

Fall 2015 English Course Descriptions

1010: College Composition & Rhetoric

Sections 1-32; Staff

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 UWYO 1000, 1110, or 1210.

1040: Intro to Creative Writing

Section 1; Pexton

Focus on critical learning skills as they relate to creative writing. Read from a variety of genres, attend literary events on campus, acquire research skills, and produce creative writing. Will produce portfolios of creative work in these areas, along with a self-reflective essay applying the critical skills learned throughout the semester. Prerequisites: none.

1080: Intro to Women's Studies

Sections 1-3 & 40-42; Staff

An introduction to key issues in women's studies. A topical examination of women's participation in and relationship to institutions of society, such as family and school, as well as processes and activities, such as work, art and politics in historical and cross-cultural analysis. Cross listed with GMST 1080. (Offered both semesters)

1101: First Year Seminar: Zombies, Living Dead, Walkers...Humans

Section 1; Pexton

You may know how to survive the zombie-pocalypse, but do you know that when they aren't trying to eat your brains, zombies CAN be good teachers? In this class, we will use zombie films and television shows to explore issues that are important to the non-zombie: gender, class, race, environment, science and technology, corporate control...just to name a few.

2005: Writing in Technology & Sciences

Section 1; Knievel

Develops writing styles and techniques, document design and formats, and audience/readership considerations that are specifically suited to technological and scientific

fields of study. The course concludes with a student-directed long form report.
Prerequisites: successful completion of WA.

2020: Intro to Literature

Sections 1-2; Bergstraesser; 3-6; Staff

In this course you will acquire the tools for understanding, appreciating, and writing about literature. We will study several genres of writing and you'll learn the basic concepts related to literary technique and critical inquiry. Discussion, reading, and writing are equally important in this class, and you will be expected to hone your skills in each area. This class fulfills your COMM2 requirement and will help you to achieve knowledge of writing conventions; develop reading, writing, and critical thinking skills; and gain competence in rhetorical knowledge.

2020: Intro to Literature: Literature and Transformation

Section 7; Keegan

Literature and Transformation. One reason that we read literature is to experience a sense of transformation. We might want a writer reveal a new side of everyday experience, as when Wallace Stevens gives us thirteen ways of looking at a blackbird. We might want to be transported to strange new worlds, as when Italo Calvino takes us on tours of "Invisible Cities" or when the sitcom Last Man on Earth drops us in post-apocalyptic Tucson. In this course, we'll explore works of literature that generate and represent such transformative experiences so that we can understand them more deeply. Readings may include classical mythology (Ovid's Metamorphosis), tales of personal transformation (Alison Bechdel's Fun Home, Tayeb Salih's Season of Migration to the North), and contemporary speculative fiction (Octavia Butler's Dawn, Lars von Trier's Melancholia).

2035: Writing Public Forums

Section 1; Stewart

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.

2050: Intro to Fiction

Section 1; Bergstraesser

This course is designed to help you craft various works of short fiction. In addition to in-class writing exercises, creative assignments outside of class, and discussions, we will critique each other's writing in a constructive workshop atmosphere—thereby developing

useful feedback skills. Through lecture and discussion, we will explore the technique and devices involved in creating fiction: plot/structure, character, setting, point of view, theme, style, and several others. We will read and discuss the short fiction of many different writers, using their technique and content as a guide for our own writing.

2080: Intro to Poetry

Section 1; Pafunda

Exploratory practice of creative writing at introductory level, focusing on poetry, poetics, criticism, and hybrid forms. Prerequisite: WA.

2340: Native American Literature

Section 1; Thompson

Broad cultural study of Native Americans, past and present. Emphasizes folklore and literature. Cross listed with AIST 2345. Prerequisite: WA.

2350: African-American Literature

Section 1; Forbes

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. Classes will be lecture and discussion-based with frequent small group assignments.

African American literature has much to teach us about how individuals and communities can use language to record important life events, understand the world around us, critique what we see, and work to change the course of history. We will tackle questions like: How has African American literature helped shape core American ideals such as freedom, equality, and citizenship? How might we think about gender, class and sexuality in relation African American literature? Does studying writing by black Americans in particular enhance our understanding of literature in general?

Exams will assess understanding of the readings and lectures, as well as critical thinking and writing skills. Written assignments will help students sharpen and develop tools for literary and critical analysis. Emphasis will be on helping students balance creative, outside-the-box thinking with clear, persuasive writing.

2410: Literary Genres: Short Fiction

Section 1; Pexton

This course fulfills the University Studies WB and H requirements. In this course, we will explore the short story by looking at the history of the form. Our texts will be a range of short stories by classical and current writers, along with a series of essays that will help us contextualize the stories. Our goal is to analyze these stories and the ideas they represent as fully and complexly as possible. Students will read, discuss, and write about the short story as a literary form, as well as produce one finished short story/short film of their own.

Prerequisites: English 1010

2425: Literature in English I

Section 1; Anderson

This course surveys some of the major works of medieval and Renaissance 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.

2430: Literature in English II

Section 1; Nye

In this, the second of these courses chronologically, we read selections of British and American writers from the years 1750 to 1865. British writing will be represented by such works as essays by Samuel Johnson, Charles Lamb, and Thomas Carlyle; poetry by Thomas Gray, Oliver Goldsmith, William Cowper, William Blake, Robert Burns, William Wordsworth, S. T. Coleridge, John Keats, P. B. Shelley, Lord Byron, Robert Browning, Matthew Arnold, and Alfred Tennyson; and fiction by Jane Austen, Emily Brontë, and Charles Dickens. American selections will include autobiographical writings by Benjamin Franklin and Frederick Douglass; critical prose by Thomas Jefferson, Henry David Thoreau, and Ralph Waldo Emerson; poetry by Edgar Allan Poe, Emily Dickinson, and Walt Whitman; and fiction by Nathaniel Hawthorne and Herman Melville. There will be three short papers, a journal, midterm and final exams.

2435: Literature in English III: Banned Books and Stories Not Told

Section 1; Henkel

In “An Open Letter to the Judson [Texas] Independent School District,” Margaret Atwood writes, “I would like to thank those who have dedicated themselves so energetically to banning my novel, *The Handmaid’s Tale*. It’s encouraging to know the written word is still taken so seriously.” Because literary texts often discuss difficult questions of race, class, gender, or

sexuality, they present the opportunity to examine the history of censorship and the resistance to it. Readings may include the First Amendment to the United States Constitution; the Sedition and Espionage Acts; the Slave Codes of Georgia and the Black Codes of Mississippi; Anthony Comstock, "Vampire Literature"; Jack London, *The Iron Heel*; John Steinbeck, *The Grapes of Wrath*; Laura Esquivel, *Like Water for Chocolate*; and Assata Shakur, *Assata*.

3340: Philosophy in Literature

Section 1; Hix

Philosophy and literature talk to us, certainly, but they also talk to one another. In this course we will read a selection of texts, each of which seems to welcome categorization either as philosophy (Mackey, Plato, Badiou, Nussbaum) or as literature (Camus, Coetzee), but each of which also "talks to" or "talks about" the other category. E.g. Plato's dialogues are "literary," Camus' novel is "philosophical," Nussbaum's work is a work of philosophy about literature. Through careful readings of, and attentive inquiry into, these texts, we will attempt to enter into the conversation(s) they invite, on the twin premises that (a) philosophy can enrich our understanding of literature, and vice versa, and (b) both philosophy and literature can enrich our understanding of ourselves and our world.

3710: Gender & Humanities

Sections 1-2; Denney

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/GMST 1080; junior standing.

4010: Technical Writing in Professions

Sections 1-6 & 40-45; Staff

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-term report. Prerequisites: WA and WB; junior standing.

4025: Writing for the Web

Section 1; Knievel

Prerequisites: junior standing & completion of WA & WB. In this course, we will explore the ways in which digital tools and the Web create new opportunities for digital composition and, indeed, a digital rhetorical life presence wherein users—both singular and collective—create and disseminate text in various media forms to make meaning in and for personal, public, and professional purposes. We will ask, in 2014, what does it mean to compose? What are the tools of composition? The emerging rules/guidelines governing composition/publication/circulation? Students can expect to compose within a blend of traditional print genres and digital, multimodal forms; moreover, students will create both individual and collaborative texts. Traditional writing assignments may include, at minimum (this is a writing-intensive course), a combination of analytical and reflective essays, as well as a proposal. Digital composition projects will likely include some combination of digital video and/or audio composition, and, possibly, a website or social media assignment.

4050: WW: Fiction

Section 1; Watson

Students submit manuscripts in the short story, poetry, drama, ect. Includes class and conference criticism and consultation. Considers different types of creative writing in various semesters, as announced in class schedule. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

4075: Writing for Non-Profits

Section 40; Hartwick

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.

4110: Shakespeare: Romantic Comedies and History Plays

Section 1; Parolin

Shakespeare is often thought of as the most comforting of writers, the one we are all supposed to be familiar with, the one who anchors our study of English literature. This class, however, will focus on discomfort. Shakespeare's plays, originally written for the raucous and socially heterogenous London theatre of the 1590s, were so successful (and remain so culturally fascinating) partly because they focus on discomfort. The histories stage civil war, betrayal, and murder; even the comedies, with their drive toward marriage, stage anger, confusion, broken hearts, the threat of violence, and the process of social

exclusion. Going to see a Shakespeare play, audiences then and now come face to face with existential fear as well as the difficulty of building community and nation.

Accordingly, we will attend to discomfort in Shakespeare's plays, both the ways in which the plays make a theme of discomfort and the ways in which they still make us uncomfortable today. In Shakespeare, cherished social institutions like the family cause pressure and conflict; seemingly inevitable cultural constructs like gender involve restriction and coercion; religious difference involves discrimination and exclusion; love involves jealousy, suspicion, and power. When we think about the generic features of comedies and histories, we will also consider how Shakespeare uses genre to intensify, moderate, and/or manage feelings of discomfort. Does a happy ending solve problems and banish unease or does tension remain? What counts as a happy ending anyway? How secure is Shakespearean happiness -- or our own?

Exploring these issues, we will also consult current scholarship on Shakespeare as well as contemporary theories of comfort and discomfort. Writing assignments for the course will include regular response papers, a midterm paper, a final research paper, and a final exam.

Plays to be studied may include: *A Midsummer Night's Dream*; *The Taming of the Shrew*; *Much Ado About Nothing*; *The Merchant of Venice*, *Henry VI, Part One*; *Richard III*; *Henry IV, Part Two*; and *Henry V*.

4110: Shakespeare: Romantic Comedies and History Plays

Section 2; Keegan

Funny story: for Shakespeare and his contemporaries, the word "history" would have referred both to what we think about as History--the true doings of Kings and Queens, Princes and Potentates--and also to what we would call "stories": narratives that might or might not be true, that might or might not be important. In this course, we'll explore the kinds of "histories" that Shakespeare concocted both for his History Plays and for a range of his Comedies and Poems. How did he rework the "historical" material he'd been given? How did "histories" change depending on who was in charge or when control slipped from the grasp of the powerful? How do his "historical" designs continue to influence our understanding of literature, theater, and the world?

4180: Middle English Literature

Section 1; Anderson

This course surveys a variety of Medieval Literature, and will focus on language, literature, and cultural history. By the end of the semester, you should be able to read the Middle English, to discuss the major literary genres and conventions authors employ, and place these works within their social, historical, and cultural context. We will read *Beowulf*, some shorter Anglo-Saxon poems, Dante, a variety of European and Arabic romances and lyrics, and visionary/mystical material.

4245: Jane Austen

Section 1; Nye

In an age of revolution, experimentation, and dissolution of received literary forms, Jane Austen rescued the novel and demonstrated its suitability for the most comprehensive and humane literary purposes. With exquisite craftsmanship she raised the stakes for her nineteenth-century successors in the novel, and her audiences have been faithful ever since. We will examine her antecedents in the eighteenth-century, the complex cultural milieu in which she emerged, and the range of critical opinion she has evoked over the past two centuries. Why are people admitting, today more than ever, that they love Jane Austen?

4250: Victorian Poetry

Section 1; Nye

In the long span of Victoria's reign (1837-1901) British society, culture, and arts flourished, evolving into a shape we should recognize as distinctly modern. In poetry this culmination is marked by Hopkins, Hardy, and Yeats, but the path from the romantics to the moderns abounds in intense poetic moments. We will follow that path, correlating the broader cultural movements of the Victorian age with the poetry. We will observe the persistent struggles with the legacy of romanticism, the crises of faith brought on by cultural revolutions, the power of empire on poetic imagination, the retrospective movements of neo-medievalism and the Pre-Raphaelite Brotherhood. With carefully chosen texts we will focus on Tennyson, Browning, Arnold, the PRB, and a host of excellent women poets. We will also examine how the poetic enterprise corresponds with that of the novelists and the Victorian sages. There will be quizzes, three short essays, a journal, one short class presentation, a midterm, and a term paper and/or final exam. . Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. Fulfills: Part of 4000-level courses in literature before 1900 requirement for English Major (fall 2003 and after).

4270: Classical Epic

Section 1; Holt

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.

4340: Modern Poetry

Section 40; Pafunda

A vivid exploration of poetry & poetics poets modern thru contemporary, and their varied schools and affiliations, primarily from the United States, late nineteenth century to our

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

4340: Modern Poetry

Section 50 (UW Casper students only); Zibrak

A study of selected aspects of modern poetry, including poets, poems, poetics and other relevant matter, mainly in Britain and the United States, from the Modernist movement to the present day, with a focus on interpretation and appreciation. Students will not be required to write poems, nor is prior experience with poetry necessary. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. This course will be on-ground in Casper.

4360: American Prose: Early Through Mid-19th Century

Section 1; Holland

A study of major fiction and relevant non-fiction, written in America from the beginning through the middle of the nineteenth century. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

4620: Independent Reading

Sections 1+; Staff

Involves independent study and research experience in given topic, person, movement in literature. Prerequisites: 6 hours of 2000-level literature courses, consent of instructor and permission of department chair.

4630: Honors Thesis

Sections 1+; Staff

Directed study under the supervision of an English honor thesis chairperson. Results in production of an English honors thesis. Maximum of three credits of ENGL 4630 can be applied to the degree. Prerequisites: consent of the Director of the English Honors Program, instructor and department chair.

4640: Emerging Fields: Graphic Novel

Section 1; Marks

Prerequisite: 6 hours 2000-level literature courses. 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.

4640: Emerging Fields: Religion & Fantasy

Section 2; Aronstein

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, Lev Grossman, among others) 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 originary texts, from film to fan fiction.

4640/4990: Portraits of the Artist

Section 50 (UW Casper students only); Zibrak

What role does art serve in society? Why is it important to produce art and preserve it? How does art evolve as technology and society change? This course will explore the social, economic, and political life of the work of art from film and photography to fiction, drama, and illegal street art. Texts include but are not limited to aesthetic theory by Jean Baudrillard, John Berger, Walter Benjamin, Friedrich Nietzsche, Jacques Rancière, and Oscar Wilde; fiction by Franz Kafka and Virginia Woolf; a graphic novel by Allison Bechdel; documentary films; and modern and contemporary works of visual art. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. English majors may take this course to fulfill requirements for Senior Seminar or Emerging Fields. This course will be on-ground in Casper.

4830: Victorian Women’s Lives

Section 1; Denney

An interdisciplinary approach to the study of women’s issues in art, using literary, cultural and sociological texts to enlarge the art historical basis. Topics include “domestic goddess,”

class issues, racial questions, working women, prostitution, education, marriage and divorce. Cross listed with ART/GMST 4830. Prerequisites: ART 2020, ENGL/GMST 1080.

4970: Writing Internship

Section 1+; Staff

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. Form progress reports and a comprehensive final report are required.

Prerequisite: successful completion of ENGL 4010, 4020, or 4050.

4990: Senior Seminar

Section 1; Marks

Considers methods, theories and history of the study of literature and writing. In readings, discussion, as well as oral and written presentations, students seek a broad perspective on knowledge and skills gained throughout study in the English major. Prerequisite: advanced (senior) standing in English.

4990: Senior Seminar

Section 2; Keegan

Literature, Theory, and Revolution. If we've been reading books, watching TV, or going to the movies, we'll have observed a recent outpouring of apocalyptic representations (Snowpiercer, Walking Dead, Colson Whitehead's Zone One, Emily St. John Mandel's Station Eleven, and the new Fox sitcom Last Man on Earth). We might be tempted to claim that this outpouring is motivated not only by a sense of impending ecological catastrophe but also by an awareness of recent revolutionary outbursts (Arab Spring, Occupy, Syriza, etc.). To unpack this connection, this course will investigate literary theory through the lens of one of its original questions: what is the relationship between the aesthetic transformations wrought by literature and the political transformations wrought by, among other things, apocalypses and revolutions? Framed by the writing of Sara Ahmed and Jacques Rancière, our inquiry will consider how poststructuralist, psychoanalytic, marxist, feminist, queer, and critical race theorists have approached this issue. Literary/artistic texts may include speculative fiction (Octavia Butler, Ursula K. Le Guin, Whitehead, Mandel), representations of current antagonisms (Caryl Churchill's *Tog Girls*, Spike Lee's *Do The Right Thing*), and earlier engagements with political change (Brecht, Artaud, Goethe's *Faust*).

4990: Senior Seminar: Critical Theory and the Problems of Democracy

Section 3; Henkel

What could democracy be? By examining a range of critical theory and literary texts, we will raise questions about how our authors have understood the concept and how critique, analysis, and imagination might point the way to deeper, more meaningful conceptions of democracy. Readings may include Benedict de Spinoza, *Political Treatise*, Chantal Mouffe, *The Democratic Paradox*; Jacques Rancière, *Hatred of Democracy*; Gilles Deleuze and Michel Foucault, "Intellectuals and Power"; Sojourner Truth, "Ain't I a Woman?"; Henry David Thoreau, "Civil Disobedience,"; Domingo Faustino Sarmiento, *Facundo: Civilization and Barbarism*; Frantz Fanon, *The Wretched of the Earth*; and Frédéric Lordon, *Willing Slaves of Capital*.

5010: Practical Teaching in English Writing and Literature

Section 1; Kinney

Practical and theoretical teaching methods and approaches for teachers of composition and literature courses. Prerequisite: graduate status or 12 hours of 4000-level work.

5080: Grad Apprenticeship

Sections 1+; Staff

The graduate apprenticeship furthers a graduate student's professional development by allowing him/her to teach in a course other than Freshman Composition and to engage in a close working relationship with a faculty member. Apprentices will engage in a full range of teaching activities, such as grading, constructing assignments and exams, lecturing, leading discussion, and so on. Does not apply to hour requirement for the degree. Prerequisites: graduate standing and permission of the English department chair.

5270: Studies: 18th Century English Literature: Metrical Environments

Section 1; Edson

Extending inquiries about "metrical cultures" (the human cultures shaping poetic meters) to "culture" of a different kind, this course theorizes the making, re-making, and un-making of rural environments in and through the major meters (blank verse), rhyme schemes (heroic couplet), and poetic genres (pastoral, georgic, eclogue) of the seventeenth- and eighteenth-century Atlantic world. With Virgil's pun on versus (furrow/verse) ringing in their ears, poets from Scotland, Ireland, England, New England, and the West Indies, for various political and scientific reasons, turned to forests, hills, and fields as subjects. Scholars view meters, rhyme schemes, and genres as, at best, tools for thinking, and at worst, ideological straitjackets; and some forms, notably the long poem, are pitched as self-regulating systems, from chaste plot to teeming greenhouse. We will test these ecological metaphors and, in the process, assess the possibilities for thinking about organisms, networks, (country/city)

dichotomies, and (built/non-built) environments through poetry's sonic properties as well as the affordances of lineation and rhyme. How can the motions of living systems (homeostasis, equilibrium) be analogized or embodied in the dynamics of poetry? How can poetic forms mediate ecological ideas across cultures? Even if your primary interest is not eighteenth-century poetics, the course will serve those interested in literary environments and also give future English teachers a background in "fixed form" poetry. Poems covered may include: John Denham, Cooper's Hill (1642); Alexander Pope, Windsor-Forest (1713); James Thomson, The Seasons (1730); James Grainger, The Sugar-Cane (1764); Oliver Goldsmith, The Deserted Village (1770); William Cowper, The Task (1785); George Ogilvie, Carolina; or, the Planter (1791); and Charlotte Smith, Beachy Head (1807).

5310: Early American Literature

Section 80; Holland

This course asks, "What do we mean when we talk about America? Whose America? What differences do ethnicity, gender, race, and class make when someone aspires to become 'American'?" As such, it will examine the intellectual and ideological concerns which have shaped this nation and will begin with a broad definition of "America." We will read several pertinent primary texts from the Colonial Period, the Period of the Early Republic, and the Early National Period. We will have frequent reading quizzes, one literary analysis essay to write, an oral report to present, a midterm exam, a short and open-book final exam, and a final research paper.

5330: Studies: 20th Century American Literature: Major Works

Section 1; Russell

What was America, who was American, and what did it mean to be American in the 20th century? This course will examine those questions through close reading and analysis of major works of 20th century American literature. We will focus primarily on novels and poetry and we will trace the main literary movements within 20th century American literature; of special importance will be interrogating the nexus of race, gender, and class both within the literature and within American culture at large so that we may see how the epic social movements of the 20th century derive inspiration from, and find reflection in, the major writings of the period.

5540: Seminar: Small Press

Section 1; Fitch

Students within this publishing seminar will participate in each practical stage of contemporary book production (both in print and digital media), from establishing a submissions process, to assessing and selecting manuscripts for publication, to editing, designing, typesetting and printing books, to book marketing and promotion (both through traditional review and performance venues, and through emerging social-media networks of

distribution). As preparation for such tasks, students will study current intellectual, logistical and economic trends in small-press publishing, and will participate in Skype-based consults with small-press publishers, editors, designers and distributors. Prerequisite: graduate standing, creative writing or professional writing 4000-level and permission of instructor.

5550: Creative Writing Independent Study

Section 1+; Staff

Guided independent writing of poetry or imaginative prose at an advanced level. Limited enrollment. No more than 9 hours of ENGL 4050 and ENGL 5550 combined may be counted toward the M.A. in English. Prerequisite: consent of instructor and graduate status or 6 hours of ENGL 4050.

5560: WW: MFA Poetry

Section 1; Hix

Graduate level workshop that emphasizes reading as well as writing in a specific genre (poetry, nonfiction, fiction) or in relation to a theme that combines genres, at the discretion of the instructor. Prerequisite: 12 hours of 4000-level creative writing or graduate status. Only for students enrolled in the MFA Program

5560: WW: Non-Fiction

Section 2; Loffreda

Graduate level workshop in the reading and writing of nonfiction. For students enrolled in the MFA program. Non-MFA graduate students with interest in the course must contact the instructor before the semester begins and present a writing sample for evaluation.

5560: WW: Fiction

Section 3; Watson

Only for students enrolled in the MFA Program

5960: Thesis Research

Section 1; Obert

Designed for students who are involved in research for their thesis project. Also used for students whose coursework is complete and are writing their thesis. Prerequisite: enrollment in a graduate degree program.