

Department of English

Fall 2008 Course Descriptions

ENGL 1010 College Composition/Rhetoric

English 1010 is designed to prepare students for the types of writing expected at UW. At the end of the semester, students should be able to complete an expository and a research essay that reflect students' own point of view and that demonstrate thoughtful engagement with complex readings at some length. In order to do that, we will work with the types of texts common in the University and use these texts as evidence to support students' own argument. To get to this larger goal, English 1010 focuses on three smaller goals: read extended expository writings from a range of disciplines by area experts who are writing for a non-specialized audience write summaries, synthesis, and analyses of these texts use these texts as support for your own argument We will pursue these goals in all of the essays throughout the semester.

ENGL 1030 Ic in Cinema Etc

Note: Will require night screening of films. 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 seemingly “innocent” medium of film. By analyzing these “texts” and the ways in which we are informed by them, we will explore the human psyche as well as gaining an understanding of the human condition.

ENGL 1210 Composition for International Students

This is a first-year composition course with intercultural diversity. Students in this learning community act as cultural informants in an environment that promotes an intercultural awareness of and respect for cultural differences. Students are exposed to rhetorical concerns, critical thinking skills, research methods, and techniques of oral presentation. Written essays explore intercultural communication in everyday life, in applied settings, in education, and in the role of language (verbal and non-verbal) as a significant assimilator. International students will receive language acquisition support in listening comprehension and oral and written fluency. NOTE: 1210 restricted to non-native students.

ENGL 2005 Writing in Tech & Science

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

ENGL 2020 Introduction to Literature

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

ENGL 2020 Intro to Literature. Topic: American Western Lit

ENGL 2020 Intro to Literature Topic: Australian Lit: Cultural Images in Prose, Poetry, Drama and Film

This course is a special topics version of Introduction to Literature. An eclectic range of offerings from the multicultural pool of Australian writers will be the source of our study in this course. From the works of indigenous writers to those foreign born, and from urban to outback settings, our emphasis will be on the literature of Australians writing about Australia. We'll also view a few movies and consider how film fits into the realm of literature. Selections will both enlighten and entertain. Through close reading, curious investigation, thoughtful discussions, and challenging writing assignments, students will not only become familiar with the elements of the literary genres at hand, they will learn to identify and articulate the depths of meaning and significance to be found in each novel, poem, play, short story, and film. *This is a writing intensive course for sophomore students who have successfully completed their WA requirement. WB, CH

ENGL 2020 Intro to Literature. Topic: 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.

ENGL 2035 Writing Public Forms

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

ENGL 2035 Writing Public Forums

Special section for arts majors; focus is on writing for public forums about the arts. This section of English 2035 is oriented towards students majoring in the arts—art, dance, music, theatre. It is an

introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Writing projects will include artist's statements, reviews, and other documents that influence public opinion about the arts. Prerequisite: WA. NOTE: Computer classroom section. WB

ENGL 2050 CW: Fiction

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.

ENGL 2060 CW: Intro Non-Fiction

What makes a piece of nonfiction interesting, engaging, and worthy of publication? The course focuses on two genres of creative nonfiction: personal essay and article. Students examine literary elements and the integration of research in published works, apply this knowledge to their own writing, and engage in critiques of submitted manuscripts based on the workshop model.

ENGL 2080 CW: Intro Poetry

ENGL 2110 English Oral Skills

Provides instruction in both speaking and oral comprehension skills. Topics covered include pronunciation, intonation, stress, specific information, discourse clues, reduced forms and implied information. Offered for S/U only.

ENGL 2340 Native American Literature

This introductory course will familiarize students with the depth and breadth of American Indian literature. Of special interest will be the way American Indian authors deconstruct stereotypes, combine both Western and American Indian traditions in their writings to create a unique canon of American literature, and redefine and grapple with notions of Indian identity and authenticity. Requirements: Regular class attendance; mid-term exam; final research paper. This course fulfills the Diversity in the U.S. (D) requirement and the Cultural Context--Humanities (CH) requirement of the 2003 University Studies Program. Cross-listed with: AIST2340.

ENGL 2345 American Indian and Film

Historically, Indians have been manipulated as a cinematic negative for American culture. By cinematic negative I mean that the Hollywood has set up American Indian culture in opposition to American cultural in order to justify the treatment of Indians throughout American history. In this course we will be watching films by and about American Indians such as *The Searchers*, *Little Big Man*, and *Smoke Signals*, and we will read some of the novels on which the films are based, in order to interrogate the

various representations of Indians in film. We'll have a mid-term and final exam, as well as a final paper. This course fulfills the Diversity in the U.S. (D) requirement and the Cultural Context--Humanities (CH) requirement of the 2003 University Studies Program. Cross-listed with: AIST 2345.

ENGL 2425 Lit in English I

This course surveys some of the major works of medieval, Renaissance, and Restoration 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. Prerequisite: WA. CH

ENGL 2430 Lit in English II

This sophomore-level course surveys literature in English from 1750-1865, covering the neoclassical and romantic periods. The class particularly focuses on the rhetoric of revolution, examining these nationalist upheavals in America and France, as well as the revolutions that did (or did not) occur in representations of and by women, Native Americans, Africans, and other minorities. Texts include Paine's *Common Sense*, selections from *Great Speeches by Native Americans*, selections from Wollstonecraft's *A Vindication of the Rights of Woman*, *The Autobiography of Benjamin Franklin*, English and American romantic poetry, Irving's *The Legend of Sleepy Hollow* and *Rip van Winkle*, Dickens' *A Tale of Two Cities*, Poe's *Tales of Terror and Detection*, Victorian poetry, Transcendentalist essays by Emerson and Thoreau, short stories selected from Hawthorne's *The Celestial Railroad and Other Stories*, and other writings. Prerequisite: WA. CH

ENGL 2430 Lit in English II

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. Prerequisite: WA.

ENGL 2435 Lit in English III

This class, broadly defined as a survey of literatures written in English between 1865 and present, will range from the Victorian novels of Dickens and George Eliot to the graphic offerings of Spiegelman and the films of Scorsese. In between we'll read poetry, novels, short stories, essays, and drama from various

artists including Dickinson, Woolf, World War One poets, T.S. Eliot, Baldwin, and Rowling, among others. Prerequisite: WA.

ENGL 3380 Great Works American Lit

"Those who profess to favor freedom, and yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning, they want the ocean without the awful roar of its waters. This struggle may be a moral one; or it may be a physical one; or it may be both moral and physical; but it be a struggle. Power concedes nothing without a demand... It never did... and it never will... Find out just what the people will submit to, and you have found out the exact amount of injustice and wrong which will be imposed upon them; and these will continue until they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those whom they oppress". - Frederick Douglas

"You cannot spill a drop of American blood without spilling the blood of the whole world...We are not a nation, so much as a world". -Herman Melville

"I have never tried, in even one single little instance, to help cultivate the cultivated classes. I was not equipped for it either by native gifts or training. And I never had any ambition in that direction, but always hunted for bigger game--the masses. I have seldom deliberately tried to instruct them, but I have done my best to entertain them, for they can get instruction elsewhere." - Mark Twain

This course will study great works of American literature, obviously. But what constitutes a "great work"? Who decides? By looking at novels, non-fiction, film, graphic novels, and poetry, I hope to complexly address the question of "greatness" as it pertains to American literature. Works studied will include Huckleberry Finn, The Great Gatsby, Emily Dickinson's poetry, and Craig Thompson's graphic novel, Blankets, among others.

ENGL 4010 Technical Writing in Professions

This is a course in professional writing. Assignments may include correspondence, applications, abstracts, proposals, formal reports, and oral presentations. An extensive final report is required. Topics will include research methods, audience analysis, editing and revision, visual aids, organization and development techniques, and style. Instructional methods include collaborative writing and group editing. Since the subject matter for assignments will be drawn from the students' areas of specialization, all participants are expected to have completed extensive course work in the majors. Some sections will also focus on collaborative writing and group editing; generally, these sections will feature several individual assignments and one or two collaborative projects at the end of the semester. NOTE: Computer classroom sections. NOTE: This course does not count toward an English major or minor. NOTE: Prerequisite of junior standing. WC

Special section – International Students only; contact C. Stebbins at 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

ENGL 4050 WW: Fiction

The Stuff of Fiction: Telling Stories on the Page. What do we mean by story, anyway? What are the sources of story? And how do we turn an idea for a story into a fully realized, compelling story with shape and substance and meaning? Our concentration in this workshop will be on these matters. We will read, digest, discuss, and sometimes write about the work of a variety of authors. Students will conceive of, draft, and revise at least two new works of fiction, and will engage in the constructive discussion of each other's work. Emphasis is on the short story form. The menu will consist primarily of stories by contemporary American writers, but also some from earlier times and other parts of the world. There will likely be novel or two on the list, as well. This is a workshop for those practiced in reading and writing fiction. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre or, in lieu of such experience, permission of the instructor is required. Energy and enthusiasm is a must for any and all.

ENGL 4050 WW: Magazine Writing

This course will focus on writing for magazines and other sorts of publications where you might work as a regular employee or as a freelancer. You'll learn how to pitch and then write the sorts of stories editors want. To paraphrase from our course text, we'll start with how to construct compelling stories, find sources, get good quotes, and compile research. We'll explore how to market your work and write query letters tailored to specific publications that will impress editors. Then we'll get you prepared for the real world – working with editors who rewrite extensively, pay late, or otherwise drop off the face of the earth. Your instructor has experience with all of the above and especially with the very positive results of freelance writing.

ENGL 4110 Shakespeare: Comedy/History

ENGL 4160 Chaucer

This course will examine Chaucer in his historical and cultural context. Readings will include a variety of genres (dream visions, *The Canterbury Tales*, and *Troilus and Criseyde*) as well as study of his major literary sources (selections from Virgil, Dante, Boccaccio, etc.), which we will read in translation. By the end of the course, you should be able to read Middle English and to discuss Chaucer's works as part of a literary tradition. Assignments will include translation work, discussion papers, a midterm and a final, and a research paper.

ENGL 4250 Victorian Poetry

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. 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).

ENGL 4320 English Novel 19th Century-Early 20th Century

“Empire of Anxieties: Decay, Corruption, and Crime in the Victorian and Edwardian Imaginary”

The 19th and early 20th centuries were marked by two major characteristics in England: It was at the zenith of its power as an empire and it was experiencing a “golden age” of novel reading and writing. While England was as politically, militarily, and economically secure as it would ever be in its history, the prose and social sciences of the era are full of anxieties about the failures of English character and morality. This course aims to examine the novels of the British Empire as cultural artifacts that are intertwined with other social phenomena of the age that reflect anxieties about losing power. The novels we read will be interpreted in terms of the new sciences of eugenics and criminology, and the new call for “muscular Christianity.”

ENGL 4470 Chicano Folklore

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.

ENGL 4600 St: Ecocriticism

There was once controversy over whether humans are radically altering the environment; now the controversy is over how radical that alteration is, and how humans can address it. Just as that context influences other forms of inquiry — motivating, for instance, scientific inquiry into biodiversity and alternative energy sources — so it influences literary inquiry. In this course we will work together toward richer and more effective thinking about what literature might mean and what it might do, in a context in which the collective activity of humans threatens the well-being, and possibly even the survival, of the human species. Cross-listed with: ENGL 5000

ENGL 4600 St: African American Poetry

In this course we will work together to survey and explore African-American poetry. Rather than organizing our inquiry diachronically (beginning with the first African-American poets and moving through time toward contemporary developments), we will work synchronically, conducting the class as a symposium, taking as our shared readings a set of contemporary works, and as our individual research projects various explorations of context and historical background. By offering each other the fruits of

that individual research, we will piece together a sense of background, issues, and tradition aimed at increasingly informed and perspicacious readings of contemporary work. Cross-listed with: AAST 4990

ENGL 4640 EF: Working Class Lit

In the 21st century, how should a scholar define "working class American"? Social scientists debate about the usefulness of this term, but in general, "working class" has been understood as negatively related to the middle and upper classes in the US. Working class persons do not have access to the best educations, the best careers, the "best" lifestyles. Often, as one scholar has noted, the white working class serves as mainstream culture's id and superego. "White trash," an epithet often used by those who consider themselves superior to this group, denotes a class of persons who are ignorant, violent, driven by their instincts and appetites--in other words, the society's id. Dominant culture also uses the representation of "good country people" as the flip side of a constructed definition of "working class." In this sentimentalized view, the working class is seen as the location of traits which elites claims to value--dedication to hard work, honesty, trust in one's neighbor, belief in a Protestant God. According to this nostalgic perspective, the working class represents mainstream society's superego; politicians often use this image of "American values" to distract from their own unethical behavior and to seek the support of working class persons. But what are other definitions of working class which are NOT negative? How does taking class into account illuminate the ways in which literature is written, read, and interpreted? How may we understand the intersectionality of identities which involve class, race, gender, sexuality, (dis)ability, etc. as these affect writers and readers? This course explores these questions, combining scholarly works about class in America, with primary texts such as *American Working Class Literature: An Anthology*, eds. Nicholas Cole and Janet Zandy; *Hardcastle* by John Yount; *Triangle* by Katharine Weber; *Bastard Out of Carolina* by Dorothy Allison; and *The Great Gatsby* by F. Scott Fitzgerald. Films we will view include *People Like Us*, *Salt of the Earth*, and *Grapes of Wrath*, as well as Hollywood's recent take on class permeability, *Maid in Manhattan*.

ENGL 4640 EF: Rhetoric of Video Games

Since 2004 video game sales have outpaced Hollywood, and millions of people worldwide come together in various ways to play and to talk about gaming. If, as media theorist Marshall McLuhan wrote, "the games of a people reveal a great deal about them," what do US games reveal about us? This course will take a close look at many aspects of what might be called the video game complex—we will examine how games are made, how titles get circulated, and how players consume games and all of the related paraphernalia. We will be playing games—to be sure—but mainly we will be thinking and writing together about how games function in culture.

ENGL 4750 Fundamentals of Linguistics

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.

ENGL 4970 Writing Internship

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

ENGL 4990 Sr. Seminar in English

This course is an introduction to English Studies as a profession. It encourages students to consider how and why they might communicate their readings of texts and the cultures that produced them to both academic and non-academic audiences. Through an introduction to critical theory, students will be encouraged to become aware of the choices inherent in their interpretation of texts and to use that awareness to help them communicate with audiences ranging from high school students to their own professors. In addition to reading the works of major theorists, such as Ferdinand de Saussure, Jacques Derrida, Michel Foucault and Judith Butler, we will study a selection of literary and film texts both to clarify and test our theoretical analysis. WC

ENGL 5000 St: Lit & Fine Arts

This is an interdisciplinary course dealing with literature, the graphic arts, and architecture. We will go from the sixteenth through the eighteenth centuries examining changing European styles (with a glance at the Medieval period to give us a starting point). The goal is to gain an understanding of the modes of perception and expression that characterize Renaissance, Mannerist, Baroque, Rococo, and Neoclassical art. The reading will be a chronological survey of English literature, but we will be doing the literature along with the painting and architecture of these periods. A standard English course, or art history course, generally focuses on one medium; here, the stress will be on how artists in different media share goals, styles, purposes. By the end of the course, you should be able to look at a building, a painting, a piece of literature from the sixteenth through eighteenth centuries and date it within sixty years or so.

ENGL 5000 St: Ecocriticism

There was once controversy over whether humans are radically altering the environment; now the controversy is over how radical that alteration is, and how humans can address it. Just as that context influences other forms of inquiry — motivating, for instance, scientific inquiry into biodiversity and alternative energy sources — so it influences literary inquiry. In this course we will work together toward richer and more effective thinking about what literature might mean and what it might do, in a context in which the collective activity of humans threatens the well-being, and possibly even the survival, of the human species. Cross-listed with: ENGL 4600.

ENGL 5000 St: Contemporary American Fiction

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

ENGL 5010 Prct Engl: Writ & Lit

English 5010 attempts to balance practical preparation for graduate students teaching first year writing with the theoretical preparation that makes sense of this practical advice. Since English 5010 is taught while students are simultaneously taking 5900, a mentoring-based class designed to address the everyday issues that arise for new teachers in the UW Writing Program, English 5010 will privilege the theories and research that can inform our pedagogies.

ENGL 5560 WW: MFA Non-Fiction

Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor. In this workshop, we'll explore the breadth and depth of what may well be the easiest genre to do badly and the hardest to do well—but when it “works” there may be nothing more beautiful and compelling. Readings, discussions, and writings will be used to find the vibrant centers and the intriguing limits of what constitutes writing about the natural world. A systematic approach will be used to wrest the essence from longer essays, a tactic that will be complemented with playful experiments, unconventional journaling, and in-class writing ventures.

ENGL 5560 WW: MFA Fiction

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

ENGL 5560 WW: MFA Poetry

Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor. In this workshop we will focus on composition. Each student will work on a body of poetry, but will also be asked to experiment with composition in another medium. As learning a second language allows us a richer knowledge of our first, working in second medium may deepen our understanding our first. What makes a line a line in a poem? In a painting? a sketch? How does repetition of image work in a series of photographs as compared to a long poem? Can one medium

accommodate repetition, for example, to an extent unavailable in another? And how does each medium interact with and alter experience? In both the primary writing project and the secondary experiment, students will choose a subject to investigate throughout the semester. The subject may be quite specific (a particular natural disaster, a historical event) or theme-based (loss, memory, ambition, desire) or general (the western landscape, childhood). In its forms and/or content, the work should arise, in part at least, out of this chosen subject. In this way we will be able to ask not only how composition in poetry might be illuminated by composition in another medium, but also how the composition of one poem may illuminate the composition of another.