

**Department of English**  
**Spring 2011 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 W1 requirement. Students may not have credit in both ENGL 1010 and 1000, 1110 or 1210.

**ENGL 1040** IC: Intro to Creative Writing

This class fulfills the I requirement for University Studies, and serves as a general introduction to the Humanities. More specifically, this course is an introduction to creative writing. Students will read and write in three genres: poetry, fiction, and nonfiction. In addition, students will be asked to do research on topics of their choosing, which they will incorporate into their writing throughout the semester. Prerequisites: none.

**ENGL 1210** Comp Int'l Student

This is a first-year composition course with intercultural diversity. Students in this learning community work 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 the techniques of oral presentations. Approximately eight essays of varying length, which utilize different patterns of construction, are written over the semester and include: narrative, evaluation, investigation, problem solving, process analysis, literary analysis, from UW, as well as international exchange students, will receive additional language acquisition support. NOTE: 1210 restricted to non-native students and is the equivalent of ENGL 1010. Students may not have credit in ENGL 1210 and 1000, 1010, or 1110.

**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. Concurrent enrollment in a laboratory or field study course is strongly urged. NOTE: Computer classroom section. Prerequisites: successful completion of WA.

**ENGL 2020** Intro 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. Prerequisites: WA; sophomore standing.

**ENGL 2020** Intro to Literature. Special Topics: Science Fiction

This course is a special topics version of Introduction to Literature. Prerequisites: WA; sophomore standing.

**ENGL 2035** Writing Public Forms

This course is an introduction to professional writing that focuses on analyzing and producing texts designed for public audiences. Texts produced include news articles, editorials, web pages or blogs, research articles, proposals, and brochures. The course focuses on skills in collaboration and use of technology necessary for ethical, effective participation in public discourse. It is the introductory course for the professional writing minor and a WB course. Prerequisite: WA.

**ENGL 2050** Creative Writing: Fiction

This is an idea class for writers who want to learn how to create fresh, original fiction. Students will read quite a bit of short fiction since good writers are great readers. There will also be weekly writing assignments. We will begin with a series of exercises that focus on the elements of fiction—character, point of view, dialogue, etc.—and move toward a workshop in the second half of the term that critiques stories written by class members. Prerequisite: WA

**ENGL 2060** CW: Intro Non-Fiction

This course focuses on essay, memoir, and (briefly) poetry. Students will read work from both contemporary and historical writers, craft and revise their own non-fiction pieces, and learn to critique the work of others in the class. Prerequisite: WA.

**ENGL 2080** Creative Writing Intro Poetry

This is an introductory poetry workshop. Prerequisite: WA.

**ENGL 2110** English Oral Skills

This is an oral skills class for international graduate students who have not successfully completed English 2110. It concentrates on language acquisition issues on several levels: Fluency, listening comprehension, pronunciation, stress/intonation, and grammatical awareness. Students can expect to develop their American English vocabulary. There will be short writing assignments. Offered for S/U only. Prerequisites: instructor consent.

**ENGL 2425** Lit in English I

This course surveys major figures and literary movements in literatures written in English through 1750. Prerequisite: WA.

**ENGL 2430** Lit in English II

This course surveys major figures and literary movements in literatures written in English 1865-present. Prerequisite: WA.

**ENGL 2435** Lit in English III

This course offers a varied and extensive (but by no means exhaustive) overview of the literature that has been written in English since the U.S. Civil War ended in 1865, including works by men and women

from the United States, England, Ireland, Russia, the Caribbean, and South Africa. We will focus our study on novels, poems, plays and short stories that center on the themes of love and death—themes that seem to recur obsessively in modern literature. During the semester we will explore questions such as: What are some of the distinctive formal and generic features of literature written since 1865? How do nationality, ethnicity, race, class, and gender influence the tools and approaches that these writers employ in their explorations of love and death? Can we discern patterns of influence between and among these writers? Lectures will introduce students to the critical vocabulary needed to succeed in upper-level English classes, offer background on authors and their contexts, and model careful close reading. Discussion sections and writing assignments will enable students to engage more deeply with the readings, and put to use what they've learned in lecture. Requirements: participation; presentation(s); reading journal and/or threaded discussion; exercises in literary analysis; one or two 4-6 pp. essays; three short-answer exams. USP: fulfills CH. Prerequisite: WA.

### **ENGL 2490** Stds: Songwriting

What makes writing lyrics different than writing poetry? Why is it that some of the most emotionally resonant and memorable song lyrics don't work alone on the page, separated from the song? In this hybrid class that combines extensive listening, analysis, and creative writing, we will explore the key components of songwriting with a specific eye towards what differentiates song and lyric writing from other literary disciplines. We will focus our attention on the expansion of techniques and palette that occurred in rock, folk, psych, and country music from the late 1960s through the mid 1970s, identifying this as the period that established the parameters that still define the contemporary rock songwriting idiom. Using the work of artists such as Bob Dylan, Joni Mitchell, The Beach Boys, The Beatles, Lou Reed and Tom Waits, we will closely examine the fundamentals of songwriting, including voice, arrangement, genre, melody, and subject matter. Students will have the opportunity to approach lyric and songwriting from both an academic and creative perspective. Assignments will range from analysis and research to the hands-on crafting of lyrics in a workshop environment. No previous experience in songwriting, or special proficiency with music is required (though certainly welcome). All that is required is a desire and interest to engage with the materials first-hand.

### **ENGL 3150** Japanese Literature

This course encompasses reading and analysis of major works representative of significant periods or literary forms in the history of literature. Prerequisites: WA and WB.

### **ENGL 3710** Gender & Humanities

Explores how men and women are imaged differently, studying the influence of representation on gender (including representations in literature, film, art, popular culture, and/or performance). Sharpens students' ability to analyze texts and images and investigate those texts' messages about gender, sexuality, ethnicity and class. Cross listed with ART/WMST/HIST 3710. Prerequisite: WMST 1080 or ENGL 1010.

### **ENGL 4000** 21st Century Issues Prof Writing

21st Century Issues in Professional Writing is the capstone course in the professional writing minor, which fulfills the USP WC requirement. The course takes up advanced concerns in professional writing, including study of professional genres, mediation and communication/production technologies, ethics,

professional and technical communication theory, and research techniques geared toward investigating workplace writing practices and the problems that workplace rhetoric seeks to solve. The course will balance academic study with practical experience, as well as analysis and production, and students taking the course can anticipate reading disciplinary scholarship and writing in a variety of academic and workplace genres, including reports (analytical and other) and at least one digital genre. Other assignments will include oral presentations and a mixture of short and lengthy writing/research projects, both individual and collaborative in nature. Prerequisites: W1<>WA and W2<>WB. Prerequisite of ENGL 2035

### **ENGL 4010** Technical Writing in 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. Prerequisites: W1<>WA and W2<>WB; junior standing.

NOTE: Special section – International Students only; Contact C. Stebbins at [stebbins@uwyo.edu](mailto:stebbins@uwyo.edu). NOTE: Computer classroom section. 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.

### **ENGL 4020** Publication Editing

This course covers the theory and practice of editing in the contexts of books, magazines, newspapers, and web-based publications. Standard editing practices will be covered. Prerequisites are WA and WB. English 2035 and 3000 are recommended before taking this course. Prerequisites: W1, W2 (ENGL 2035 and 3000 recommended)

### **ENGL 4050** WW: Poetry

This workshop will question and explore sequences in poetry. How does a group of poems become a sequence? Do they form as a multi-parted entity in the writer's mind, or is the sequence arranged after the initial composition? Can a group of poems be deemed a sequence if they treat the same theme but are not explicitly connected together and numbered? In our exploration of these ideas, students will read poetry sequences and experiment with crafting their own, as well as examine and analyze a poetic sequence. Possible course readings include Louise Gluck's *Wild Iris*, Ben Lerner's *The Lichtenberg Figures*, Edgar Lee Masters' *Spoon River Anthology*, Ted Hughes' *Crow*, along with others.

### **ENGL 4050** WW: Advanced Fiction Writing

This course will extend and amplify your critical and creative skills in reading and writing fiction. You will be expected to know fictional techniques and devices learned in ENGL 2050 and apply those not only to your own creative work, but also in studying the stories of both published authors and your

classmates. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

#### **ENGL 4050 WW: Non-Fiction**

In this class, we will consider one of the most dynamic forms of postwar creative-nonfiction: the essayistic, meditative, appropriative and/or collage-based film. More specifically, we will examine the personal/impersonal, embodied/absent, authentic/artificial narrative "I's" depicted by these films, in order to create our own compelling prose. We will apply principles of transcription, improvisation and performative *mise-en-scène* to a series of short prose projects, and will treat quasi-cinematic prose narratives as a multidisciplinary means of responding to pressing political, philosophical and aesthetic issues. Filmmakers we will study include Agnes Varda, Chris Marker, Jonas Mekas, Hollis Frampton and Cheryl Donegan, as well as some young independent directors. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

#### **ENGL 4075 Writing for Non-Profits**

Designed for students interested in working in the non-profit sector. Explores rhetorical, political and social dimensions of writing and communicating in the non-profit world and features intensive study of special topics and problems related to non-profit communication, including activism, grant writing, organizational rhetoric, and non-profit genres. Content varies. Prerequisite: WB.

#### **ENGL 4090 Film & Religion**

Movies use religion to convey messages; they debate religious issues and use religion to debate non-religious issues. This course analyzes how film makers use religion and religious themes to transform religions into advocates for social issues and to shape religion's role in society. Popular films drawn from many genres. Prerequisites: 6 hours of 2000-level or higher literature courses or religion courses or consent of instructor.

#### **ENGL 4120 Shakespeare: Tragedy/Romance**

This course will be an intensive study of six of Shakespeare's tragedies and romances. Plays we read will likely include *Hamlet*, *Othello*, *King Lear*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. These are powerful plays in which Shakespeare experiments with form and breaks open the English language in dazzling ways. The tragedies explore the destruction of the world in the form of political killings, military warfare, family strife, crumbling marriages, and sexual jealousy. While the romances treat many of these same themes, they also explore the possibility of rebuilding of the world after disaster strikes. In studying these plays, we will ask how they responded to events and ideas of their own time as well as why they continue to speak to readers and audiences today. We will also read recent critical and theoretical essays to familiarize ourselves with the scholarly conversations occurring in Shakespeare studies today. Finally, remembering that Shakespeare wrote plays to be performed, we will watch film versions and live productions of the plays when possible. Course assignments will include several short papers, a final research paper, a performance of a short scene, and a midterm and a final exam. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

### **ENGL 4160** Chaucer

Too often, the study of Geoffrey Chaucer is presented to students as a “duty:” as the putative “father of English Literature,” Chaucer is good for you. On the other hand, his works are perceived as “old” and “hard,” with little relevance to the modern reader. This class seeks to dispel these myths, by both exploring Chaucer’s work in its historical context and discussing its more modern manifestations. You will learn to easily and accurately read Middle English; you will study *The Canterbury Tales*, *Book of the Duchess*, *The House of Fame* and *Troilus and Cressida* as products of both fourteenth-century England and the medieval literary tradition; and you will examine Chaucerian retellings (fan fiction), from fifteenth-century continuations of *The Canterbury Tales* to *Mad Men*. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. (Alternates with ENGL 4180)

### **ENGL 4170** 16th Century English Renaissance Literature

A study of prose, poetry and drama from More through Shakespeare. Also studies developments in primary genres, styles, aesthetic values and intellectual concerns of the period’s literature. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

### **ENGL 4270** Classical Epic

Reading and discussion of major works of Greek and Latin epic poetry, centered on Homer and Vergil. Also includes consideration of the background of these works (both mythological and historical) and the development of the epic tradition in the ancient world. Cross listed with CLAS 4270. Prerequisite: completion of a USP WB course.

### **ENGL 4360** American Prose: Early-Mid 19<sup>th</sup> Century

America from the beginning through the middle of the nineteenth century. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

### **ENGL 4370** American Prose: Late 19<sup>th</sup> Century

This course will offer an intensive study of the fascinating, powerful, sometimes wacky, and often disturbing fiction and non-fiction written in the United States between the end of the Civil War and the end of World War I. This course will engage with the history and politics of the period, as well as deepen students’ understanding of the literary movements of realism, naturalism and modernism. We will read a broad array of works and writers, including African American, Jewish American, and women writers. The syllabus may include works by Louisa May Alcott, Stephen Crane, Mark Twain, Charles Chesnutt, Owen Wister, W.E.B. Du Bois, Helen Hunt Jackson, Henry James, Pauline Hopkins, Frank Norris, Abraham Cahan, Edith Wharton and Gertrude Stein. Requirements: active class participation; presentation(s); one 4-6 pp. essay; one 8-10 pp. essay; two exams; weekly short writing assignments. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. Literatures in English III is especially recommended.

### **ENGL 4450** African American Novel

Considers aesthetic dimension and cultural matrix of novels written by Black Americans. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**ENGL 4600** Stds: African Literature

The literature of an entire continent over its whole human history is — obviously — far too vast to survey, so we will seek focus by limiting ourselves to recent/contemporary work from two countries, Kenya and Nigeria. That will still mean plenty of reading (a full-length novel or nonfiction book every other week) and plenty of opportunities to inquire into cultural differences and shared humanity through profound literary works. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**ENGL 4600** Stds: US Latina/o Theater

Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**ENGL 4600** Studies In: Novella

We will read 10 – 12 novellas, beginning with Tolstoy's "The Death of Ivan Ilyich," moving through other classics including Conrad's "Heart of Darkness," Porter's "Pale Horse, Pale Rider," Joyce's "The Dead," as well as modern novellas by Welty, Peter Taylor, and contemporary works by Barry Hannah, Tom Franklin, Jim Harrison, and Anthony Doerr, and possibly Jane Smiley, Cynthia Ozick, Joyce Carol Oates, the Mexican writer Mario Bellatin, and Ernest J. Gaines. Most of these novellas are on the shorter end of novella length, and we will attempt to read and discuss one per week. Our focus will be on learning how these long stories are constructed, as well as how they achieve resonance, great depth in a brief length, and resonance of meaning similar or (in some cases) equal to that of many great novels. Writing requirements are yet to be finally determined, but will most likely be two critical papers, as well as some weekly responsive work. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**ENGL 4640** EF: Christians/Muslims Mid A

This course introduces some popular literature of the medieval West, focusing on texts by or about Christians and Muslims. We will trace 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 they provide a starting point for a variety of assignments. By the end of the semester, you should understand some of the shifts in the long relationship between Islam and the West and be able to place these works within their social, historical, and cultural context. Assignments will include class discussion, presentation, 1 paper, a midterm and a final. All these literary materials will be in translation.

**ENGL 4640** EF: Gender, Sex-Postcolonial WM

Prerequisite: six hours of 2000 level literature courses. Cross listed with ENGL5000, WMST4500, and WMST5000.

### **ENGL 4640 EF: British Comedy**

England is traditionally the home of the “stiff upper lip.” But Britain also has a rich tradition of comedy. This course will think about what comedy is and does in Britain, across time, and spread across the geographies, genders, and ethnicities of a place that is more varied than we might think. We will begin by establishing theories and traditions of comedy through two of Britain’s best known authors: Shakespeare and (the Irishman) Wilde. We will go on to see how comedy based on wit, on pranks, and on pratfalls develops through to the twenty-first century. We will move from music hall to situation comedy all the way to encounter comedy and the comedy of embarrassment, tracing both the conventions and innovations of mass-consumption humor. Is comedy the most conventional of forms, or the form in which a culture shatters its margins and changes itself? At every stage, we will consider cultural context and formal innovation. We will pass from Shakespeare through Monty Python to The Office by way of Joe Orton and The Royle Family (sic). There will be reading and viewing outside of class. Since many visual materials will be available only in class, attendance is essential. Prerequisite: six hours of 2000 level literature courses.

### **ENGL 4640 EF: Fairytales & Monsters**

Gender, Fairy Tales, & Monsters investigates the gender construction in classic fairy tales & monster stories and their contemporary revisions. Examines the ways in which gender norms are both subverted and upheld by these genres, and offers tools for critical analysis thereof. Prerequisite: six hours of 2000 level literature courses. Cross listed with WMST4500 and ENGL 5000-05.

### **ENGL 4640 Graphic Novels**

In the past thirty years, critics, artists, and intellectuals have begun to recognize the growing importance of comics, comix, and graphic novels. From its infancy on the Sunday pages of the early 20th century (with important historical predecessors), the comics medium has grown up through its awkward (yet historically important) adolescence of superheroes, into a fully-fledged adulthood that draws upon genres of novel-length fiction, fantasy, mythology, journalism, history, and autobiography. This course will examine the rich offerings of comics and graphic novels, focusing on novels and collections, traditional and underground forms, and the influence of other cultures (i.e. Japanese manga), in order to understand why comics have emerged as one of the pre-eminent literary/art forms of the 21st century. Prerequisite: six hours of 2000 level literature courses.

### **ENGL 4770 Social Linguistics**

Applied Linguistics/Sociolinguistics This course is designed to introduce students to the field of applied linguistics and to the prevailing (and sometimes contentious) schools of thought about major issues in the field: approaches to teaching English language, “correctness” of home and school languages, the growth of English as a world language, the teaching of English as a second or foreign language, the development of new literacies, and the role of linguistics in the study of literature. Cross listed with LANG 4770. Prerequisite: 8 hours of foreign language.

### **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

Senior Seminar this semester will introduce students to several literary theories: Formalism of the New Critical variety, some genre theory, political approaches (Marxist theory) and post structuralism. We plan at the moment to focus on Gothic literature including Poe for our literary tests. Prerequisite: advanced (senior) standing in English.

**ENGL 5000** St: Novel to Film

What happens when a book is “made into” a film? Why do we so often regard the book as better, when typically the film has a much larger audience? What narrative possibilities does the novel offer that film shuts down, and vice versa? We’ll dip our toes into the critical field of “adaptation studies” by reading various novels and viewing films made from them, and asking such questions as those. Prerequisite: graduate status or 12 hours of 4000-level work.

**ENGL 5250** Stds: Shakespeare

To provide advanced students with the opportunity to study problems of text, sources, staging, theatrical history, and/or critical theory with reference to the works of William Shakespeare. Prerequisite: graduate status or 12 hours of 4000-level work.

**ENGL 5330** Stds: 20<sup>th</sup> Century US Literature

This course is designed to help you to get a feel for contemporary American fiction, as well as some of the recent literary and cultural histories that shape it. The scene of contemporary fiction is sprawling and rangy; and one of our projects will be to chart the most agile course that we can between the liberations of incoherence and the rewards of coherence, between acknowledging that sprawling diversity and making visible some trends—thematic, formal, cultural—that might make the sprawl mappable. We’ll read a wide variety of good, challenging stuff along the way, including work that might not quite be fiction at all, and almost all of it published within the last few years. This course is also an invitation to you to figure out your posture as a reader and critic: what kind of reader, what kind of critic, do you want to be? What questions do you want to ask of literature, and be asked by it? What kind of experiences do you want (and not want) from literature? You’ll do a substantial amount of writing, and you’ll have the opportunity to tailor your work for the course depending upon your graduate program and goals as a writer. Prerequisite: graduate status or 12 hours of 4000-level work.

**ENGL 5360** St: Sherman Alexie

A study of literature and culture of selected ethnic minorities. Prerequisite: graduate status or 12 hours of 4000-level work.

### **ENGL 5530** Theorizing Culture

Culture, Raymond Williams pointed out, is one of the most complicated words in the English language. Over the last half-century, debates about culture have become increasingly important to the study of literature, putting pressure on the complex relationship between art and the societies in which it is produced and through which it circulates. What is culture and what is its significance for the study of literature today? This course offers an immersive introduction to literary theory by focusing on this crucially important term. Exploring major trends in contemporary literary theory—including Marxism, critical theory, deconstruction and post-structuralism, feminism and gender theory, race and post-colonial theory and theories of history—we will consider some of the significant attempts of the last fifty or so years to understand what culture is and what role it plays in human life and society. We will focus our study on: defining culture; the linguistic/cultural turn(s) of the 1940s-60s; popular culture; ideology and power; subjectivity; space and nation; time, history and critique; and, if time allows, media theory. Authors studied may include: Burke, Arnold, Marx, Lukacs, Gramsci, Benjamin, Lacan, Adorno, Barthes, Althusser, de Man, Williams, Fanon, Foucault, Derrida, Hall, Jameson, Said, Agamben, Haraway, Bhabha, Butler, Hardt and Negri. Prerequisite: graduate status or 12 hours of 4000-level work.

### **ENGL 5560** WW: MFA Poetry

(This is a shortened course description; please contact Kate Northrop for a full description.)

The first book manuscript: it generates much excitement, and much dread. Ann Lauterbach, judging a first book contest, claimed afterward that she had ingested a large amount of sticky, sweet gruel. I assume we do not want to write--or read--sticky, sweet, hot one-pot breakfasts, although neither do I take Ann Lauterbach as the end-all, be-all authority in the matter.

In designing the course, I have not assumed that each student will be willing or ready or able to produce a first book manuscript. I have assumed that no matter our personal goals as writers, we will want to look closer at the work of our peers and the making of manuscripts -for our own writing, for the depth of our reading. To that end, we will read first books. We will speak via Skype with authors about their first books and with editors about their expectations/hopes for first book manuscripts. Because I do not assume that we all are ready to produce manuscripts or even want to produce manuscripts, you may move through this course on either of two paths. 1)workshop: workshopping individual poems and/or prose pieces, perhaps with an eye toward your thesis-to-be 2)manuscript workshop: workshopping poems for a manuscript (chapbook or full-length collection) during the semester and the entire manuscript at semester's end. These students should be working toward submitting this MS to a contest. Prose writers are welcome and as a means of fulfilling the out-of-genre requirement, should be willing to adopt for the duration of the semester two aspects of poetic composition: brevity and compression.

### **ENGL 5560** WW: MFA Fiction

Workshop members are required to write and turn in for discussion three full-length short stories, or three chapters or sections from a longer work. Outside reading will consist of stories chosen by and provided (in terms of copies) from the instructor. Final material will be a significant revision of one of the workshopped stories or chapters. Evaluation is based on the quality of original work, class participation (discussion as well as thoughtful, useful, constructive written and oral critiques of your peers' work). Prerequisite: 12 hours of 4000-level creative writing or graduate status.

**ENGL 5560 WW: MFA Non-Fiction**

The Laramie Atlas Project—Rebecca Solnit Essayist, biographer, journalist and art historian Rebecca Solnit will lead this class with the express goal of producing a set of interdisciplinary atlases that will “map” Laramie and the surrounding region in unique and creative ways. Based upon the “Infinite City” project that Solnit just completed in San Francisco, this course would be appropriate for writers, scientists, social scientists and artists who have an interest in designing a new set of atlases for Laramie. The course will begin with an intensive month-long series of group meetings with Rebecca Solnit. It will end with an exhibition at the UW Art Museum. In the weeks between, class participants will be asked to read from a provocative reading list, participate in graduate-level writing (or art) critiques, and design and produce a series of maps—some of which may hang on walls and some of which may exist in less traditional forms. Prerequisite: 12 hours of 4000-level creative writing or graduate status.

**ENGL 5000 Women's Studies**

Gender, Fairy Tales, & Monsters investigates the gender construction in classic fairy tales & monster stories and their contemporary revisions. Examines the ways in which gender norms are both subverted and upheld by these genres, and offers tools for critical analysis thereof. Prerequisite: 12 hours of 4000-level creative writing or graduate status.