

Department of English
Spring 2008 Course Descriptions

ENGL 1010 College Composition/Rhetoric

A composition course emphasizing expository writing and close, analytical reading. A grade of C or better is required to meet the WA requirement. Students may not have credit in both ENGL 1010 and 1000, 1110 or 1210. WA

ENGL 1210 Comp Int'l Student

This is a first-year composition course with intercultural diversity. Students in this learning community act as cultural informants in an environment that promotes an intercultural awareness of and respect for cultural differences. Students are exposed to rhetorical concerns, critical thinking skills, research methods, and techniques of oral presentation. Written essays explore intercultural communication in everyday life, in applied settings, in education, and in the role of language (verbal and non-verbal) as a significant assimilator. International students will receive language acquisition support in listening comprehension and oral and written fluency. NOTE: 1210 restricted to non-native students. ENGL 1010-03 is identical to ENGL 1210-01. WA

ENGL 2005 Writing in Tech & Science

This course develops writing styles, writing techniques, document design and formatting strategies, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a comprehensive, student-directed long form report. NOTE: Concurrent enrollment in a laboratory or field study course is strongly urged. NOTE: Computer classroom section. WB

ENGL 2020 Introduction to Literature

This is a writing-intensive course for students who have completed their WA requirement. Students will draw on literary examples to study the conceptual bases of writing. We will also study writer's stance, audience, motives, and the stages and strategies of writing while reading a variety of fiction, poetry, and drama. NOTE: Prerequisite of sophomore standing. CH,WB

ENGL 2035 Writing Public Forms

Introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Genres may include letters, editorials, web pages, pamphlets, e-mail, speeches and position papers. Focuses on skills in collaboration and use of technology necessary for ethical, effective participation in public discourse. Prerequisite: WA. WB

ENGL 2050 Creative Writing: Fiction

This is as much a course in reading fiction as it is a course in writing fiction. Our focus will be on the short story form. Weekly reading and creative writing assignments will familiarize students with the elements of fiction. Readings include both published works of fiction and student manuscripts. In addition to short, weekly writings, each student will draft, write and revise one short story, to be submitted first to me for a one on one discussion of the story, and then revised to submit to the class for workshop. No prior writing experience is necessary, but a willingness to participate and work to the best of your abilities is a must. Prerequisite: WA.

ENGL 2080 Creative Writing: Intro Poetry

Analyzes forms of poetry and practice of creative writing at introductory level. Prerequisite: WA.

ENGL 2110 English Oral Skills

2110 English Oral Skills is a 3-credit hour course for non-native speakers of English from Novice Low to Advanced Low proficiency. The course provides instruction in listening comprehension, pronunciation, stress and intonation, linking, phrasing, conversation, and presentation skills. The purpose of this course is to improve the oral production of English. As such, the course does not address reading and writing issues. Offered for S/U only. Enrollment by Instructor consent only.

ENGL 2170 The Bible as Literature

More properly titled the Bible as Bible, this course deals with the unique status of that document and its profound influence on the forms of our culture. In the first part of the course we learn techniques of literary close reading through a detailed study of the Pentateuch. We explore the history of text and translation, the relation of doctrine and story, narrative style and literary form, the culture and politics of the ancient Mideast, the emergence of the Hebrews as a distinct people centered on a book, a law--and how these all affect modes of interpretation. In the second part we extend our study into the sacred texts of the later Hebrew and early Christian traditions, and we review briefly the history of biblical hermeneutics, especially the typological and mythological schools of criticism. Several quizzes, take home exercises, three or four essays, a midterm and a final exam and/or paper are required. Cross-listed with Religious Studies 2500. Prerequisite: W1.

ENGL 2360 Mexican American Literature

Discusses literary reflections of Chicanoism. Studies literature of the Hispanic Southwest, Mexican-American folklore and the contemporary Chicano movement. Cross listed with CHST 2360. Prerequisite: WA. CH, D

ENGL 2410 LG: Short Stories

English 2410-01 focuses on the art and craft of the short story. Reading a range of short fictions, students will analyze classics, hot-off-the press new comers, and perhaps some not-yet published tales.

We'll be working with long dead writers and also living, breathing writers. As a CH and WB, this course engages us in a series of humanities-based questions about representation and involves a range of writing assignments. Prerequisite: WA. CH, WB

ENGL 2425 Lit in English I

This course surveys some of the major works of medieval, Renaissance, and Restoration literature, and considers some lesser-known works as well. We will consider the growth of a native tradition, as well as the influence of continental literature on English literature. To do this, we will trace the development of some different genres, the themes of chivalry and monarchy, and the constantly revised notions of virtue, heroism, and love, through close readings and analyses of broader cultural contexts. Prerequisite: WA. CH

ENGL 2430 Lit in English II

Surveys major figures and literary movements in literatures written in English 1865-present. Prerequisite: WA. CH

ENGL 2435 Lit in English III

Surveys major figures and literary movements in literatures written in English 1865-present. Prerequisite: WA. CH

ENGL 3710 Gender & Humanities

Explores a primary distinction made between humans – that of gender – as it is presented and enacted in humanistic areas of religion, myth, theatre, music, art, literature, history and philosophy. Typically the course also analyzes intersections of race, ethnicity, and/or class within the humanities. NOTE: Cross listed with WMST 3710. Prerequisite: WMST 1080 or ENGL 1010. (Offered once a year.) CH

ENGL 4000 21st Century Issues in Professional Writing

English 4000 is the capstone course in the professional writing minor and is also a designated WC course in the University Studies Program. In this course, we'll study the theory and practice of communicating in professional spaces with emphasis on issues that color the ways in which communication takes place in the contemporary workplace. Some of the topics we'll cover include rhetoric and knowledge development, ethics and communication, visual rhetoric, technologies of writing and communicating, and professional writing genres. In addition to course readings and regular reading responses, students will complete a range of print and electronic, as well as individual and collaborative, writing assignments along with at least one project presentation. Prerequisites: WA, WB, and ENGL 2035. WC

ENGL 4010 Tech Writing for Professions

This is a course in professional writing. Assignments may include correspondence, applications, abstracts, proposals, formal reports, and oral presentations. An extensive final report is required. Topics will include research methods, audience analysis, editing and revision, visual aids, organization and

development techniques, and style. Instructional methods include collaborative writing and group editing. Since the subject matter for assignments will be drawn from the students' areas of specialization, all participants are expected to have completed extensive course work in the majors. Some sections will also focus on collaborative writing and group editing; generally, these sections will feature several individual assignments and one or two collaborative projects at the end of the semester. NOTE: Computer classroom sections. NOTE: Prerequisite of junior standing. WC

NOTE: Special section – International Students only; Contact C. Stebbins at stebbins@uwyo.edu. NOTE: Prerequisite of junior standing. NOTE: Graduate students must take a diagnostic to determine writing-skill readiness. Graduate students only may take the course for S/U. WC

ENGL 4020 Publication Editing

In this course, you will develop editing and proofreading skills and come to understand the publishing process from manuscript development and copyediting through proofreading and publication. You'll have hands-on practice learning the nuances of copyediting for a variety of publication types, from popular to academic. You'll practice both pen on paper editing and editing using word processing features. You'll get really good at grammar, or at least being able to tell writers something needs to be fixed for better reasons than "because it sounds funny." The course will also feature topics in professional editing, led by guest speakers from the professional community. You'll be able to ask questions of a variety of guest speakers expert in the editing and publishing professions that will, hopefully, give you a realistic idea of professional life in that field. Small groups will be responsible for researching the trends and practices in various sorts of editing professions, and reporting those to the class. You'll have a series of graded copyediting quizzes, and a midterm editing exam. Finally, you'll edit a document that you locate yourself that is really in need of editing. You'll take that document through developmental, copyediting, and proofreading stages and submit it as your final for the class, due the last day of class.

ENGL 4050 WW: Fiction

Weekly reading and writing assignments will further the experienced writer's understanding of the art and craft of fiction. Readings include both published works of short fiction and student manuscripts. In addition to short, weekly writings, each student will write two short stories, to be submitted to the class for workshop discussion. Final project will be to write a thorough revision of one of those two stories. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

ENGL 4050 WW: Magazine Writing

This course will focus on writing for magazines, newspapers, and other sorts of publications where you might work as a regular employee or as a freelancer. You'll learn how to pitch and then write the sorts of stories editors want. To paraphrase from our course text, we'll start with how to construct compelling stories, find sources, get good quotes, and compile research. We'll explore how to market your work and write query letters tailored to specific publications that will impress editors. Then we'll get you

prepared for the real world – working with editors who rewrite extensively, pay late, or otherwise drop off the face of the earth. Your instructor has experience with all of the above and especially with the very positive results of freelance writing. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

ENGL 4050 WW: Writing for Extraterrestrial Audience

ENGL 4050 WW: Advanced Playwriting

In this course, you will continue to apply the skills and principles you have learned in THEA 3500, sharpening your dialogue, improving your sense of character, motivation and conflict, and perfecting the art of structuring beats and scenes. Our goal for the semester will be complete drafts of both a one-act and a full-length play. Weekly writing will supply material for in-class workshop and critique; plays by Sam Shepard and Suzan-Lori Parks will provide additional inspiration (or creative friction). Outside of class, all students will be required to attend performances of *Almost, Maine* (Feb 8-15), *The "M" Word* (Feb 17), and other shows (TBA) in the UW-hosted Regional Theater Festival (Feb 18-22). ****NB****: The prerequisite for this course is THEA 3500: Play/Screenwriting. Creative writing minors may substitute for THEA 3500 at least one 2000-level and one 4000-level creative writing course (both with a grade of B or higher), but they must submit a writing sample to the instructor in order to be admitted into the class. These prerequisites will be strictly enforced. (Students in the MFA Program in Creative Writing may take this course with the permission of the instructor). Cross-listed with THEA 4500.

ENGL 4090 Film & Religion

Film is one of the most powerful media in the modern world and its use of religion has helped to make it so. This course analyzes how film makers use religion and religious themes to depict ideals and behavior as well as to promote social positions. We will look at how religion provides the narrative structure for films making their plots clear and compelling. Possible films to be studied include: *Matrix*, *Life of Brian*, *Exorcist*, *Star Wars*, *2001*, and *E.T.* Prerequisites: 6 hours of 2000-level or higher literature courses or religion courses or consent of instructor. NOTE: Cross listed with RELI 4090.

ENGL 4120 Shakespeare: Tragedy/Romance

Shakespeare's later plays offer the opportunity to focus on some of the finest plays ever written, including *All's Well That Ends Well*, *Measure for Measure*, *Hamlet*, *Othello*, *Winter's Tale*, *King Lear*, and *The Tempest*. The class will be organized around informed discussion of these plays, with short lectures and readings to help us understand them in their cultural context. Course requirements include note taking and questions to help prepare for each play, a short paper, midterm, identification exam, longer research paper or pedagogical project, and class performance. Prerequisites: 6 hours of 2000-level literature courses or permission of the instructor.

ENGL 4190 Milton

No writer has a better claim than John Milton to be master of the English epic, and this course will trace the evolution of his complex poetic genius. We will study the various influences, literary, biblical,

political, ecclesiastical, classical, aesthetic, and academic that contribute to that genius, surveying the literature before and after Milton that derives much of its significance from his achievement. But we will concentrate mostly on a careful close reading of his English poetry and prose. His thought and language can be thoroughly exhilarating for a modern reader. A reading journal, several short papers, quizzes, midterm and final exams, and a seminar-style research paper will be required. Prerequisite: 6 hours of 2000-level literature course or consent of instructor.

ENGL 4230 Greek Tragedy

Reading and discussion of major plays by Aeschylus, Sophocles, and Euripides, together with examination of the performance and social context of Greek drama, its use of traditional myths, and selected issues in contemporary scholarship on the tragedies. Cross listed with CLAS/THEA 4230. Prerequisite: 3 hours of classics courses.

ENGL 4470 Chicano Folklore

Provides a survey of the origins, development and contemporary folklore of the Mexican American Chicano people of the United States with comparative relation to Mexico and other groups in the United States. Cross listed with CHST 4470. Prerequisites: CHST 1100 and WA

ENGL 4600 St: Innovative Fiction

Close readings of selected short novels, as well as a few short stories, that take innovative approaches to conventional narrative methods. Ondaatje's "The Collected Works of Billy the Kid," for example, contains writing that blurs the boundaries between poetry and prose – is it a poetic meditation on a historical character, or a long poem percolating from some collective, imaginative vision of William Bonny, aka Billy the Kid. Lars Gustafsson's "The Death of a Beekeeper" takes the form of an unfinished journal, selections from which are made by an unnamed, unidentified, implied "editor." On the other hand, what makes William Maxwell's "So Long, See You Tomorrow" innovative is simply its ingenious structure, wherein the second half of the book – the more "fictional" part – echoes in a brilliant way the first part, which is more like memoir. We'll also read books and stories by Anne Carson, Mary Robison, Benjamin Tamuz, David Markson, Magnus Mills, Barry Hannah, Marguerite Duras, and other writers. Writing will be several short pieces – creative, critical, or a mixture of the two, depending on your approach to the material – and one longer one near the end of the term. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

ENGL 4600 St: Dickens

Dickens, like Chaucer and Shakespeare, is one of those rare authors who is not only considered great by scholars and critics, but who was also popular in his own day (this is not true of Abraham Cowley or Bulwer-Lytton). Dickens remains popular even now, but he is often misconstrued because so many of us know him through adaptations and retellings. Scrooge, for example, was not Mr. Magoo; Oliver Twist never actually burst out into song; nor did Pip in Great Expectations ever sketch Estella (Gwyneth Paltrow) in the nude. This course should fix that, because it's built around reading a substantial selection

of the novels, running chronologically from youthful, episodic works like *Nicholas Nickleby*, to the grim, absurdist *Bleak House*, posing a number of questions along the way. How can Dickens be the most politically radical and yet stuffiest of the Victorians? How can he produce both laughable, sentimental blather, and gripping post-modernist absurdism? How can he create characters that are completely unconvincing, and yet create other characters that are so convincing that they last in our minds forever and we even have a word for them: Dickensian. There will be a series of papers (7-8 pages), basically one per novel, and an essay final. Aside from exposing students to major novels by a major author, this course is likely to provide an auxiliary benefit; most students will learn to read faster and more critically, largely because Dickens did not write short books, and we've got a lot of ground to cover. By the time we reach the last novel, a mere 486-pager, you'll find such a short book a breeze. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

ENGL 4640 Emerging Fields: Islam

This course is an introduction to some popular literature of the medieval West, focusing on texts by or about Christians and Muslims. We will trace some of the literary, political and religious ideas that made the European medieval world into part of the modern one. We will read a variety of texts, such as triumphalist crusader narratives, chronicles, medieval romances of the East, Arabic views of Christian crusaders, Arthurian romance, Hebrew travelogues, theological materials, novels, and films by writers and filmmakers from Western and non-Western perspectives. These texts will serve as a basis for historical and cultural discussion, and provide a starting point for a variety of writing assignments. By the end of the semester, you should be able to discuss the major literary genres and conventions authors employ, place these works within their social, historical, and cultural context, employ various research techniques, and write about literature clearly and analytically. Assignments will include class discussion, at least 1 class presentation, 2 papers, a midterm and final. All these literary materials will be in translation. Prerequisite: six hours of 2000 level literature courses.

ENGL 4640 Emerging Fields: Queer Theory/ENGL 5000 St: Queer Theory

This course will look at one of the more provocative approaches to literature and culture to emerge in the last thirty years. Queer theory asks some powerfully interesting questions: how have certain literary traditions and eras characterized the nature of sexuality, gender, and desire? Should an author's sexual identity matter to our understanding of his or her work, and if so how and when? How is it possible that seemingly immutable identities—straight and gay—are actually quite recent, modern inventions? How do cultures regulate the experience of desire and what role, if any does literature have in that regulation (or its violation)? Queer theory also gives us the opportunity to think about the foundations of literary and cultural interpretation: both the reliability of our methods of inquiry and the limits of viable criticism. Our readings will mostly be drawn from late-19th and 20th century American fiction—that tradition will act as our primary case study—but we will have the chance to explore other cultures and genres (film, poetry, drama). Coursework will include a reading and fieldwork journal and several essays. Graduate members of the course will have the opportunity to tailor coursework to the specific goals of their programs of study. Prerequisite: six hours of 2000 level literature courses. Cross list ENGL 5000-01 & WMST 4500/WMST 5000

ENGL 4640 EF: Religion & Fantasy

This course begins by exploring the “founding” of the Modern High Fantasy genre by the group known as the Oxford Christians – more popularly the Inklings (C.S. Lewis, J.R.R. Tolkien, and Charles Williams)—in the years surrounding World War II. These authors will be read in the context of both the literary works that inspired their fantasy worlds and the turbulent historical period that led them to long for the “stability” of the medieval past. We will then read a selection of more recent authors (Susan Cooper, Patricia McKillip, Guy Gavriel Kay, Phillip Pullman, Ian Hearn) who expand the world of High Fantasy, building on and—sometimes--contradicting, the moral and religious vision of the genre’s original practitioners as they offer their readers an escape from the primary world of “modern” times. We will also look at retellings of the original texts, from film to fan fiction. Prerequisite: six hours of 2000 level literature courses.

ENGL4770 Social Linguistics

Following an introduction to the fundamentals of linguistic study, an examination of the relationship and interactions among language, society, and culture, including linguistic and social behaviors with regard to the creation and modification of cultural identity. Cross listed with LANG 4770. Prerequisite: 8 hours of foreign language.

ENGL 4830 Victorian Women Art

Interdisciplinary approach to study of women's issues in art. Uses literary/cultural texts to reinforce/contradict and/or expand/enlarge the art historical basis. Topics include "domestic goddess"; working women, prostitution, education, marriage and divorce. Cross listed with ART 4830 and WMST 4830. Prerequisite: Either ART 2020 or WMST/ ENGL 1080. CA

ENGL 4970 Writing Internship

Students work 6-8 hours per week as "writing interns" for a private business or public agency, performing specific writing/editing tasks for that client. Students are supported and enabled through a series of classroom sessions and individual meetings with the course instructor. Formal progress reports and a comprehensive final report are required. Prerequisite: successful completion of ENGL 4010, 4020, or 4050.

ENGL 4990 Sr. Seminar in English

Do you want to know what you’ve been doing all this time? This course boosts undergraduate students to awareness of English as a profession. It encourages students to consider how and why they might communicate English to audiences both less and more knowledgeable than themselves. Thus, it introduces students to critical theory, so that they may become aware of the choices inherent in their interpretations of texts and in their approaches to audiences. And it does so in seriously interesting and challenging ways. We will wrestle with the theoretical gorilla, make theoretical raids on Heart of Darkness, upset the student populace by teaching Hamlet through theory, chase theory to the outposts of empire and back in Tarzan, and conclude by recognizing how literary theory reconstructs our modern

world in Monty Python. Assignments will be frequent, but varied, and should prove compelling. For our last daredevil feat, the class will produce and perform a professional conference. After that, you will be able to do anything! This course is W3/WC, and required for English majors. Prerequisite: advanced (senior) standing in English. WC

Surely no one would dispute the claim that poetry is a kind of literature. But that view is so obvious that it may be (to borrow Wittgenstein's metaphor) "like a pair of glasses on our nose through which we see whatever we look at. It never occurs to us to take them off." In this course, we will try to take off that pair of glasses, to ask whether thinking of poetry as literature may not be the only (or the primary or the most apt) way to conceptualize it. What if we think of poetry first as a mode of social justice, say, or as a mode of philosophy, rather than primarily as literature? Does this change what we write about? How we write? Who we see ourselves writing to? How we engage in research and other preparations for writing? How we present our work to others? How we read our own work, and the work of others? Does it open up new possibilities, or merely lead us astray? Will we make the same decisions in writing and revising, if we are thinking of our poetry as something other than (or simply in addition to) literature? In this class, we will at least broach those questions. Though the course readings will focus on poetry, students working in any genre are welcome. Course texts: Czeslaw Milosz, *The Witness of Poetry*, Czeslaw Milosz, *New and Collected Poems*, Adrienne Rich, *Arts of the Possible*, Adrienne Rich, *The Fact of a Doorframe*, Wendell Berry, *The Art of the Commonplace*, Wendell Berry, *Collected Poems*, Jan Zwicky, *Wisdom and Metaphor*, Jan Zwicky, *Robinson's Crossing*.

ENGL 5090 Research Methods

This course is required for MA students, and MFA students are welcome to take it as well. The course has two interlinked goals: to introduce you to a range of approaches to research (for both scholarly and creative projects); and to as much as possible demystify the worlds of academic and literary publishing. Each night we'll have guest speakers drawn from the English department faculty who will discuss their experiences in research and publishing. Students will have the chance to tailor their work for the course to suit their needs and interests; projects might include an annotated bibliography on a potential thesis subject, or a revision of a piece of writing for submission to a journal, to name just two possibilities. Prerequisite: graduate standing in English.

ENGL 5280 Stds: 19th Century English Literature

I have designed this seminar to look at a broad range of nineteenth century works. The class will include a hodgepodge of genres. Thus not only will we read conventional poems like Shelley's "Mont Blanc" or Coleridge's "Kubla Khan," but we will also study works like Oscar Wilde's *The Picture of Dorian Gray* and Sir Arthur Conan Doyle's *A Study in Scarlet*. To further stir the pot, I have assigned volumes one and two of Alan Moore's *The League of Extraordinary Gentlemen* (2002 and 2004), contemporary graphic novels that feature key nineteenth century literary figures who solve mysteries. We will use these graphic novels to draw parallels between the end of the nineteenth and twentieth centuries. Other readings will incorporate one contemporary critical article per class drawn from recent nineteenth century literary

scholarship. Assignments will include weekly journal writing, a presentation on the day's critical essay, teaching at least one hour of one class, and two research essays.

ENGL 5530 Mod Critical Theory Practicum

This course brings you to full speed in current theory, grounds that theory in the past (which is more present than we think), and hopes to add that extra oomph to your critical, creative, and compositional lives. Students will wrestle with the complexities of post-structuralist theory, and connect that theory to its Marxist, Freudian, and Saussurean roots. Colleagues in English will help us link our discoveries back to a range of periods when people were pretty smart too. Students will go on to evaluate the work of their favorite faculty for its theoretical premises. Groups will explore secondary iterations of literary theory (e.g. economic; gendered; national; postcolonial; disability theories). At every point, we will understand theory through its application to a deliberately random assemblage of literary, filmic, and cartoon texts—perhaps even to a coffee cup or your fancy shoes. Assignments will include the most basic articulations of theory; evaluations of texts; presentations of secondary theory; conference and research papers. (The final conference/research paper sequence takes a number of weeks; it allows you to overlap interests and courses—whatever your passion, there you can apply and develop theory). Students may leave this class with materials toward a professional publication.

ENGL 5560 WW: MFA Poetry

What does it mean to travel? From the start, humans appear to have traveled as much out of restlessness as necessity. Almost as soon as we began to write, we wrote about where we had been and gone, finding in travel a source of education, recreation and even enlightenment. And the contemporary writer's experience of place is likely to be as much aesthetic as utilitarian—a sense of pleasure or distaste that may both increase our appreciation, and blind us to the reality, of the places we travel through. Through a series of readings and writings, this course will explore two sets of questions that concern all travel writing, classic and contemporary. First, what is it like to be not home? How does a traveler confront the foreign, the exotic, the alien and the unfamiliar, and give some account of it? How, in turn, does travel change our recognition of what home is? Second, how is the experience of travel a place in itself, a place that is no place—a sense of literal displacement, or rootlessness? Besides a destination, what is it that the traveler seeks? In the first half of the semester, we will read and discuss three longer works of classic travel literature (Herodotus, ibn Battutah, Bashō) as well as samples and excerpts from others (Su Shi, Johnson & Boswell, Byron, Dickens, Twain, Stevenson, Lawrence). In the second, we'll read a selection of more recent authors, both prose (Rebecca West, V. S. Naipaul, Paul Theroux, William Least Heat-Moon, Pico Iyer, Alain de Botton, Peter Hessler) and poetry (Bishop, Merwin, Derick Burleson, Anne Carson). Along the way we will consider such commonplaces as the 'idiots abroad' genre, Under the Tuscan Sun-style 'travel porn,' the rougher-than-thou guidebook, the quarrel between tourist and traveler, and the ethical and ethnographic challenges of writing about other places and people—especially as representatives of empire in a post-colonial age. ****NB****: This workshop welcomes writers working in both prose and verse. Although you will be asked to write exercises in both forms, your final portfolio may be poetry, prose or any mixture thereof. Hybrids and cross-pollinations are especially encouraged! Students will submit weekly samples of their writing for workshop critique;

pieces of longer works are welcome. Roughly one hour of each class period will be devoted to discussing issues raised by the reading, the remaining two hours to workshop. Finally, students will be required to spend their spring break (March 14-March 23) traveling somewhere they have never been before—as near or as far away as time and finances allow—taking extensive notes on the trip, and writing about it upon their return. (Financial assistance may be available).

ENGL 5560 WW: Short Forms

We will read and write micro-fiction stories, flash fiction stories, prose poems, lyric essays, performance pieces, and look into other marginally fictional short forms that tell stories, in one way or another: certain well-known (or not?) speeches, certain kinds of narrative songs, traditional narrative poetry. Warning: This plan is a work in progress.