

AS.490 (WRITING)

Courses

AS.490.610. Whodunnit?: The Literature of Crime. 3 Credits.

In this crime writing elective, students will read and discuss novels, short stories, and works of nonfiction operating within the various genres of crime writing, including the hard-boiled detective novel, noir, procedurals, and investigatives dating from the mid-19th century to today. The will also compose, submit, and receive feedback on crime-focused original work. This elective is open to both fiction and nonfiction students

AS.490.652. Contemporary American Writers. 3 Credits.

This foundation course surveys issues and trends in recent fiction and nonfiction, with emphasis on the diverse work and methods of American writers publishing today. Students read and discuss contemporary writing and hear from accomplished writers. This core course focuses on developing skills to read as a writer, and it explores the similarities and differences between factual and nonfactual writing, including the roles of truth, accuracy, and reader expectation. This core course is required for all incoming fiction and nonfiction students and usually must be completed before students in those concentrations enroll in a writing workshop.

AS.490.654. Fiction Techniques. 3 Credits.

In this foundation course, students explore the elements of fiction, including point of view, plot, character, setting and the forms of short stories and the novel. The course also introduces students to the writing process, the techniques of reading as a writer, and the workshop process. Readings usually include short stories, one or more novels, and books or articles on craft. Writing assignments involve exercises, response writings, and one complete piece, either an original short story or novel chapter. Revisions also may be required. This core course is required for all incoming fiction students as a prerequisite to any workshop. Nonfiction students may take it as an elective, although the program may limit the number of registrants from outside the fiction concentration.

AS.490.656. Nonfiction Techniques. 3 Credits.

The intensive reading and writing exercises of this foundation course help students gather information and transform it into clear, creative prose – whether in literary essay and memoir or journalistic forms such as profiles, reviews or opinion. Reporting techniques include interviewing, personal observation, and examining documents. Writing techniques include structure, quotation, detail, word choice, transition and revision. This core course is required for all incoming nonfiction students prior to enrolling in a workshop. Fiction students may consider this course as an elective.

AS.490.657. Speculative Fiction Workshop: Writing New Realities. 3 Credits.

The term Speculative Fiction encompasses a broad array of subgenres: science fiction, fantasy, urban fantasy, supernatural, alternate history, horror, etc. This Zoom-based workshop is designed for students who want to bring speculative elements into their fiction, even if they may not yet have deep knowledge of the genre. In addition to workshoping each other's stories, students will read and discuss published fiction that demonstrates how contemporary authors are examining human lives and relationships through alternate realities. Prior knowledge of science fiction and fantasy is not required, but a willingness to step outside the bounds of our current reality is essential. This class counts toward Workshop credits. Prerequisites: Fiction Techniques

AS.490.660. Fiction Workshop. 3 Credits.

Fiction Workshops concentrate on intensive writing and revision, with some required reading. As members of a general workshop, students submit short stories or novel chapters to their instructor and peers for critiques. Typically, two or three stories or chapters are submitted during a semester; revisions are usually required. Workshop participants also submit detailed critiques of their fellow students' writing. We recommend, but do not require, that students take at least one general workshop before progressing to more specialized workshops, and we urge students to take workshops from different instructors, if possible. Students may take Fiction Workshop up to three times, although specialized workshops also can count toward the requirement of three workshops for a master's degree. The 660-1-2 sequential numbering of workshops relates only to the three annual academic terms and does not indicate cumulative coursework.

AS.490.661. Fiction Workshop. 3 Credits.

Fiction Workshops concentrate on intensive writing and revision, with some required reading. As members of a general workshop, students submit short stories or novel chapters to their instructor and peers for critiques. Typically, two or three stories or chapters are submitted during a semester; revisions are usually required. Workshop participants also submit detailed critiques of their fellow students' writing. We recommend, but do not require, that students take at least one general workshop before progressing to more specialized workshops, and we urge students to take workshops from different instructors, if possible. Students may take Fiction Workshop up to three times, although specialized workshops also can count toward the requirement of three workshops for a master's degree. The 660-1-2 sequential numbering of workshops relates only to the three annual academic terms and does not indicate cumulative coursework.

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Fiction Workshops concentrate on intensive writing and revision, with some required reading. As members of a general workshop, students submit short stories or novel chapters to their instructor and peers for critiques. Typically, two or three stories or chapters are submitted during a semester; revisions are usually required. Workshop participants also submit detailed critiques of their fellow students' writing. We recommend, but do not require, that students take at least one general workshop before progressing to more specialized workshops, and we urge students to take workshops from different instructors, if possible. Students may take Fiction Workshop up to three times, although specialized workshops also can count toward the requirement of three workshops for a master's degree. The 660-1-2 sequential numbering of workshops relates only to the three annual academic terms and does not indicate cumulative coursework.

AS.490.665. Combined Workshop and Readings in Memoir. 3 Credits.

Writers have long enjoyed a major impact on contemporary thought by producing compelling essays about personal experiences, feelings, or ideas. This innovative experience allows students to earn either Nonfiction Workshop credit or a Nonfiction reading elective credit in a single, combined course. The workshop component allows students to experiment with memoir and the personal essay as distinct forms and as explorations of the self, while the reading component focuses on essay and memoir both short and long, with the goal of deeper understanding of these popular writing forms. Students may count this course as either a workshop or an elective, depending on their needs. There is no prerequisite for students in the Nonfiction concentration; students in other concentrations or programs must seek permission from their advisor and the Writing Program director.

AS.490.669. Combined Workshop in Nonfiction and Fiction. 3 Credits.

This course allows students in nonfiction and fiction to earn a workshop credit in the same class. Students in both concentrations and from either are urged to enroll. Students from both concentrations will be expected to critique work across genres and learn the intricacies of craft in both fiction and nonfiction.

AS.490.670. Nonfiction Workshop. 3 Credits.

These general workshops give students extensive experience in writing and revising their factual work, regardless of topic or form. Submissions are critiqued by peers as well as by the instructor. Students typically submit two to four essays, articles or book chapters. Revisions, exercises and readings also are required. Students may take this general workshop or any specialized workshop to meet the requirement of three workshops for the MA in Writing. The 670-1-2 sequential numbering of workshops relates only to the three annual academic terms and does not indicate cumulative coursework.

AS.490.671. Nonfiction Workshop. 3 Credits.

These general workshops give students extensive experience in writing and revising their factual work, regardless of topic or form. Submissions are critiqued by peers as well as by the instructor. Students typically submit two to four essays, articles or book chapters. Revisions, exercises and readings also are required. Students may take this general workshop or any specialized workshop to meet the requirement of three workshops for the MA in Writing. The 670-1-2 sequential numbering of workshops relates only to the three annual academic terms and does not indicate cumulative coursework.

AS.490.676. Sentence Power: From Craft to Art. 3 Credits.

This craft elective focuses on revision at the sentence and paragraph level and is open to fiction or nonfiction students. Through close reading and brief exercises, students learn various techniques to assemble sentences and establish syntactic relationships within paragraphs. Students imitate other writers, as well as revise, exchange and discuss revisions of their own work. Authors to be studied may include Updike, Munro, and Welty in fiction, and Dillard, McPhee, or Didion in nonfiction.

AS.490.681. The Craft of Poetry: An Introduction for Fiction and Nonfiction Writers. 3 Credits.

This popular elective course helps fiction and factual writers apply the techniques, vision and benefits of poetry to their writing. Through reading, discussion and writing, students explore the lessons of free verse and formal poems, especially their careful attention to language, rhythm, theme, and other tenets of poetic craft. This course engages those with experience in poetry, as well as those new to the field. As part of this course, students will write and workshop poems with their classmates. This onsite course also may involve some online interactivity.

AS.490.684. Heritage of Literature--Examining the 20th Century. 3 Credits.

This reading elective examines the historical development of fiction and nonfiction from a craft perspective, emphasizing the interrelationship of social and cultural development with the maturation of writing. Students learn to appreciate how contemporary authors have roots in the past, and how they themselves might be inspired by those who came before them. Readings and discussions will revolve around William Carlos Williams and T.S. Eliot, two giants who locked horns for forty years and whose disagreements have gone a very long way toward shaping literature in their own era and ever since. All of the authors students study in the class purposely challenged narrative art in the name of forging new and more relevant literary models. Reading list may include James Joyce, Ernest Hemingway, Virginia Woolf, James Baldwin, Philip Roth, Toni Morrison. The course requires extensive reading as well as creative and critical writing. Both nonfiction and fiction students are invited to enroll.

AS.490.685. Writing the Body. 3 Credits.

This course will look at how writing about the body documents and manifests the relationship between experience and consciousness. It will examine questions of self, politics, and genre as questions of craft: How can we shape the physical worlds of our writing? How is the self – and the way we write about the self – shaped by its physical vessel? How can paying attention to the body affect the way we write, and what we write about? Using major bodily experiences like eating, movement, illness, intimacy, and ecstasy as a frame, students will read and analyse work by writers such as Eula Biss, Garth Greenwell, Sinead Gleeson, and James Baldwin, as well as complete creative writing exercises. This elective is open to both fiction and nonfiction students.

AS.490.686. Writing Identity: Race and Ethnicity in Fiction and Nonfiction. 3 Credits.

This cross-concentration elective presents intensive readings in fiction and nonfiction from various racial and ethnic communities in the United States. By studying marginalized and diverse voices, students learn how different cultures, experiences, and histories create a rich and vibrant American literary tapestry. Students also learn methods and techniques for expressing their own cultural perspectives in their creative work. Fiction and nonfiction students earn elective credit in this course, which focuses on craft analysis and discussion. Students will choose whether their final project will consist of creative or analytical writing.

AS.490.690. Travel Writing Workshop. 3 Credits.

The best travel writers weave a rich “sense of place”— a trait also crucial to literary fiction, memoir, and creative nonfiction. The telling detail, apt metaphor, historical reference, cultural connection, and vivid character sketch, coupled with reflections that link these observations to broader themes, can elevate travel writing beyond the guidebook. In this specialized nonfiction workshop, students complete exercises, hear guest speakers, and analyze the works of acclaimed writers such as Jan Morris, Barry Lopez, Ian Frazier, and Jonathan Raban. Students may be asked to visit an assigned nearby location to prepare writing. This workshop counts as one of the three required for a nonfiction degree. Enrollees must have completed or waived the nonfiction core courses. Fiction students may enroll only with program permission.

AS.490.693. Writing Memoir & Personal Essay Workshop. 3 Credits.

Writers have long enjoyed a major impact on contemporary thought by producing compelling essays about personal experiences, feelings, or ideas. In this specialized nonfiction workshop, students experiment with memoir and the personal essay as distinct forms and as explorations of the self. Seminal essays are read to clarify students’ thoughts and to help them develop their own voice and style in personal nonfiction. This workshop counts as one of the three required for a nonfiction degree. Enrollees must have completed or waived the nonfiction core courses. Fiction students may enroll only with program permission.

AS.490.701. Advanced Workshop. 3 Credits.

An advanced workshop is offered occasionally to select students, depending on enrollment and available faculty. The course may focus on a special form or topic, or it may be led by a visiting writer, special instructor or other experienced faculty member. The concentration in which this course is offered varies. In most cases, enrollment will be competitive, and new writing samples may be required. This workshop counts as one of the three required for the degree. Interested students should discuss this course with their advisor. Application information and other details for each Advanced Workshop will be presented in the appropriate term’s Course Schedule. Prerequisite: At least one workshop in the student’s concentration or permission of the program director or assistant director, plus approval through any special application process.

AS.490.702. Readings in Global Fact and Fiction. 3 Credits.

This cross-concentration elective course presents intensive readings in fiction and nonfiction from around the world. By discussing both fact and fiction, students learn how different cultures, values and histories create differing literature. Readings include a sampling from at least three continents, with specific texts announced in advance for each section. Fiction and nonfiction students earn elective credit in this course, which focuses on craft analysis and discussion but also may involve student and team presentations and a final project of creative or analytical writing. This course combines the content of the previous International Nonfiction and 20th Century World Literature courses.

AS.490.711. Masterworks: Examining the Boundaries. 3 Credits.

This cross-concentration reading course, designed for fiction or nonfiction students, focuses on a writer's analysis of masterworks in fiction, nonfiction, nature, travel or poetry – and how those forms may be combined in various hybrids. The course involves extensive reading and discussion of technique and the changing boundaries among the genres. The format includes craft reports, response writing and individual or team presentations, plus a final creative or critical work.

AS.490.714. Essence of Place: Description, Detail, and Setting. 3 Credits.

This craft elective, designed for students from any program concentration, focuses on how detail and setting combine with other techniques to create a sense of place in fiction, nonfiction or other forms. Readings come from travel, short fiction, memoir, science, novels, nature, poetry and creative nonfiction. Through reading, discussion and writing exercises, students learn how to enhance the sense of place in their own writing. This course counts as an elective in nonfiction or fiction.

AS.490.715. Noticing as a Writer. 3 Credits.

In this craft elective, fiction and nonfiction students will take as a premise the words of novelist Alice LaPlante: “[O]ur first job as writers” is “to notice.” We all notice things as we make our way through each day, but “noticing” as a writer is different. Whether working on fiction, nonfiction, poetry, or any other genre, the writer needs to pay attention to the very small, to zoom in on the specific detail or insight that can make even the most mundane moment feel entirely new and surprising. Noticing in this way is a skill that, like most skills, is developed with practice. In this class, students will practice with weekly writing prompts designed to help them describe their physical and emotional worlds in concrete language. Along the way, students will review each their writing as a group and read works by great contemporary noticers, including Karl Ove Knausgaard, Chimamanda Ngozi Adichie, Ben Lerner, and Weike Wang.

AS.490.731. Film & Screenwriting. 3 Credits.

This intensive writing course is designed to provide students with a broad foundation in the fundamentals of screenwriting and visual storytelling, from idea to story to structure, character, dialogue, and beyond. Readings, screenings, and weekly writing assignments will provide students with the basic theory and practice of screenwriting as an art and a craft, contextualize the form within the history of storytelling, and enable students to put that knowledge to practical use in the development of their own feature-length screenplay. This craft elective is open to fiction and nonfiction students, but nonfiction students should be prepared to develop a fictional feature rather than any documentary work.

AS.490.734. Digital Storytelling and Multimedia Journalism. 3 Credits.

As news organizations increasingly require journalists to work on multiple platforms, this digital storytelling class will help you move your narrative journalism off the page and onto the screen or into the earbud. In this hands-on, experiential course students will learn the basics of audio recording and editing as well as video recording and editing. Students will do multiple projects including developing a short podcast series and several short videos. They may wish to invest in some audio-video recording equipment or rent some for the course but can also use cell phones for these basic exercises.

AS.490.745. Voice in Fiction and Nonfiction. 3 Credits.

In this cross-concentration craft elective, students examine aspects of voice in fiction and factual writing, considering how style, point of view, tone, structure and culture all contribute to an author's or narrator's individual writing personality. Students use exercises to strengthen their individual styles or the voices of the characters they portray. Readings include novels, short stories, essays, articles and nonfiction books, as well as articles on craft. Class assignments may include response writings and original fiction or nonfiction as well as oral presentations. This course is the dual-concentration version of 490.683 Voice in Modern Fiction, which covers only fictional works, and 490.705 Crafting a Nonfiction Voice, for factual writers.

AS.490.746. Readings in Narrative Fiction and Nonfiction. 3 Credits.

This cross-concentration elective course presents intensive readings in fictional, factual, and poetic narrative. The course covers elements of narrative, including plot, character, setting, tone, pacing, dialogue, and theme, plus the terms writers use to discuss and analyze narrative. Readings in both traditional and contemporary narratives will include novels, short stories, essays, articles and nonfiction narrative books, and may include some poetry and articles on craft. Class assignments may include response writings and original narratives from prompts. This course counts as an elective in nonfiction or fiction.

AS.490.747. Advanced Revision Techniques in Fiction. 3 Credits.

This elective course is designed to hone skills in the elements of fiction through an intensive revision process. The course explores in depth exercises and techniques such as expanding/slowing down, mapping structure, defining and refining character and characterization, and using syntax and word choice to strengthen sentences. Students improve the use of these and other techniques by reviewing and revising their own writing and the writing of their classmates. While some workshop methods will be employed, this course focuses more on specific revision techniques and exercises than a workshop-style evaluation of student writing. Pre-requisite: Fiction Techniques.

AS.490.765. Children's and YA Writing Workshop. 3 Credits.

This elective course focuses on writing fiction and nonfiction for children and young adults. Students will study the markets, trends, genres, and publishing opportunities for this age group and read several novels, memoirs, and other current works. The majority of class time will be spent reviewing craft elements and workshoping original material. The course is designed as an elective for fiction and nonfiction students, who are urged to complete Fiction Techniques and Nonfiction Techniques before enrolling.

AS.490.766. Completing the Novel. 3 Credits.

Many writers begin novels, but far fewer finish them, let alone have the manuscripts fully ready for a publisher's consideration. This course helps students move forward with their novels. The class will focus on writing, revising, selling novels in general, as well as some workshop components. Students should have completed Contemporary American Writers and Fiction Techniques before enrolling. They should have several completed novel chapters to work on and discuss.

AS.490.767. Writing the Nonfiction Book Proposal. 3 Credits.

This fully online course is designed for writers who have a specific nonfiction book project in mind and are looking to secure an agent or publisher based on the well-drafted proposal. Students can be working on a book based on reporting, a memoir, or a collection of essays but they should register for the class only if they already have an idea for a book and have two or three chapters completed. (Ideally those chapters have been workshoped and refined in other classes before enrolling in this course.). Over the course of the semester, students will draft, revise, and refine a 15-page proposal, will develop a chapter outline, and will refine a sample chapter or two. Based on feedback from the instructor and fellow students, each writer will complete the course with a polished proposal based on publishing industry standards.

AS.490.770. Writing the Other. 3 Credits.

Writing the Other focuses on practical approaches to writing characters who you identify as different from yourself. As such, we examine dominant paradigms of otherness, drawing from a worldview that is shaped by our own biographies. We explore fiction/non-fiction in which writers have successfully and unsuccessfully bridged cultural and other socially constructed differences, with the goal of bridging these differences successfully in our own fiction/non-fiction writing. To that end, we will conclude the course with a fiction/non-fiction workshop, sharing our own attempts to write the other and critiquing the attempts of our peers.

AS.490.773. Scotland Residency: Scottish Literature on the World Stage. 3 Credits.

Scottish writers have muscled their way onto the world stage in recent years with a stunning array of contemporary fiction and nonfiction, winning the coveted Booker Prize twice as well as numerous international awards for literature. In 2004, Edinburgh became the first UNESCO city of literature. Students in this course will orient themselves with some famous Scottish writers of the past—Sir Arthur Conan Doyle of Sherlock Holmes fame; Robert Louis Stevenson who authored *Dr. Jekyll and Mr. Hyde*; Muriel Spark who challenged convention with *The Prime of Miss Jean Brodie*—to explore how Scotland's literary history, culture, and landscape colors the work of current writers. Students may read work by some of the following writers: Douglas Stuart (*Shuggie Bain* or *Young Mungo*), Ali Smith (*Seasonal Quartet*), Shena Mackay (*The Orchard on Fire*), Ely Percy (*Duck Feet*), James Kelman (*How Late it Was, How Late*), Chitra Ramaswamy (*Homelands: The History of a Friendship*), and Leila Aboulela (*Elsewhere, Home*), with an eye toward how these writers wrangle with the meaning of home. "Home is where one starts from," T.S. Eliot once said. But where do writers take it from there? Students will explore the Scottish author's ruthless examination of place with an eye toward creating and strengthening their own place-based work. This residency class will take place over eight days in Edinburgh, Scotland. In addition to readings, discussions, writing exercises, and lectures, students will meet with Scottish authors and academics to deepen their understanding of the sometimes fraught relationship between place and home in literature. This is a 3-credit elective.

AS.490.784. Online Residency on Writing Identity: Race and Ethnicity in Fiction and Nonfiction. 3 Credits.

This class will run much like our in-person residencies except that it will take place over the course of one week on Zoom from June 28-July 5. Students should plan to attend day-long sessions all week (Sunday, July 2 is a day off) and to participate in several evening sessions. Students should plan to do all reading and prep work prior to the start of the residency on June 28. This cross-concentration elective presents intensive readings in fiction and nonfiction from various racial and ethnic communities in the United States. By studying marginalized and diverse voices, students learn how different cultures, experiences, and histories create a rich and vibrant American literary tapestry. Students also learn methods and techniques for expressing their own cultural perspectives in their creative work. Fiction and nonfiction students earn elective credit in this course, which focuses on craft analysis and discussion.

AS.490.785. Our American West: The Evolution of a Counter Narrative. 3 Credits.

Using classic western films as a springboard for discussion, this class will explore the evolution of a counter-narrative from writers of both fiction and nonfiction. Readings will include novels, histories and literary nonfiction, all with an eye toward understanding our complicated western expansion, and how our shifting literary legacy corrects, amends, or counters prevailing narratives of the American West. This condensed, one-week course will take place at the University of Montana in Missoula, where Writing students will join with students in the Science Writing and Teaching Writing residencies. The course counts as an elective for students in any concentration. Because the stories we tell ourselves about place shape our identity and sense of self, students will study the craft of scenes and settings in these works with an eye toward deepening our own observations and skills through writing exercises in the landscape of Montana.

AS.490.800. Independent Study in Writing. 3 Credits.

An independent study is a special project that an advanced student proposes to complete within a single semester, for either elective or workshop credit. Most independent studies in the Writing Program involve a student working one-on-one with a faculty member or other writer or editor. The project must involve writing, reading or writing-related work equivalent to a full-semester, graduate-level course, and the project should not duplicate any course or other part of the program's curriculum. Students usually are not eligible to propose independent studies until they have completed at least five courses, including at least one workshop. The tuition for an independent study is the regular, single-course rate for the term in question. Proposals for an independent study should be submitted in writing to program leadership no later than 60 days before the start of the target semester. Proposals are evaluated competitively after that date, and only a small number of proposals will be approved. This course number is only for Writing Program students. Science Writers should consider 490.807.

AS.490.801. Thesis And Publication. 6 Credits.

This final course is required for all degree candidates in fiction or nonfiction and is offered only in the fall and spring terms. The two course goals are the completion of a successful thesis and an enriching, challenging capstone experience for the entire program. The creative writing thesis will contain portions of a novel or a nonfiction book, and/or a collection of short stories, essays, or articles. We recommend that students select their best work and the work they most want to work on revising during the thesis semester; not all program writing will become part of a thesis. Students taking this course are required to submit a full thesis draft early in the course; the author spends the term working one-on-one with a thesis advisor to revise this draft. In addition, thesis students meet as a class. During classes, students engage in forward-looking discussions on the writing life, participate in a program-capping roundtable discussion, and rehearse and conduct a public reading.

Prerequisite: All other required and elective courses. Students may take a second course during their thesis term with the program director's permission; such a course must be in addition to program requirements.

AS.490.803. Independent Study. 3 Credits.

An independent study is a special project that an advanced student proposes to complete within a single semester, for either elective or workshop credit. Most independent studies in the Writing Program involve a student working one-on-one with a faculty member. The project must involve writing or writing-related work equivalent to a full-semester, graduate-level course, and the project must not duplicate any course or other part of the program's curriculum. Students usually are not eligible to propose independent studies until they have completed at least five courses, including at least one workshop. The tuition for an independent study is the regular, single-course rate for the term in question. Proposals for an independent study must be submitted in writing to the program's independent study coordinator no later than 60 days before the start of the target semester. Proposals are evaluated competitively after that date, and only a small number of proposals will be approved.

AS.490.806. Thesis And Publication. 3 Credits.

This final course is required for all degree candidates in fiction or nonfiction and is offered only in the fall and spring terms. The two course goals are the completion of a successful thesis and an enriching, challenging capstone experience for the entire program. The creative writing thesis will contain portions of a novel or a nonfiction book, and/or a collection of short stories, essays, or articles. We recommend that students select their best work and the work they most want to work on revising during the thesis semester; not all program writing will become part of a thesis. Students taking this course are required to submit a full thesis draft early in the course; the author spends the term working one-on-one with a thesis advisor to revise this draft. In addition, thesis students meet as a class. During classes, students engage in forward-looking discussions on the writing life, participate in a program-capping roundtable discussion, and rehearse and conduct a public reading.

Prerequisite: All other required and elective courses. Students may take a second course during their thesis term with the program director's permission; such a course must be in addition to program requirements.

AS.490.809. Independent Study. 3 Credits.

An independent study is a special project that an advanced student proposes to complete within a single semester, for either elective or workshop credit. Most independent studies in the Writing Program involve a student working one-on-one with a faculty member. The project must involve writing or writing-related work equivalent to a full-semester, graduate-level course, and the project must not duplicate any course or other part of the program's curriculum. Students usually are not eligible to propose independent studies until they have completed at least five courses, including at least one workshop. The tuition for an independent study is the regular, single-course rate for the term in question. Proposals for an independent study must be submitted in writing to the program's independent study coordinator no later than 60 days before the start of the target semester. Proposals are evaluated competitively after that date, and only a small number of proposals will be approved.

AS.490.888. Thesis Continuation.

This course is for students who completed 490.801 Thesis & Publication or 490.802 Thesis and Careers in Science Writing but failed to finish an approved thesis and were not approved for an Incomplete. If both conditions are met, students must register for this course and pay its accompanying fee for every term (including Summer) until a final thesis is approved.

AS.490.890. Humor Writing Workshop. 3 Credits.

This writing workshop examines the art of humor writing from a craft perspective, emphasizing the genre's fundamental elements including premise, voice, and point of view. Students learn to appreciate how published humor writers employ cultural, historical, and social contexts, as well as precise syntax and diction. The course will also explore the "X Factor" in humor and the element of surprise. As members of a general workshop, students submit humor writing pieces to their instructor and peers for critiques. Typically, two or three pieces are submitted during a semester; revisions are usually required. Workshop participants also submit detailed critiques of their fellow students' writing. The course requires extensive reading and writing, and it will culminate in a portfolio of written work. Both nonfiction and fiction students are invited to enroll.