaucer*

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

Instructor:  
Grady

Three hundred years after Chaucer's death, John Dryden called him "the father of English poetry"; now, three hundred years after that, his work is more closely and widely studied than ever before. His best-known poem, *The Canterbury Tales*, is justly celebrated for its richness and variety, both literary—the *Tales* include fabliaux, romances, sermons, hagiographies, fantasies, satires, treatises, fables and exempla—and thematic, with its explorations of courtly love and scatology, piety and impiety, chivalry and pacifism, fidelity and adultery. At the same time, *The Canterbury Tales* has also routinely been the target of censorship—it happened as recently as 1995 in Eureka, Illinois. This semester we'll study those *Tales* in as much depth as we can manage, to try to figure out what might make them so compelling, or, alternately, so disturbing. We'll also explore the ways in which Chaucer's work has proven amenable—or susceptible—to contemporary critical approaches attentive to issues of gender, class, and language. Finally, we'll also explore some aspects of medievalism, that is, the ways in which "the Middle Ages" are received, represented, and put to use in modern culture, politics, literature and film. All Chaucer reading will be in Middle English; previous experience with the language will be an asset, but is not required—plenty of experience will be provided.

ENGL 4360 / *Shakespeare's Friends and Rivals*

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

Instructor:  
Schreyer

Bloody revenge, political intrigue, incest, love, laughter, romance—and pirates! Not an HBO miniseries but an advanced study of the professional London stage from the 1580s to the 1620s with particular emphasis on the drama of Shakespeare's contemporaries. Discussion will emphasize the conventions of dramatic genres and situate the plays in their historical, cultural, and literary contexts. How, in other words, did Shakespeare's friends and competitors—Marlowe, Dekker, Middleton, and others—respond both to his plays (& he to theirs) and the theater market in which they exhibited their dramatic wares? Did they see one another as rivals or as collaborators—and if so, how and when? To what extent did they borrow, adapt, and/or rival the successful plays of other acting companies? Assignments will focus on the language and structure of the plays and aim to develop students' close reading skills. \*

ENGL 4950 / *Special Topics: Opera Literature* (cross-list with HON 3010.004)

Section: Meeting Pattern/Delivery Mode:  
001 T 9:30-Noon (BL)

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 (women's agency, settings of Shakespeare, race/ethnicity, &c), covering works composed from the 18C to now, 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, seminar paper. ✱



## Undergraduate Creative Writing Courses

ENGL 2030 / *Poetry Writing Jumpstart*

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

Instructor:  
Allison

Prerequisites: ENGL 1100 or equivalent. 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 Writing Jumpstart*

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

Instructor:  
Abraham

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. This course fulfills the English core requirement for the Creative Writing area and counts toward the Certificate in Writing. ✱

ENG 4140 / *Polishing Your Stories: Producing a Publishable Short Story*

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

Instructor:  
Dalton

Prerequisites: ENGL 3100 or equivalent. Congratulations! You've done the difficult work of creating a short story for your creative writing workshop class. Your instructor says it's quite promising but that it needs to be *revised*. What does that really mean—*revised*? This course gives student writers tools and practice in re-thinking and rewriting their stories. It is for students who are serious about writing stories that can be published in *Litmag*, *Bellerive*, or other journals. Students will produce drafts for workshop critique (full-length stories and micro-fiction and micro-memoir) and will rewrite them producing at least one that is polished enough for publication. The course counts toward the certificate in Writing. ✱

ENGL 4895 / *Editing Litmag*

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

Instructor:  
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 5300 / *Renaissance Literature: Shakespeare's Frenemies*

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

Instructor:  
Schreyer

Bloody revenge, political intrigue, incest, love, laughter, romance—and pirates! Not an HBO miniseries but an advanced study of the professional London stage from the 1580s to the 1620s with particular emphasis on the drama of Shakespeare's contemporaries. Discussion will emphasize the conventions of dramatic genres and situate the plays in their historical, cultural, and literary contexts. How, in other words, did Shakespeare's friends and competitors—Marlowe, Dekker, Middleton, and others—respond both to his plays (& he to theirs) and the theater market in which they exhibited their dramatic wares? Did they see one another as rivals or as collaborators—and if so, how and when? To what extent did they borrow, adapt, and/or rival the successful plays of other acting companies? Assignments will focus on the language and structure of the plays and aim to develop students' close reading skills. \*

ENGL 5840 / *Theories of Writing*

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

Instructor:  
Duffey

This course addresses both Euro-centric and Indigenous perspectives on writing, listening, speaking, and silence. It includes relationship to healing; alternatives to academic discourses; the power of story; and principles of decision-making in indigenous cultures that work very differently from principles of persuasion we learn and teach in school, shaped as these are by settler colonial and European ways of making meaning with language. Join me in these explorations in January! We'll work through the topics above (and possibly a few more) and consider a number of theoretical frameworks used to conceptualize writing itself, writing instruction, writing course goals, and societal impulses toward writing. Your written work will include informal writing/position papers, an after-class summary, and a few other things (to be decided), like an analysis of your academic discourse or a reflective portfolio. This course is required for the composition emphasis and fulfills the theory area (area five) for the literature emphasis. \*



ENGL 5850 / *Studies in Composition: Rhetorics of Public Memory*

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

“Public memory is a body of beliefs and ideas about the past that help a public or society understand both its past [and] present, and by implication, its future” -John Bodnar, *Remaking America* (15)

“By acknowledging this shameful history, by trying hard to understand its powerful influence on the present, perhaps we can prepare ourselves for a more just future.” -The 1619 Project

As illustrated by recent and necessary controversies surrounding violent monuments, as well as ongoing debates about how histories of oppression are taught in schools, public memory is often contested, difficult to meaningfully confront and discuss, and always about much more than the past. This course takes the “tough stuff” of memory as an invitation to consider how and why we remember, commune around, and instruct others about particular places, people, and events while others remain minimized, absent, or erased. In other words, we will focus on the rhetorics of memory, or how memory is represented, communicated, taught, and, at times, avoided.

In this course, we will: investigate and analyze the ways Americans remember, commemorate, and memorialize, especially at sites like museums, memorials, archives, and historical tours; grapple with public memory as a commonplace of identity expression, activist resistance, and social justice; and focus on the accompanying pedagogies of public memory, closely considering how the past is taught (or not taught) in curricular and extracurricular spaces. Students will conduct self-selected, original, and multi-method research to partially accomplish these objectives. Finally, this is a course that reaches beyond the classroom and into the community. Part of the assigned reading and research will involve “field trips” to local (free!) museums and memorials, as well as spending time wading through digital archives. We will also work to foster conversations with memory work professionals, such as museum educators, curators, archivists, and tour guides, focusing on the role that rhetoric plays in their jobs/professions. ✱

ENGL 5920 / *Studies in Fiction: In Defense of Autofiction*

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

“The duty of literature is to fight fiction. It's to find a way into the world as it is” Karl Ove Knausgård

In recent times, writers have become more open, vocal and somewhat militant about finding inspiration in their own lives. In this course, we will explore the craft of autofiction- a term often used to describe published works that blur the line between memoir and the novel. The goal is to justify the conflation of author and character by examining the tools of fictions used in these books. We will read autofiction originally written in English from writers like Peter Ho Davies, Rachel Cusk, as well as works in translation from writers such as Karl Ove Knausgård and Stéphane Larue. Assignments include oral presentations, written reading responses, original autofiction writing as well as a final portfolio. Attendance and participation will be graded. ✱

ENGL 5930 / *Studies in Drama:*

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

How does theater interrogate the archive — whose stories are remembered/told, how they're told, and to whom? Focusing on modern drama that “remixes” Western canonical texts, this course explores the ways playwrights of color creatively engage the archive to (re)imagine histories of people whose voices historically have been excluded. Plays discussed include Cherrie Moraga's *The Hungry Woman: A Mexican Medea*, Young Jean Lee's *Lear*, Branden Jacobs-Jenkins' *An Octoroon*, and Marcie Rendon's *Songcatcher*, among others. ✱

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

ENGL 5180 / *Form and Theory of Poetry*

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

Instructor:  
Seely

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

## Graduate Courses for the MFA in Creative Writing

ENGL 5100 / *Graduate Workshop in Poetry*

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

Instructor:  
Scarpino

In the Graduate Workshop in Poetry, students compose new poems or revise older poems and offer them up to the class and instructor for workshop. The workshop discussion is aimed at helping the student-poet achieve her vision for her poem, and suggesting possibilities for the poem beyond what she had envisioned. Extensive feedback from the class and the instructor addresses the poem on both a global level (e.g. thematic focus, argument, form) and a local level (e.g. diction, syntax, lineation). The aim is always to help poets to write in language that is fresh and interesting, and to provide a supportive, rigorous community for working poets. ✱

ENGL 5110 / *Graduate Workshop in Fiction*

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

Instructor:  
Dalton

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:  
001 M 6:55-9:25 (F2F)

Instructor:  
Seely

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