

****DISCLAIMER** Class times and rooms are subject to change. Please see the WyoWeb class schedule for the most up-to-date information.**

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
All	WA	ENGL	1010	All	Coll Comp/Rhet English 1010 is designed to prepare students for the types of writing expected at UW. At the end of the semester, students should be able to complete an expository and a research essay that reflect students' own point of view and that demonstrate thoughtful engagement with complex readings at some length. In order to do that, we will work with the types of texts common in the University and use these texts as evidence to support students' own argument. To get to this larger goal, English 1010 focuses on three smaller goals: read extended expository writings from a range of disciplines by area experts who are writing for a non-specialized audience write summaries, synthesis, and analyses of these texts use these texts as support for your own argument We will pursue these goals in all of the essays throughout the semester.	3	Varied					Staff	23
22908*	WA	ENGL	1010	24	Coll Comp/Rhet Stretch 1010: Contact Joyce Stewart, (JoStewar@uwyo.edu) for information.	3	MWF	02:10pm	03:00pm			Stewart	23
23630	I	ENGL	1040	1	IC: Intro to Creative Writing Intro to Creative Writing introduces students to the genres of fiction, poetry, and creative nonfiction, in a lecture/workshop format in which literature will be explored as a writing practice. The goal is to investigate the writing process through drafting, editing, and critiquing both student and published works. Course readings will acquaint students with some of the conventions of contemporary writing. Class discussions, supplementary readings, writing exercises, and research will help students learn some of the habits of the creative writer. Students will attend visiting writers' events, giving them a rare opportunity to interact with published writers. By the end of the semester, students will have a portfolio of finished and in-process writing, a heightened sense of how audiences respond to their work, and a depth of appreciation for the challenges and satisfactions of being a writer. English 1040 is the gateway to subsequent creative writing courses; it also introduces students to the humanities at UW. This course fulfills the Intellectual Community (I) requirement of the 2003 University Studies Program.	3	TR	01:20pm	02:35pm			Bergstraesser	23
22452*	WA	ENGL	1210	1	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 learn 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.	3	MWF	09:00am	09:50am	HO	123B	Akpovo	20
22788*	WA	ENGL	1210	2	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 learn 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.	3	MWF	02:10pm	03:00pm	HO	123B	Chan	20
20454	WB	ENGL	2005	1	Writing in Tech & Sci 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: Computer classroom section.	3	TR	09:35am	10:50am			Fisher	23
23614*	WB	ENGL	2005	2	Writing in Tech & Sci	3	TR	11:00am	12:15pm			Galbreath	23

Reserved for ME or ESE students only; 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. Please contact Mechanical Engineering.

All	CHWB	ENGL	2020 All	Intro to Literature This course fulfills the University Studies WB requirement. Literature shows us language in its most beautiful form, exposes us to new experiences and ideas, and teaches us to understand and question our world. In this class, we will read literature from around the world, and through discussion and writing, explore the many meanings presented. Prerequisites: English 1010; sophomore standing.	3	Varied					23
				ENGL 2020 Science Fiction: Social, Scientific and Philosophical Commentary is a thematic approach to Introduction to Literature which focuses on the multi-faceted aspects and historical background of this popular and "modern" genre. The course includes a variety of classic and contemporary texts, tracing sci-fi's earliest roots from ancient, British, and American literature to current writings. The conceptual bases of writing will be examined through discussion and writing about background essays, short stories, novels, films, and poetry. ENGL 2020 is a writing intensive course for students who have successfully completed their WA writing requirement. CHWB							
20509	WB	ENGL	2035	5 1 Writing Public Forums 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. The prerequisite is WA.	3	TR	02:45pm	04:00pm	Garner		18
21785		ENGL	2050	1 CW:Fiction Prerequisite: WA This class introduces students to the tools needed to write and revise good short fiction. We will accomplish this through extensive reading, in and out of class writing exercises, class discussion, and workshops. Along with weekly readings in short fiction and many writing exercises, students will be expected to write and revise completed short stories for a final portfolio.	3	TR	11:00am	12:15pm	Pexton		18
23235		ENGL	2080	1 Crtive Wrtng Intro Poetry Prerequisite: WA	3	MWF	03:10pm	04:00pm	Stricker		18
23664		ENGL	2110	1 English Oral Skills Provides instruction in both speaking and oral comprehension skills. Topics covered include pronunciation, intonation, stress, specific information, discourse clues, reduced forms and implied information. Offered for S/U only. Pre-requisite: Consent of the instructor	3	MWF	09:00am	09:50am	Heinz		15
24852		ENGL	2130	1 Creative Impulse This is an interdisciplinary course dealing with literature, the graphic arts, and architecture. We will go from the 16th through the 18th centuries examining changing European styles (with a glance at the Medieval period to give us a starting point). The goal is to gain an understanding of the modes of perception and expression that characterize Renaissance, Mannerist, Baroque, Rocco, Neo-Classical art. The reading will be a chronological survey of English literature, but we will be doing the literature along the painting and architecture of these rich centuries. In a standard English course, or art course, we usually focus on just one medium; here, the stress will be on how these media are interrelated, on how artists in different media share goals, styles, purposes. As an introduction to a large chunk of European culture, this course should serve as a good foundation for further work in literature, music, art, and for that matter, history.	3	TR	09:35am	10:50am	Reverand		23
24641	CHD	ENGL	2340	1 Native American Lit Crosslisted with: AIST2340 (N8)	3	TR	01:20pm	02:35pm	Russell		24
24269	DWB	ENGL	2350	1 African-American Literature Crosslisted with: AAST2350 (Q2). This is a reading- and writing-intensive survey of African American literature from the eighteenth century to the present day. Students will learn to read carefully, understand, discuss and write about African American poems, songs, personal narratives, essays, short stories, speeches, journalism and novels in relation to their historical, political, social and economic contexts.	3	MW	02:45pm	04:00pm	Forbes		18

24137	CH	ENGL	2425	<p>Prerequisite: WA</p> <p>1 Lit in English I</p> <p>The Literature in English sequence (I,II,III) is intended to introduce English and English Education majors to the main periods, authors, texts, and critical theories associated with the canon of literature written in English. This course covers one thousand years of literature (from 750 CE to 1750 CE), and it requires a great deal of reading be done quickly in order to cover the material. By reading through the most famous works of Anglophone literature, we will address the history and framework of Canon formation; address the changes in the English language from Anglo-Saxon, through Middle English, to Present Day English; acquire a vocabulary of literary terms; and critique the role and value of literature for each cultural period we discuss in class.</p> <p>Prerequisite: WA</p>	3	TR	09:35am	10:50am		Anderson	32
20604	CH	ENGL	2430	<p>1 Lit in English II</p> <p>Prerequisite: WA. This course surveys English and American literature from 1750-1865. We will investigate the development and transformation of such literary and artistic movements as neoclassicism, romanticism, Gothicism, and the rise of realism. Authors whose works we will discuss include William Blake, Benjamin Franklin, Mary Wollstonecraft, Thomas Jefferson, Thomas Paine, William Blake, William Apess, Samuel Taylor Coleridge, William Wordsworth, Edgar Allan Poe, Percy Shelley, Ralph Waldo Emerson, John Keats, Henry David Thoreau, Frederick Douglass, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson. Because this era has justifiably been labeled "the Age of Revolutions," we will look closely at revolutions in literary forms, in political life, in notions "freedom" and "independence," in expectations regarding gendered behavior, in understandings of race and ethnicity. REQUIREMENTS: Regular class attendance, thoughtful class participation (individually and in small groups), frequent unannounced in-class quizzes or writing assignments, three major exams, and one major (plus two optional) literary analysis papers. CH</p>	3	MWF	11:00am	11:50am		Holland	32
20605	CH	ENGL	2435	<p>1 Lit in English III</p> <p>Prerequisite: WA</p>	3	MWF	02:10pm	03:00pm		Torry	32
20606	WC	ENGL	4000	<p>1 21 C Iss Prof Writing</p> <p>Prerequisite of ENGL 2035</p> <p>English 4000: 21st Century Issues in Professional Writing is the capstone course in the professional writing minor and also fulfills the University Studies Program WC writing requirement. Our course this spring will blend theory and practice while taking up questions about what texts do—and how do they do it—in professional and organizational settings. Such questions will inevitably lead to our considering related questions that have animated the field since its inception—questions about professional writing's relationship to rhetoric and ethics, about genre, and about the relationship between audiences and specialized discourse. Never far from us will be additional questions about the role of the digital and what it means to write and circulate text in a digital world. Projects in the class will be both individual and collaborative in nature and may include some combination of short- and long-form writing assignments, such as a journal or book review, a report involving primary and secondary research, a white paper, oral presentations, and a social media project to be determined.</p>	3	TR	09:35am	10:50am		Knievel	23
All	WC	ENGL	4010 All	<p>Technical Writing in Professns</p> <p>Prerequisites: WA and WB; Junior Standing</p>	3	Varied					23
20628*	WC	ENGL	4010	<p>7 Technical Writing in Professns</p> <p>Special section – International Students only; Contact C. Stebbins at stebbins@uwyo.edu. NOTE: Computer classroom section. 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 audit (S/U) WC</p>	3	TR	05:15pm	06:30pm	HO 123B	Stebbins	15
24776	WC	ENGL	4010	<p>8 Technical Writing in Professns</p> <p>Deals with professional writing for various audiences. Includes research methods, audience analysis, organization and developmental techniques, abstracting, types of reports and popularization. Part of the last half of the course is devoted to solution of a student-initiated problem, culminating in the writing of a long-form report. Prerequisites: W1<>WA and W2<>WB; junior standing.</p>	3	MWF	11:00am	11:50am	HO 123B	Galbreath	23
20629		ENGL	4020	<p>1 Publication Editing</p> <p>Prerequisites: WA & WB (ENGL 2035 & 3000 recommended)</p>	3	TR	09:35am	10:50am		Garner	18
22455*		ENGL	4050	<p>1 WW:Poetry</p>	3	TR	11:00am	12:15pm		Northrop	15

Prerequisites: 1 Creative Writing Class in the Genre. The theme for this upper-level poetry workshop is poets' first-books and shorter-length chapbooks. By the end of the semester, students will have assembled a chapbook-length manuscript. (10-15 pages.) Throughout the semester, students will read, write, think critically about, and take part in constructive feedback toward a wide variety of poetry. This course is team-taught, with both instructors sharing lecture and grading responsibilities. Students should have taken ENGL 2080 (Introduction to Poetry) or seek permission of the (friendly) instructors.

24295*	ENGL	4050	2 WW:Bookarts Crosslisted with: ART3500 (OW). Team-taught by visual artist Mark Ritchie and writer Alyson Hagy, this course introduces students to the history of the book as an object and the traditional crafts associated with book construction. A basic knowledge of technical processes pertaining to book construction (print-making, typography, binding, etc.) and a general knowledge of the history of the book will be gained through demonstrations, hands-on studio work, slide lectures, and visits to museums and archives. This course is appropriate for intrepid writers who wish to learn how to construct simple books and how to analyze books as objects of artistic expression. Collaborations among visual artists and creative writers will be encouraged, but students should note that this course is labor intensive. Prerequisite: W2 and an introductory level creative writing course. Graduate students may arrange to enroll in this class at the 5000 level, if appropriate. NOTE: Cross listed with ART 3500-01. Contact Kris Wold (kwold@uwoyo.edu) for registration.	3	TR	04:10pm	06:30pm		Hagy	0	
23188	ENGL	4050	3 WW:Non-Fiction Prerequisite: 1 Creative Writing Class in the Genre. 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.	3	TR	02:45pm	04:00pm		Fitch	15	
24266	ENGL	4050	4 WW:Adv Fiction Writing	3	TR	11:00am	12:15pm		Lapcharoensap	10	
23193	WC	ENGL	4075	1 Writing for Non-Profits Prerequisites: WA and WB. Writing for Non-Profits (WC) focuses on all aspects of writing successful grants in a non-profit setting. We will work collaboratively to identify sources of funding, pursue relationships with non-profit organizations, and brainstorm, research, and design worthy projects. Using a rhetorical lens, we will learn to write grants tailored to specific audiences, with special attention to the creation of particular elements key to all grants, such as: (1) statements of need; (2) project descriptions, timelines, and outcomes; and (3) line-item budgets. In all of our work with grant writing, we will concentrate on developing expertise in the fundamentals of document design and utilizing context-appropriate style, tone, and format. In the end, this course will prepare you to propose projects and meet funding objectives in a variety of contexts, including business, non-profit organizations, government agencies, and independent work. Prerequisites: WA and WB.	3	TR	11:00am	12:15pm	HO 123B	Quackenbush	23
24808	WC	ENGL	4075	2 Writing for Non-Profits Prerequisites: WA and WB. Writing for Non-Profits (WC) focuses on all aspects of writing successful grants in a non-profit setting. We will work collaboratively to identify sources of funding, pursue relationships with non-profit organizations, and brainstorm, research, and design worthy projects. Using a rhetorical lens, we will learn to write grants tailored to specific audiences, with special attention to the creation of particular elements key to all grants, such as: (1) statements of need; (2) project descriptions, timelines, and outcomes; and (3) line-item budgets. In all of our work with grant writing, we will concentrate on developing expertise in the fundamentals of document design and utilizing context-appropriate style, tone, and format. In the end, this course will prepare you to propose projects and meet funding objectives in a variety of contexts, including business, non-profit organizations, government agencies, and independent work. Prerequisites: WA and WB.	3	TR	01:20pm	02:35pm	HO 123B	Quackenbush	23
20631	ENGL	4120	1 Shakespeare: Tragedy Rom Crosslisted with: WMST4500 (L9) Prerequisite: 6 hours 2000-level literature courses	3	TR	01:20pm	02:35pm		Frye	25	

The subject of this course is Shakespeare's late plays, in which he took his audience to the edge of violence and loss, and in which he also explored the possibilities of reunion and renewal. We will read several of Shakespeare's greatest plays, including All's Well That Ends Well, Hamlet, King Lear, and The Tempest. The class proceeds through discussion, so that students are asked to prepare carefully for the plays by writing about them in advance. With careful guidance, students will also write two papers, one short and one longer, carefully researched paper. There will also be a midterm and final identification exams. Students with backgrounds in theater and history are especially welcome, as are students with a passion for Shakespeare. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor

24260	ENGL	4180	1 Middle English Lit Prerequisite: 6 hours 2000-level literature courses	3	TR	11:00am	12:15pm	Anderson	25
24263	ENGL	4190	1 Milton Prerequisite: 6 hours 2000-level literature courses. 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.	3	MWF	10:00am	10:50am	Nye	25
24262	ENGL	4240	1 19C English Lit Prerequisite: 6 hours 2000-level literature courses This course will study the great variety of works that come under the banner "English Romanticism." Along with canonical poets like Blake, Coleridge, Wordsworth, Byron, Keats, and Shelley, we will explore lesser known but important writers like Mary Robinson and Charlotte Smith.	3	TR	09:35am	10:50am	Marks	25
24257	ENGL	4340	1 Modern Poetry Prerequisite: 6 hours 2000-level literature courses	3	MWF	11:00am	11:50am	Torry	25
23617	ENGL	4370	1 Am Prose: Late 19C Prerequisite: 6 hours 2000-level literature courses. 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.	3	W	06:10pm	08:40pm	Forbes	25
24678	ENGL	4600	2 Studies In:Latino Theater Crosslisted with: CHST4990 WMST4500 WMST5000 (B9)	3	TR	11:00am	12:15pm	Aragon	20
20632*	ENGL	4620	1 Ind Reading	1				Staff	2
22161*	ENGL	4620	2 Ind Reading	1				Staff	2
22578*	ENGL	4620	3 Ind Reading	1				Staff	2
20633*	ENGL	4630	1 Honors Thesis	1				Staff	2
22240*	ENGL	4630	2 Honors Thesis	1				Staff	2
22277*	ENGL	4630	3 Honors Thesis	1				Staff	2
22281*	ENGL	4630	4 Honors Thesis	1				Staff	2
23416*	ENGL	4630	5 Honors Thesis	1				Staff	2
23425*	ENGL	4630	6 Honors Thesis	1				Staff	2
24259	ENGL	4640	1 EF:Religious Fantasy Crosslisted with: RELI4500 (N1) Prerequisite: 6 hours 2000-level literature courses	3	TR	01:20pm	02:35pm	Aronstein	25
23956	ENGL	4640	5 EF:Graphic Novel Prerequisite: 6 hours 2000-level literature courses	3	TR	02:45pm	04:00pm	Marks	25

Over 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.

20634*		ENGL	4970	1 Writing Internship	3				Van Baalen-Wood	10	
20635*	WC	ENGL	4990	1 Senior Sem in English	3	W	03:10pm	06:10pm	Aronstein	12	
20636*	WC	ENGL	4990	2 Senior Sem in English	3	W	03:10pm	06:10pm	Thompson	12	
24258*		ENGL	5000	1 St:Captivity Narrative	1-4	W	06:10pm	09:50pm	Holland	15	
				<p>This graduate seminar analyzes the development of America's first successful literary export—the captivity narrative. We will trace the evolution and plasticity of this genre from its earliest English incarnation, <i>The Sovereignty and Goodness of God</i> (1682) by Mary Rowlandson, to Emma Donoghue's recent best-selling novel, <i>Room</i> (2010). During our course, in addition to the conventional "white person being taken captive by a Native American" formula, we will analyze slave narratives, accounts of Native American children forced to attend governmental boarding schools as well as American Indians taken captive as adults, prisoner of war autobiographies, stories of American men being kidnapped into piracy or impressed into naval service, as well as outrageously fictionalized tales which stretch generic boundaries almost to the breaking point. As we parse each captivity narrative, we will consider questions of gender, ideologies, race, class, subjectivity, representation, discourses (and their limitations), religion, trauma, and nationalism among other pertinent issues related to our primary texts. REQUIREMENTS: regular class attendance, thoughtful participation, one oral report, one take-home midterm, several written literary analysis exercises, one literary analysis essay, an annotated bibliography, and a substantial final research paper.</p>							
24264*		ENGL	5280	1 Stds: 19C Engl Lit	1-4	MW	01:10pm	03:00pm	Nye	15	
				<p>Milton's influence on his successors cannot be ignored. In the eighteenth century the Miltonic mode dominates forms of poetry and the political commitments of men and women of letters. But with the coming of the romantics, Milton's influence shifts. We will study the profound significance of <i>Paradise Lost</i> for Blake, Wordsworth, and Coleridge. How do they deal with the anxiety of influence? How do their successors in the second generation? Are there other, subtler ways that Milton continues to shape forms of literature less obviously indebted to him? For example, it could be argued that Jane Austen's whole career is spent trying to demonstrate the reversibility of male-female antagonism spawned in Eden. What are the prospects for the restoration of paradise, of felicity between the sexes? How does Milton help supply the romantics with visions of integrity, hope, and the literary vocation?</p>							
24268*		ENGL	5530	1 Mod Crit Theory Pr	1-4	TR	01:10pm	03:00pm	Obert	15	
				<p>This course serves in part as an introduction to a mode of thought: we will approach critical theory less as a monolithic 'discipline' – a set of "difficult" philosophical texts to be read, summarized, and set aside at semester's end – than as an analytical tool that we can usefully apply in an ongoing way to life and to literature. The course is also a look into an emerging critical field: affect theory draws on psychology, neurobiology, cultural studies, and more to try and help us understand that most inscrutable of human motivations: our feelings. Throughout the semester, we will look at what, exactly, emotion is, where it comes from, and how it affects our orientations towards the world. We will also examine emotion historically (why did the Victorians consider "hysteria" a viable medical diagnosis?) and culturally (why are different 'feeling-states' variously valued and regulated by different cultural groups?), ultimately coming to understand affective encounters, at least in part, as socially constructed experiences. We will read a series of key theoretical texts over the course of the semester, and will also apply their (and our) insights to literature, film, and other cultural phenomena (the intensity of feeling inspired by, say, Obama's election or the prospective building of the Islamic Cultural Center in New York). The course serves as a useful introduction to the kinds of theoretical work you will likely encounter throughout graduate school.</p>							
20712*		ENGL	5550	1 Ind Std Creat Writ	1-4				Staff	2	
22097*		ENGL	5550	2 Ind Std Creat Writ	1-4				Staff	2	
22101*		ENGL	5550	3 Ind Std Creat Writ	1-4				Staff	2	

22165*	ENGL	5550	4 Ind Std Creat Writ	1-4					Staff	2
22052*	ENGL	5560	2 WW:MFA Fiction	1-4	W	03:10pm	06:50pm		Hagy	10
			In <i>Narrative Design</i> , his classic text for writers, Madison Smartt Bell asserts that linear design in fiction is primarily “subtractive, a process of removing the less essential material so as to reveal narrative....” Other forms of design, however, are, to Bell’s mind primarily “additive.” This course will be conducted as a traditional writing workshop with discussion of student work at its center. But we will also spend time thinking about what it means to “add” or “subtract” elements from prose and poetry. We will consider writing by Gertrude Stein, Alain Robbe-Grillet, William T. Vollman, Anne Carson and others. We may also consider the effects of “addition” and “subtraction” in other media. Students will be asked to complete a few small assignments related to the theme of the class. Weekly discussions of reading assignments will also be led by students. <i>Pre-requisite: Admission to the MFA Program in Creative Writing or permission of the instructor.</i>	1-4						
23197*	ENGL	5560	3 WW:Non-Fiction/Poetry Only for students enrolled in the MFA Program	1-4	W	03:10pm	06:50pm		Loffreda	13
24691	ENGL	5870	1 Women’s Studies: Feminist Methodologies This graduate seminar will introduces you to common methods (e.g., archival research; discourse analysis; interviews; oral history; ethnography) used to examine textually-mediated research projects. Within this overview, we will investigate what makes certain methods feminist ones. In this way, Feminist Methods will spend the semester investigating both terms in this course title: what makes a method feminist? And, what makes a series of practices a method? Likely questions that will ground this course include: How do we determine viable and responsible research projects? What are ethical considerations of representation, of both living participants and dead subjects? How do we limit the contexts in which we frame our research? How do we negotiate our relationships with our participants? Our institutions? And our field? This class will have several short writing assignments, a midterm proposal, a final project, and a day where students lead class on a given method. Crosslisted with: WMST5000 (00)	1-4	W	04:10pm	07:50pm		Sheridan	15
24271*	ENGL	5880	1 Studies In Mod Fiction: ‘Stop the Presses’: Digital Poetics and the Future of Literary Scholarship In classic American films, a newspaper reporter screams “Stop the presses!” whenever he or she comes across an urgent, unexpected story. In this course we will examine one of the most urgent stories to hit contemporary literary practice: a story concerning the impact that digital databases, web-based journals and computer-generated critical discussions have on whom we read, how we study, and which media we deem worthy of scholarly attention. “Stop the Presses” will focus on the field of 20th/21st-century experimental poetry—in order to ask broader questions about how we absorb, analyze, classify and preserve literary texts. We will expand the conception of a poetic text by treating audio- and video-recordings of live poetic performances as accessible, primary-source documents. We will explore connections between twenty-first century poetry, art, music, dance and film by perusing digital databases from each of these disciplines. We will survey the leading digital publications available to contemporary poets, students and scholars, and we will study recent literary works designed through computer-based compositional techniques.	1-4	TR	07:10pm	09:00pm		Fitch	15
20713*	ENGL	5900	1 Prac-College Tchng	1	M	04:10pm	05:00pm		Galbreath	7
22111*	ENGL	5900	2 Prac-College Tchng	1	M	04:10pm	05:00pm		Fisher	7
22112*	ENGL	5900	3 Prac-College Tchng	1	M	04:10pm	05:00pm		Kenworthy	7
23816*	ENGL	5900	4 Prac-College Tchng	1	M	04:10pm	05:00pm		Stewart	7
22770*	ENGL	5900	5 Prac-College Tchng	1	M	04:10pm	05:00pm		Staff	7
20714*	ENGL	5920	1 Cont Reg: On Campus	1					Staff	15
20715*	ENGL	5940	1 Cont Reg: Off Campus	1					Staff	15
20716*	ENGL	5960	1 Thesis Research	1-4					Staff	15
23817*	ENGL	5960	2 Thesis Research	1-4					Staff	15
20717*	ENGL	5975	1 Independent Study	1-4					Staff	2
22279*	ENGL	5975	2 Independent Study	1-4					Staff	2
24075*	ENGL	5975	3 Independent Study	1-4					Staff	2
24226*	ENGL	5975	4 Independent Study	1-4					Staff	2
22539*	ENGL	5990	1 Int:MFA Internship	1-4					Staff	10