

COURSE DESCRIPTIONS

FALL 2007

**1010 COLLEGE COMPOSITION AND RHETORIC**

A composition course emphasizing expository writing and close, analytical reading. A grade of C or better is required to meet the WA requirement.

Students may not have credit in both ENGL 1010 and [1000](#), [1110](#) or [1210](#). **WA**

**1010-03/ 1210-01/  
1010-10/ 1210-02 COMPOSITION FOR THE INTERNATIONAL AND THE AMERICAN STUDENT various various VARIOUS**

This is a first-year composition course with intercultural diversity. Students in this learning community work as cultural informants in an environment that promotes an intercultural awareness of and respect for cultural differences. Students are exposed to rhetorical concerns, critical thinking skills, research methods, and the techniques of oral presentations. Approximately eight essays of varying length, which utilize different patterns of construction, are written over the semester and include: narrative, evaluation, investigation, problem solving, process analysis, literary analysis, from UW, as well as international exchange students, will receive additional language acquisition support. NOTE: 1210 restricted to non-native students. NOTE: Univ. FIG: Gateway to the World. Call Laurie Bonini, 766-4287, for more information. ENGL 1010-03 is identical to ENGL 1210-01. ENGL 1010-10 is identical to ENGL 1210-02. **WA**

**1030-01 INTELLECTUAL COMMUNITY IN CINEMA ETC PEXTON, V.**

This course is an introduction to study in the Humanities, a field devoted to asking questions about the various texts around us—books, media, religious discourse, historical analysis, aesthetic and intellectual theory, popular culture—and analyzing the ways in which these texts participate in the construction of both individual and cultural “truth.” In this introduction, we will focus on the seeming “innocent” medium of film. We will analyze how film both perpetuates and interrogates cultural myths. As we do this, we will look at the way movies have shaped the desires of viewers and participated in important cultural debates in America and other countries. Taught respectively by Modern and Classical Languages, English, and Philosophy. Cross listed with LANG 1030 and PHIL 1030.

**2005-01 WRITING IN TECHNOLOGY AND THE SCIENCES VAN BAALEN-WOOD, M.**

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

**2005-02**                      **WRITING IN TECHNOLOGY AND THE SCIENCES**                      **KEENEY, C.**  
 This course develops writing styles, writing techniques, document design and formatting strategies, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a comprehensive, student-directed long form report. NOTE: Concurrent enrollment in a laboratory or field study course is strongly urged. NOTE: Computer classroom section. **WB**

**2005-03**                      **WRITING IN TECHNOLOGY AND THE SCIENCES**                      **TR**                      **11:00AM-12:15PM**                      **EN 1041**                      **GALBREATH, P.**  
 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. NOTE: Mechanical Engineering Students only. **WB**

**2020**                      **INTRODUCTION TO LITERATURE**                      **Var**                      **Var**                      **Various**  
 This is a writing-intensive course for students who have completed their WA requirement. Students will draw on literary examples to study the conceptual bases of writing. We will also study writer’s stance, audience, motives, and the stages and strategies of writing while reading a variety of fiction, poetry, and drama. NOTE: Prerequisite of sophomore standing. **CHWB**

**2020-01**                      **INTRODUCTION TO LITERATURE: SPECIAL FOCUS ON INTERNATIONAL GAY AND LESBIAN LITERATURE**                      **MWF**                      **8:00AM-8:50AM**                      **CR 144**                      **STEWART, J.**  
 This course is a special topics version of ENG 2020, Introduction to Literature. Students will be introduced to gay and lesbian texts and asked to interpret the meaning and significance of these texts. They will also examine gay and lesbian authors (both inside and outside the canon)

and how their writing is influenced by (and influences) their sexual orientation, contemporary culture, and politics. The course also asks students to question and define notions of gender and sex as conveyed in the texts they read and consider how these texts may impact current conceptions of homosexuality. We will study a variety of works, including selections from Whitman's Calamus poetry (from *Leaves of Grass*), Mann's *Death in Venice*, McCuller's *The Member of the Wedding*, and films such as Alea and Tabio's *Fresa y Chocolate (Strawberry and Chocolate)* and Cholodenko's *High Art*. 2020-01 is a writing-intensive course. Prerequisites: WA; sophomore standing. **CHWB**

**2020-10**

**INTRODUCTION TO LITERATURE: SCIENCE  
FICTION: SOCIAL, SCIENTIFIC, AND  
PHILOSOPHICAL COMMENTARY**

**STEBBINS, C.**

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 short stories, novels, films, plays and poetry. ENGL 2020 is a writing intensive course for students who have successfully completed their WA writing requirement. **CHWB**

**2030-01**

**CRITICAL READING AND WRITING**

**TR**

**11:00AM-  
12:15PM**

**HO 207**

**COUCH, J.**

In this course we will read texts written by authors from various disciplines. We will consider how these authors examine issues of importance to people in a range of academic fields and walks of life. Students will practice writing in diverse styles, some of which will model texts we read in class, and others which will help them master expectations within their disciplines.

**2035-01**

**WRITING FOR PUBLIC FORUMS**

**KNIEVEL, M.**

This course is an 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. The course focuses on collaboration, the use of technology, and ethical, effective participation in public discourse. While open to anyone who has completed a WA course, it also meets a requirement for the Professional Writing Minor. Prerequisite: WA. NOTE: Computer classroom section. **WB**

**2050-01**

**CREATIVE WRITING: INTRO TO FICTION  
WRITING**

**HANLEY, N.**

This workshop introduces students to the challenging art and craft of fiction writing. Emphasis is placed on class participation. We will read and discuss published works of short fiction, through which students can begin to understand the elements of fiction such as point of view, characterization, plot, voice, and structure. Required verbal responses to the stories will help students learn to articulate what they perceive in a work of fiction. Students will have the opportunity to experiment with various elements of fiction through a wide range of writing assignments, or “exercises,” to be worked on both in and out of class. These experiments are intended to help the novice writer learn by experience the many ways that fiction can be written. Over the course of the semester, each student will write one short story, working closely with the instructor at different stages of the writing process. In the second half of the semester, students will be able to share their stories with the class for workshop discussions, the aim of which is for the writer to get thoughtful, constructive feedback that might facilitate future revisions of the story. This class is open to anyone who has completed the WA requirement. No experience in writing fiction is required, but a solid understanding of grammar and punctuation is necessary, and a willingness to apply oneself in every aspect of the class is a must.

**2060-01**

**CREATIVE WRITING: INTRODUCTION TO  
NON-FICTION**

**MW**

**9:00AM-  
10:15AM**

**CR 115**

**HEANEY, A.**

Students will explore 3 genres: personal essay, memoir, and article. The course taps the intersection between research and nonfiction writing and investigates how audience and context influence a writer's style. Prerequisite: WA.

**2080-01**

**CREATIVE WRITING: INTRODUCTION TO  
POETRY**

**TR**

**9:35AM-  
10:50AM**

**CR 144**

**HIX, H.**

The poet Muriel Rukeyser once wrote that “We need a background that will let us find ourselves and our poems, let us move in discovery.” In this course we will seek to develop such a background for ourselves, by reading attentively and discussing together a selection of exemplary poems. Studying the ways in which a range of poetic elements and techniques make others’ poems work should inform and strengthen your own writing, enabling you to apply those elements and techniques in the poems you write throughout the semester. Prerequisite: WA.

**2110-01**

**ENGLISH ORAL SKILLS**

**HO 302**

**NORRIS, S.**

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.

**2340-01**                      **NATIVE AMERICAN LITERATURE**                      **TR**                      **8:10AM-9:25AM**                      **CR 314**                      **SWEARINGEN, L.**

Broad cultural study of Native Americans, past and present. Emphasizes folklore and literature. Cross listed with AIST 2340. Prerequisite: WA.

**2350-01**                      **AFRICAN-AMERICAN LITERATURE**                      **MWF**                      **12:00PM-12:50PM**                      **AG 223**                      **WEST, P.**

This course will provide an introduction to the major works of the African American literary tradition. In covering a range of authors (including Frederick Douglass, Zora Neale Hurston, Nella Larsen, Ralph Ellison, and Colson Whitehead), we will seek to understand how African American literary expression challenges accepted notions of race, history, selfhood, and nationhood. Beginning in pre-emancipation America, we will chart the development of African American writing from the antislavery projects of antebellum writing through the postmodern innovations of contemporary black authors. Covering a range of fiction, poetry, drama, and autobiography, the course will introduce students to some of the most exciting works of literature ever to appear in America. Please note that students are not expected to be familiar with any of our authors or with the typical goals of literary interpretation and discussion. This course fulfills both the WB and D requirements for the University Studies Program. Requirements include several short essays, a small research project, a final exam, and class participation. NOTE: Identical to AAST 2350-01. Prerequisite: WA.

**2425-01**                      **LITERATURE IN ENGLISH I**                      **MWF**                      **11:00AM-11:50AM**                      **AG 41**                      **BOOTH, M.**

Surveys major figures and literary movements in English and American literature from their beginnings until 1750. Prerequisite: WA.

**2430-01**                      **LITERATURE IN ENGLISH II**                      **MWF**                      **10:00AM-10:50AM**                      **CR 105**                      **NYE, E.**

In the second of our chronological survey courses, we read important selections of British and American writers from the years 1750 to 1865. British writing will be studied in genres such 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. Prerequisite: WA. Fulfills: Part of lower-division survey requirement for English Major (fall 2003 and after).

**2435-01**                      **LITERATURE IN ENGLISH III**                      **MWF**                      **9:00AM-9:50AM**                      **AG 2024**                      **WEST, P.**

This course will introduce students to some of the greatest literature written in English since the end of the U.S. Civil War. As we work through our poetry, fiction, nonfiction, and drama, we will tackle literary movements such as realism, modernism, and postmodernism. At the same time, we will consider how our authors and texts were shaped by industrialization, the world wars, imperialism, and globalization. Authors covered will include Mark Twain, Thomas Hardy, Henry James, W.B. Yeats, Virginia Woolf, Langston Hughes, Wallace Stevens, Elizabeth Bishop, Samuel Beckett, Toni Morrison, T. S. Eliot, Kazuo Ishiguro, Ted Hughes, Seamus Heaney, and others. Requirements will include a midterm, a final, a few short essays, and class participation. Prerequisite: WA. CH

**3710-01**                      **GENDER AND THE HUMANITIES**                      **TR**                      **9:35AM-10:50AM**                      **FA 111**                      **DENNEY, C.**

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

**3710-02**                      **GENDER AND THE HUMANITIES**                      **TR**                      **2:45PM-4:00PM**                      **EN 3105**                      **ZARE, B.**

This course analyzes artistic representations to trace what they may convey about male and female similarities and differences. By comparing work from two countries, it seeks to broaden your understanding of how different cultural contexts directly shape what society considers “feminine and masculine” behavior and so-called “normal and alternative” sexuality. In the first half, we study how gender roles and sexual identity get constructed in contemporary India. Among others, texts will include selected Bollywood films, Samuthiram’s *The Third Gender*, and Ismat Chughtai’s “The Quilt.” We then turn to contemporary America for the second half, considering the institution of marriage and literary and cinematic representations of parenthood and alternative sexualities. Among others, texts will include Beth Ann Fennelly’s *Tender Hooks*, the films *The Celluloid Closet* and *Brokeback Mountain*, and photography by Duane Michaels and Cindy Sherman. Throughout the course we draw on Michel Foucault’s and Judith Butler’s pioneering theoretical work to problematize the very categories of gender and sexuality. Prerequisite: WMST 1080 or ENGL 1010. NOTE: Cross listed with WMST 3710.

**4010 01-03, 05-09 TECHNICAL WRITING IN THE PROFESSIONS**

This is a course in professional writing. Assignments may include correspondence, applications, abstracts, proposals, formal reports, and oral presentations. An extensive final report is required. Topics will include research methods, audience analysis, editing and revision, visual aids, organization and development techniques, and style. Instructional methods include collaborative writing and group editing. Since the subject matter for assignments will be drawn from the students' areas of specialization, all participants are expected to have completed extensive course work in the majors. Some sections will also focus on collaborative writing and group editing; generally, these sections will feature several individual

assignments and one or two collaborative projects at the end of the semester. NOTE: Computer classroom sections. NOTE: This course does not count toward an English major or minor. NOTE: Prerequisite of junior standing. WC

**4010-04 TECHNICAL WRITING IN THE PROFESSIONS MWF 1:10PM-2:00PM HO 207 KEENEY, C.**

Designed for fine and performing arts majors as well as students interested in arts administration, this course covers a wide range of professional writing tasks including event reviews, magazine features, press releases and PSAs, press kits, program notes, artist and organization bios, artist statements, and grant applications. The final project is an article targeted for a professional publication of the student's choice, to be taken through several drafts by way of class workshops and submitted to the publication at the end of the course. Along the way, this section of 4010 will address research methods, audience analysis, editing and revision, visual presentation, and more nuts and bolts of writing for publication. NOTE: Writing class for those interested in Arts Administration. Call 766-6453. Controlled enrollment for those in the Arts. NOTE: Prerequisite of junior standing. WC

**4010-10 TECHNICAL WRITING IN THE PROFESSIONS TR 5:15PM-6:30PM HO 207 STEBBINS, C.**

NOTE: Special section – International Students only; Contact C. Stebbins at [stebbins@uwyo.edu](mailto:stebbins@uwyo.edu). NOTE: Computer classroom section. NOTE: This course does not count toward an English major or minor. NOTE: Prerequisite of junior standing. NOTE: Graduate students must take a diagnostic to determine writing-skill readiness. Graduate students only may take the course for S/U. WC

**4050-01 WRITER'S WORKSHOP: BARBARIC YAWP TR 11:00AM- HO 302 ROMTVEDT, D.**

**12:15PM**

Early in *Leaves of Grass* Walt Whitman tells his reader that there “swiftly arose and spread around me the peace and knowledge/that pass all argument of the earth...” Whitman, who considered his work a “barbaric yawp,” is often called our first American poet. His is the voice of inclusion, of celebration, of unity in all things. He is the grand democrat of the cosmos, a champion of equality and intimacy. Whitman puts hierarchy to rest, calling on us to recognize the limitless potential of the soul. In this class, we will read Whitman and some of his literary companions--William Carlos Williams, Allen Ginsberg, Gary Snyder, June Jordan, and Adrian C. Louis, plus that nineteenth century iconoclast Emily Dickinson.

In addition to being a reading group, the course will serve as a poetry workshop. Each student will be asked to submit to class each week one original poem and one poem modeled on the work of each of the poets under discussion. The class will talk about the syllabus at the first meeting with the possibility of modifying by group consensus. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

**4050-02                      WRITER’S WORKSHOP: FICTION                      MW                      9:00AM-10:15AM                      HO 302                      WATSON, B.**

Students submit manuscripts in the short story, poetry, drama, etc. 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.

**4110-01                      SHAKESPEARE’S HISTORIES AND COMEDIES                      TR                      11:00AM-12:15PM                      ED 42                      HARRIS, D.**

In this course we study plays and poems from the first part of Shakespeare's career. We will discuss some of the major comedies, histories, and a tragedy, as well as the sonnets. The primary objective is to discover as many of the pleasures and profundities of these works as time allows. Grades will be based on an assortment of short essays, a longer essay, quizzes, and other ways of demonstrating your readings of and reflections on this body of work. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**4180-01                      MIDDLE ENGLISH LITERATURE                      MWF                      3:10PM-4:00PM                      CR 147                      ANDERSON, C.**

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 to place these works within their social, historical, and cultural context. We will read Beowulf, some shorter Anglo-Saxon poems, Dante, Marie de France, a variety of European



and non Western romances and lyrics, excerpts from crusader narratives, and some visionary/mystical material. All texts except those in Middle English will be in translation. Course requirements include a research essay, and several short response papers through the semester. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**4210-01**                      **18<sup>TH</sup>-CENTURY ENGLISH LITERATURE**                      **TR**                      **9:35AM-10:50AM**                      **AG 4021**                      **REVERAND, C.**

An intriguing period in English literary history, sometimes called the Age of Satire, but also the age that saw the birth of the novel, as well as a new kind of theatre, comedy of manners (the plays are still considered the funniest, as well as the dirtiest, in English literature), and the first newspapers. This period includes such events as the London's Great Plague (1665), then the Fire of London (1666), the rebuilding of London after the Fire, not one but two political revolutions, three international wars, the invention of the National Debt, the discovery of that new-fangled drink, coffee, the founding of the Royal Society. This is the age with Bach, Scarlatti, and Handel at one end (all born in 1685) and Mozart (born 1756) at the other, as well as the age of baroque art and architecture, led in England by Christopher Wren, John Vanbrugh (also a playwright) and Nicholas Hawksmoor. We will be working primarily with the literature, but we will supplement this by studying the historical and artistic context as well (you will learn about great houses and landscape gardening, among other things). Authors we will be reading include John Dryden, Alexander Pope, and Jonathan Swift, playwrights such as William Congreve, Vanbrugh, William Wycherley, and Oliver Goldsmith, diarist Samuel Pepys (who recorded every play he saw, every sermon he heard, and every seduction he attempted), essayists Joseph Addison and Richard Steele, among others. There will be a final, four papers (around 8 pages apiece), and various other inventive projects (e.g., students may be asked to prepare a scene from a play, or write a parody of a *Spectator* paper). Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**4260-01**                      **VICTORIAN PROSE**                      **MWF**                      **2:10PM-3:00PM**                      **CR 105**                      **NYE, E.**

The age of the great Victorian novel is also an age rich in prose of other kinds. Through a variety of these works we will study life in the nineteenth century. What is the spirit of the age in the Victorian era? How do its problems, social, political, economic, religious, or aesthetic, compare with our own? We will rediscover the Victorian sages, their astounding powers of rhetoric and forms of vision. It was an age of major religious controversies that cut across social classes, and we will study the growing conflict of science and religion. As the empire grew and life became more urban and industrial, how did groups arise like the Benthamites, the Cambridge Apostles, the Oxford Movement, the Chartists, the gothic revivalists, the Pre-Raphaelites? We will read John Stuart Mill, Thomas Carlyle, Jane Welsh Carlyle, Caroline Fox, Harriet Martineau, John Henry Newman, Matthew Arnold, John Ruskin, Walter Pater, Margaret Oliphant, and a host of popular writers. In addition to these writings, we will examine other cultural forms, especially printing, architecture, painting, education, journalism, crafts, theater, and music. Course requirements include a reading journal, three papers, and a midterm/final exam. *Prerequisites:* 6 hours of 2000-level literature courses or consent of instructor. *Fulfills:* Pre-20th C British requirement for English majors.

**4310-01**                      **ENGLISH NOVEL: 18<sup>TH</sup> CENTURY TO EARLY 19<sup>TH</sup> CENTURY**                      **TR**                      **8:10AM-9:25AM**                      **AG 4022**                      **MCCRACKEN- FLESHER, C.**

Before the Victorian period the British novel was oddly unlike itself. No one knew what this new genre was supposed to look like, and so everyone experimented wildly. A London printer's hack imagined the true lie of a desert island (Defoe); a prudish businessman produced moral tales couched in prurient love notes (Richardson); a minister of the church wrote of textus interruptus (Sterne); a Scottish doctor went on the road (Smollett); a mysterious lady imagined terror in the text (Radcliffe); a quiet spinster brought together the other and the world (Austen); a runaway bride delivered textual monstrosity (Shelley); a lawyer broke the rules of personal, political and publishing space (Scott); and a slave wrote to the Queen (Equiano). The bounds of life, art, truth, fiction, gender, genre, home and away bent and shifted in a period of unprecedented literary creativity.

We will bend and shift the usual shape of a novel class, folding in fairy tale and letter, travelogue and naughty magazine as we seek to honor and enact the oddity of eighteenth-century creativity. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**4470-01**                      **CHICANO FOLKLORE**                      **TR**                      **11:00AM-12:15PM**                      **ED 47**                      **ARAGON, C.**

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

**4600-01**                      **STUDIES IN: CONTEMPORARY AMERICAN FICTION**                      **TR**                      **1:20PM-2:35PM**                      **HO 121B**                      **LOFFREDA, B.**

This course will be an intensive study of contemporary American fiction. We'll lay some groundwork by reading a few influential writers from the 1970s and 1980s, and then quickly turn to more recent material, most of it published in the last decade; we'll read widely and adventurously. Scholars tend to think about the current scene through theories of postmodernism, memory, and identity; we'll engage those ideas but also read and think about the significant amount of literary territory obscured by those scholarly debates. Work for the course will include several short papers and a major final essay. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

**4620-01**                      **INDEPENDENT READING**                      **1-3 CREDITS**

See department for information. NOTE: Must register in person at department after obtaining special petition.

**4630-01**

**HONORS THESIS**

**1-3**

**CREDITS**

1-3 (Max. 3). Directed study under the supervision of an English honors 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. NOTE: Must register in person at department after obtaining special petition.

**4640-01**

**EMERGING FIELDS IN COMICS, COMIX,  
AND GRAPHIC NOVELS**

**W**

**6:30PM-  
9:30PM**

**CR 113**

**MARKS, C./ARNOLD, C.**

In the past thirty years, critics, artists, and intellectuals have begun to recognize the growing importance of comics, comix, and graphic novels. From its infancy on the Sunday pages of the early 20th century (with important historical predecessors), the "comic genre" has grown up through its awkward adolescence of superheroes, into a fully-fledged adulthood that draws upon elements of fantasy, mythology, journalism and autobiography. This course will examine the rich offerings of comics and graphic novels, focusing on both 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. Readings will include eight to ten full-length works and selections from others, plus five to six films that we will view in class. We will very likely read and interpret Will Eisner's *Contract with God*, Alan Moore's *V for Vendetta*, Art Spiegelman's *Maus*, *Love and Rockets* by Los Bros Hernandez, *The Dark Knight Returns* by Frank Miller, a volume of Neil Gaiman's *The Sandman*, and Chris Ware's *Jimmy Corrigan*. Films may include *300*, *Batman Begins*, *X-Men* and *Spiderman*, among others. This course will contain adult material that some students might find objectionable. Prerequisite: six hours of 2000 level literature courses.

**4640-02**

**EMERGING FIELDS AND APPROACHES:  
JAPANESE FICTION**

**TR**

**2:45PM-  
4:00PM**

**CR 209**

**HARRIS, J.**

Truth be told, Japanese fiction is not exactly an emerging field, neither of expression nor analysis. Depending on how one defines the novel, we can find examples of the genre as early as the 900s. In this course we will bow to that long tradition but focus on 20<sup>th</sup>/21<sup>st</sup> century material. We will study novels and short stories, some graphic, most not. Within those genres, we will work with a selection from the following: Soseki, T anizaki, Akutagawa, Ibuse, Kawabata, Dazai, Endo, Abe, Mishima, Oe, Murakami, Yoshimoto Banana, Yoshimoto Takaaki, and Karatani, as well as a few class-chosen writers. Students will analyze text and context. Come prepared to read closely, attending to craft and culture. Prerequisite: six hours of 2000 level literature courses.

**4640-03**                      **EMERGING FIELDS: AUSTRALIAN AND NEW ZEALAND FICTION**                      **TR**                      **9:35AM-10:50AM**                      **AG 2018**                      **HANLEY, N.**

This course will introduce students to the fiction of a variety of writers from Australia and New Zealand. Historical overviews of both countries, from indigenous populations through colonial and post-colonial times to the present, will lend themselves to putting the writers and their work in context. The selections of mid-twentieth to twenty-first century novels and short stories will reflect as much as possible the diversity of the physical and cultural characteristics of Australia and New Zealand. Our approach will be as careful readers, paying close attention to elements of story and fictional form, while exploring the worlds from which the literature comes. Emphasis of the course plan is placed on student response to the reading, requiring thoughtful, active participation in class discussions, and substantial written work. Prerequisite: six hours of 2000 level literature courses.

**4750-01**                      **FUNDAMENTALS OF LINGUISTICS**                      **MWF**                      **1:10PM-2:00PM**                      **EN 3070**                      **HAMEL, P.**

This course examines the fundamentals upon which the scientific study of language is based. These include the sounds of language (phonetics) and their patterning (phonology); the structure of words (morphology); the structure of sentences (syntax); the system of meaning of words and sentences (semantics); and the relationship between context and language use (pragmatics). In addition, topics such as how children acquire language, how language varies among its speakers, and how it changes over time will be discussed. NOTE: Cross-listed with LANG 4750. Prerequisite: 8 hours of foreign language.

**4970-01**                      **WRITING INTERNSHIP**                      **TBA**                      **VAN BAALEN-WOOD, M.**

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

**4990-01**                      **SENIOR SEMINAR IN ENGLISH**                      **W**                      **4:30PM-7:30PM**                      **HO 215**                      **McCRACKEN-FLESHER, C.**

Do you want to know what you've been doing all this time? This course boosts undergraduate students to awareness of English as a profession. It encourages students to consider how and why they might communicate English to audiences both less and more knowledgeable than themselves. Thus, it introduces students to critical theory, so that they may become aware of the choices inherent in their interpretations of texts and in their approaches to audiences. And it does so in seriously interesting and challenging ways.

We will wrestle with the theoretical octopus, make theoretical raids on *Alice*, upset the student populace by teaching *MacBeth* through theory, chase theory to the outposts of empire and back in *Dracula*, and conclude by recognizing how literary theory reconstructs our modern world in *Monty Python*. Assignments will be frequent, but varied, and should prove compelling. For our last daredevil feat, the class will produce and perform a professional conference. After that, you will be able to do anything!

This course is W3/WC, and required for English majors. Prerequisite: advanced (senior) standing in English. **WC**

**5000-01**                      **STUDIES IN: CHAUCER AND SHAKESPEARE**    **TR**                      **1:20PM-3:10PM**                      **HO 302**                      **ARONSTEIN, S./FRYE, S.**

Chaucer and Shakespeare dominate our sense of medieval and early modern English literature, yet they are rarely read together. Rather than look for examples of direct influence, this team-taught course will explore how the texts of Chaucer and Shakespeare transform similar narratives and themes – transformations which we will view in relation to political and cultural contexts. Our readings will consider such topics as the relationship between drama and romance, the transformation of Arthurian legend, and the fate of domestic and adventurous women. In addition to a variety of primary texts, students will also be assigned readings in social history, literary criticism and theory.

**5010-01**                      **PRACTICAL TEACHING OF ENGLISH: WRITING AND LITERATURE**                      **MW**                      **3:10PM-5:00PM**                      **HO 302**                      **SHERIDAN-RABIDEAU, M.**

Participants in this seminar will examine connections between classroom teaching practices and key theories of composition pedagogy, rhetoric, and literacy studies. Goals of the course include learning practical teaching strategies applicable to teaching English 1010, UW's university-wide first-year composition course; connecting classroom practices to research and theory; examining a range of approaches to teaching first-year college writing; understanding how theoretical currents in composition studies inform the way the program at UW operates; and developing your own philosophy of teaching writing.

The course is closely linked with ENGL 5900 (the practicum for graduate teaching assistants); for one hour of class time each week, we will work with faculty mentors and second-year GAs on practical issues related to teaching ENGL 1010 such as evaluating and responding to writing and lesson planning.

**5330-01**                      **STUDIES IN: 20<sup>TH</sup> CENTURY US LITERATURE**    **TR**                      **9:00AM-10:50AM**                      **HO 302**                      **TORRY, R.**

Modern American Literature: this class will study several of the major Modernist American poets: T.S. Eliot, Wallace Stevens, William Carlos Williams, and Robert Frost. Our emphasis will be upon the intense textual analysis of a number of works by each author and through this

analysis, an increased understanding of the aesthetics, politics, and cultural significance of Modernism.

**5560-01**                      **WRITER'S WORKSHOP: MFA NON-FICTION**    **T**                      **5:10PM-8:10PM**                      **HO 215**                      **LOFFREDA, B.**

This workshop is based on a few principles. The first is that other people are more interesting than we are. The second is that, in non-fiction, aesthetic decisions are also always ethical ones. Writing about others is risky, absorbing work--we'll think about that, and about what we're doing to and with other people when we write about them. In a broad sense then, this is a workshop in literary journalism, since we'll be looking outward to find our subjects rather than inward. But we'll also be thinking about when to reinvent convention and when to abandon it. Because we're taking up ethical questions, the course has been given a Kaiser Ethics grant from UW, which means each member of the workshop will be given a budget of several hundred dollars to support his or her writing: it can be used for travel, materials, books, equipment, etc. I also hope to have a magazine editor visit the class to talk about the nuts and bolts of that world; and we'll read plenty of fantastic stuff. Students interested in the workshop who are not members of the MFA program must contact me and receive permission to join the course before registering.

**5560-02**                      **WRITER'S WORKSHOP: MFA FICTION**                      **T**                      **5:10PM-8:10PM**                      **HO 121B**                      **WATSON, B.**

Students not enrolled in the MFA program should bring a writing sample to first class. Admission by permission of instructor.

**5560-03**                      **WRITER'S WORKSHOP: MFA POETRY**                      **T**                      **5:10PM-8:10PM**                      **HO 302**                      **ROMTVEDT, D.**

Students not enrolled in the MFA program should bring a writing sample to first class. Admission by permission of instructor.

**5900-01**                      **PRACTICUM IN COLLEGE TEACHING**                      **M**                      **4:10PM-5:00PM**                      **HO 207**                      **KNIEVEL, FISHER, KIRKMEYER, PEXTON**

A course for all TAs, ENGL 5900 requires weekly meetings with mentors and occasional large-group meetings to discuss questions associated with the teaching of first-year composition. NOTE: Satisfactory/Unsatisfactory only.