

**Department of English**  
**Fall 2010 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.

**ENGL 1030** Ic in Cinema Etc

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 as the text for study.

**ENGL 1040** IC: Intro to Creative Writing

This is a multi-genre introduction to literary writing. Students will be asked to write poems, stories, essays, and songs. We'll also do reading that will come from a variety of times and places. We'll alternate talking about our own work and talking about the work of published writers. Class members will participate in directing class discussion and in shaping writing assignments.

**ENGL 1210** Comp Int'l Student

This is a first-year composition course with intercultural diversity. Students in this learning community work as cultural informants for one another in an environment that promotes intercultural awareness of and respect for cultural differences. Students write six to eight essays of varying length utilizing patterns that include: causal analysis, process analysis, literary analysis, and rhetorical analysis. Critical reading and thinking skills, research methods, and oral presentation skills are foundational to the course. Students take several practice grammar/punctuation quizzes that result in two graded comprehensive exams. Their extended research paper is also an oral presentation! What will students come away with at the end of the semester? We hope they will be confident writers of academic English; we want them to read closely and critically various kinds of texts; and, we want them to have a finer understanding of cultural diversity. International students studying in the target language of English receive additional language acquisition support.

**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. NOTE: Mechanical Engineering Students only.

### **ENGL 2020** Intro 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. CHWB

### **ENGL 2020** Intro to Literature

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, and poetry. ENGL 2020 is a writing intensive course for students who have successfully completed their WA writing requirement. CHWB

### **ENGL 2035** Writing Public Forums

Introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Genres may include letters, editorials, web pages, pamphlets, email, speeches and position papers. Focuses on skills in collaboration and use of technology necessary for ethical, effective participation in public discourse. Prerequisite: WA. WB

### **ENGL 2050** CW: Fiction

This class introduces students to the tools needed to write and revised good short fiction. We will accomplish this through extensive reading, in and out of class writing exercises, class discussion, and workshops. Along with weekly readings in short fiction and many writing exercises, students will be expected to write and revise completed short stories for a final portfolio. Prerequisite: WA

### **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

This is an introductory poetry workshop with a respectful nod toward literature. On Tuesdays, we'll talk about poems written by class members. Writing assignments will ask that we try some of the tactics published poets have used and that we write in a variety of styles and voices. On Thursdays, we'll discuss the reading that we do, both reading about poetry and poems themselves. The poems will come from different times and places and may reflect very different poetic values. We'll also have talks given by class members on various aspects of poetry. And in one terrifying gesture toward our past, we'll recite to one another poems we've committed to memory. We may do some other things not included in this description according to student interest.

**ENGL 2110** English Oral Skills

Instruction for Novice to advanced Low speakers in refining English pronunciation, stress and intonation, listening comprehension, oral grammar practice and building vocabulary. Offered for S/U only. Prerequisites: instructor consent.

**ENGL 2125** Writing Popular Genres

In English 2125, we will analyze and write in a variety of popular genres for which publishers seek manuscripts. Genres to be read include romance, mystery, western, sports, travel and memoir. Students will locate and study the publishers' descriptions and read examples. You will come to understand how these genres fit into the landscape of genre literature by exploring rhetorical genre theory. Finally, you will produce a rhetorical analysis and an original piece of work in one chosen genre. This piece will demonstrate that you know how to research, comprehend, and put into practice stated requirements of a given genre. It should be of a quality demanded by publishers in a paying market.

**ENGL 2170** The Bible as Lit

In this course we closely and slowly read parts of the Hebrew Bible. Focusing on fascinating stories like "The Fall of Man," "The Binding of Isaac," Joseph's ascent to power in Egypt, the Exodus, and the various tales of Judges, we will learn about textual issues regarding translation, how the Bible was written, what it means when we deem a work "sacred," how the Bible corresponds to different contemporary (i.e. the time the Bible was written) myths that provide a compelling context for the Hebraic story, and how, as a culture's central religious text, the Hebrew Bible teaches its readers to interpret all kinds of writings. This is a literature course where we will attend to critical perspectives of the Hebrew Bible, and at the course's end you will have gained important skills in how to interpret the work that is perhaps the central work of Western culture. Cross-listed with REL 2500. (CH; G)

**ENGL 2340** Native American Lit

This sophomore-level course surveys a wide range of American Indian expression—from transcribed oral songs, origin stories, and trickster tales to contemporary film, poetry, novels, short stories, and nonfiction. Students will become familiar with fundamental conceptual differences—such as the value and construction of collective identity, the understanding of land as something to be revered and stewarded, but not owned, a disdain for material accumulation, how and why to live in close conjunction with natural cycles—that separate current dominant Anglo-American ideals and traditional Native American values. Students will learn the historical, cultural, and political contexts necessary for appreciating these works from our study of two textbooks: *Atlas of the North American Indian*, edited by Carl Waldman. Our primary literary textbook is the anthology *Native American Literature*, edited by Lawana Trout. We will also read Linda Hogan's excellent novel, *Mean Spirit*. REQUIREMENTS: regular class attendance; frequent reading quizzes and/or other unannounced short in-class exercises; three major exams (including the final); valuable class participation, both individually and in small groups; and one mandatory and one optional literary analysis essays.

**ENGL 2350** African-American Literature

This is a survey of African American literature from the eighteenth century to the present day. Students will learn to read, understand, discuss and write about African American poetry, song, personal

narratives, essays, short stories, speeches, journalism and novels. During the semester we will engage with the literary as well as political and economic contexts in which the men and women we will be studying lived and wrote. We will pay attention to where and how each of these works was originally published (e.g. as a book, pamphlet, magazine or newspaper article, collection of essays), who read them, who didn't, and why. African American literature has much to teach us about how individuals and communities can use language to record, critique, and work to change the course of history. In this course, written assignments will help students sharpen their own skills for literary and critical analysis. Emphasis will be on helping students balance creative, outside-the-box thinking with clear, persuasive writing. Fulfills WB and D requirements.

### **ENGL 2425** Lit in English I

Surveys major figures and literary movements in literatures written in English through 1750. Prerequisite: WA.

### **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.

### **ENGL 2435** Lit in English III

We will survey literature written in English from 1865 to present. Authors covered may include Mark Twain, George Eliot, F. Scott Fitzgerald, various poets, Flannery O'Connor, James Baldwin, Art Spiegelman, Alan Moore, and JK Rowling, among others. Assignments may include exams, essays, and a discussion-launching report. You will receive CH credit for USP.

### **ENGL 2490** St: Songwriting

Writing Modern Song: 60's & 70's Rock: What makes writing lyrics different than writing poetry? Why is it that some of the most emotionally resonant and memorable song lyrics look terrible on the page, or sound ridiculous read out loud, separated from the song? In this hybrid class that combines extensive listening, analysis, and creative writing, we will explore the key components of songwriting with a specific eye towards what differentiates song and lyric writing from other literary disciplines. We will focus our attention on the expansion of techniques and palette that occurred in rock, folk, psych, and country music from the late 1960s through the mid-1970s, identifying this as the period that established the parameters that still define the contemporary rock songwriting idiom. Using the work of artists such as Bob Dylan, Joni Mitchell, The Beach Boys, The Beatles, Lou Reed and Tom Waits, we will closely examine the fundamentals of songwriting, including voice, arrangement, genre, melody, and subject matter. Students will have the opportunity to approach lyric and songwriting from both an

academic and creative perspective. Assignments will range from analysis and research to the hands-on crafting of lyrics in a workshop environment. No previous experience in songwriting, or special proficiency with music is required (though certainly welcome). All that is required is a desire and interest to engage with the materials first-hand.

#### **ENGL 4010** Technical Writing in Professions

Deals with professional writing for various audiences. Includes research methods, audience analysis, organization and developmental techniques, abstracting, types of reports and popularization. Part of the last half of the course is devoted to solution of a student-initiated problem, culminating in the writing of a long-form report. Prerequisites: W1<>WA and W2<>WB; junior standing.

#### **ENGL 4010** Technical Writing in Professions

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: reviews, features, press releases, artist and organization bios, and artist statements. Writing a complete grant application, suitable for submission to the granting agency, is a major component of the course. This course meets all the expectations and fulfills all the requirements of a WC writing course, as described in the University Studies Program's guidelines. Controlled enrollment for those in the Arts only. NOTE: Prerequisite of junior class standing. Contact 766-6453 for additional information.

#### **ENGL 4010** Technical Writing in Professions

Special section – International Students only. NOTE: Computer classroom section. NOTE: Prerequisite of junior standing. NOTE: Graduate students must take a diagnostic to determine writing-skill readiness. WC

#### **ENGL 4025** Writing for the Web

What is it about This I Believe or Story Corp that can compel tens of thousands of people to tell their stories? Can a Carl Sagan and Stephen Hawkings youtube "song" make science come alive or a Things You Should Know youtube class project make learning seem meaningful in a unique way? What does it mean when stories told as mobisodes (serial installments of a story sent via mobile phone) become 2 of the 5 the bestselling books in Japan? Contemporary mass literacy movements such as these call us to re-think what it means to compose a compelling story today: who can be an author? How is work distributed? How do multiple modes work with and against each other to offer new composing possibilities? Writing for the Web/Digital Story Telling will provide varied readings and opportunities for producing stories that can help you engage in this re-thinking. As we examine what it means to compose for digital spaces, we will explore recent work on creativity, on storytelling for the new millennium, and on the affordances of digital media. After you experiment with analyzing and composing web-based audio and visual essays, your midterm assignment will ask you to create a digital story of someone else (e.g. an artist, activist, rancher, energy producer, Walmart worker, librarian, rodeo star). We will end the semester with individual or collaborative projects where you will create a native digital story of your choosing. Students can be advanced undergraduates as well as graduate students from a range of disciplines (e.g., English, communication, education, graphic design), though no previous composing with technology is required. What is required is extensive writing and revision; this class fulfills the WC requirement.

### **ENGL 4050 WW: Fiction**

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.

### **ENGL 4050 WW: Poetry**

In 4050 we will explore, through means simultaneously serious and celebratory, the liveliness restored to our lives by poetry. Together we will read and discuss poems which range widely (and wildly) in style and subject matter, in age and country of origin, in shape and form. Bi-weekly poetry assignments will offer us the chance to experiment with techniques and subject matter, culminating in at least 7 poems, substantially revised and gathered into a portfolio by semester's end.

### **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**

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.

### **ENGL 4110 Shakespeare: Comedy/History Gender, Genre, and Theatrical Illusion**

This course is an intensive study of eight of Shakespeare's histories and comedies, written in the first half of his career in the London theater. We will attend to linguistic innovation and play, the exploration of character and relationships, the institution of the theater, and the historical context of the plays. We will ask questions like the following: What are the defining features of history plays and comedies? When and why do the distinctions between the genres blur? How do the different genres respond to different ideas about society? Why do men dominate the histories while women feature more prominently in the comedies? How do concepts like masculinity and femininity come into being and what kind of stories do they underwrite? Does gender influence the presentation of issues like love, war, dynastic ambition, and family politics? Do the plays support or critique dominant attitudes

about men and women? What is the nature and purpose of theater in Shakespeare's time? How do both the comedies and the histories exploit the resources of theater to create illusion and, sometimes, to break it down? How does Shakespeare use the tools and techniques of theater to envision social conflict and social harmony? How does the theater help Shakespeare – and us – explore the many facets of identity and faces of society? The format of the course will combine lecture and discussion. Course requirements will include class discussion, short response papers, a longer research paper, two exams, and some modest in-class performance. Plays to be studied may include *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Twelfth Night*, *Richard II*, *Henry IV Part I*, *Henry IV Part II*, and *Henry V*.

#### **ENGL 4340** Modern Poetry

This will be a study of three major American 20th century poets: Robert Frost, T.S. Eliot and Wallace Stevens. It will be devoted to the detailed analysis of major works by each author. Written work will include a number of specific analyses of individual poems and a final paper involving both analysis and awareness of critical commentary. The readings will not be long, but in many cases will be complex and demanding of close attention. Be prepared to provide that attention.

#### **ENGL 4430** Modern American Fiction

Covers the novel in American literature from 1920 to present. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. This course engages in depth with the wide and wonderful array of American novels written in the twentieth century. As the semester unfolds, we will work to understand the recent history of the American novel by considering these texts in relation to major historical, cultural, intellectual and technological developments of the last century. We will consider the ways in which modern and contemporary writers transformed inherited novelistic forms (such as realism, naturalism, the social novel, the bildungsroman and the historical novel) and invented radical new forms specifically suited to their experience of this period of unparalleled change and social upheaval. Our discussion will approach topics and themes such as: the changing character of work and consumption; the relation between art and political protest; the role of place, region and nation in American life; the shifting work of the writer in society; the rise of popular culture and new media; subjectivity and communal identity. Authors may include Gertrude Stein, F. Scott Fitzgerald, Nella Larsen, William Faulkner, Nathaniel West, Ralph Ellison, Vladimir Nabokov, Don DeLillo and Edwidge Danticat. Students will also read relevant works of poetry, visual art, history, cultural criticism, journalism and literary theory.

#### **ENGL 4600** Stds: Jane Austen

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

### **ENGL 4640** Stds: American Indian Humor

This course is a direct assault on the stereotypical notion of the stoic, humorless Indian. Through literature (short stories, novels, essays) and film we will examine the productions and uses of humor by and about American Indians. Of special interest will be the ways in which Indians use humor as tool of resistance and to deal with tragedy and trauma. Requirements: Regular class attendance, essays, research project and paper. Required Texts: Thomas King—*One Good Story, That One*; Sherman Alexie—*Absolutely True Diary of a PartTime Indian*; Thomas Berger—*Little Big Man*; David Seals—*Powwow Highway*; Course Reader. Meets nonwestern certification for A&S. Cross listed with AIST4990.

### **ENGL 4640** Stds: Scottish Literature

Do you think about Scotland as a land of strange music (the bagpipes), strange food (the haggis), and strange clothes (the kilt)? What if the adjective was “exotic” or “experimental”? This course will introduce you to a vibrant culture that has cleverly used and abused images like kilts and haggis to maintain Scotland as a political space. We will understand the connections between Scottishness, ourselves, and a new world order by concentrating on texts from the 1800s to today. We will fold in a wide variety of authors—from Burns and Scott to Lochead and Welsh. We will consider poetry, fiction, drama, film, and even graphic novels (*The Bogie Man*). Online, we will range from Scottish festivals to Tartan Days and interactive games. And we will think of alternate Scots with British poet laureate Carol Ann Duffy, and Scotland’s first Makar, the bard of outer space, Edwin Morgan. Again and again, we will see how genres are broken, bent, and developed by a nation under formation. Texts will include: *The Kennedy and Boyd Anthology of Nineteenth-Century Scottish Literature* (royalties from UW purchase of this book will go to English for scholarships); *Walter Scott: The Lay of the Last Minstrel* (online); Robert Louis Stevenson: *Strange Case of Dr Jekyll and Mr Hyde*; Liz Lochead: *Mary Queen of Scots got her Head Chopped Off*; Alasdair Gray: *Poor Things*; Irvine Welsh: *Trainspotting*

### **ENGL 4640** Stds: Digital Scholarship

In this course we will examine one of the most urgent stories to hit contemporary academic practice: a story concerning the impact that digital databases, web-based journals and computer-generated literary forms have on whom we read, how we study, and which media we deem worthy of scholarly attention. “*Stop the Presses*” will focus on the field of 20th/21st-century experimental poetry—in order to ask broader questions about how we absorb, analyze, classify and preserve literary texts. We will expand the conception of a poetic text by treating audio- and video-recordings of live poetic performances as accessible, primary-source documents. We will explore connections between modernist poetry, art, music, dance and film by perusing digital databases from each of these disciplines. We will survey the leading digital publications available to contemporary poets, students and scholars, and we will study recent literary works designed through computer-based compositional techniques.

### **ENGL 4640** Stds: Queer Theory

This course will explore one of the more provocative approaches to literature and culture to emerge in the last thirty years. Queer theory invites us to ask some powerfully interesting questions: how is it possible that seemingly immutable identities are actually quite recent, modern inventions? How do cultures regulate the experience of sexual desire and what role, if any, does literature have in that regulation (or its violation)? How have certain literary traditions and eras characterized the nature of



sexuality, gender, and desire? Should an author's sexual identity matter to our understanding of his or her work, and if so, how and when? Why does our culture so love to talk about other people's sex lives, even as we claim that sex is a private affair? Queer theory investigates all that and more, and also gives us the chance to ask fascinating questions about the basic act of literary and cultural interpretation, about both the reliability of our methods of inquiry and the limits of viable meaning. Our focus will be mostly on late 19th, 20th, and 21st century American fiction—that tradition will be our primary case study—but we'll explore other cultures, periods, and phenomena as well, including drag, fabulousness, and *Strangers with Candy*. Course requirements will include several essays as well as the chance to pretend that you are head archivist of a queer museum.

### **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

Senior Seminar, traditionally a smorgasbord of poststructuralist theories as they are applied to literary texts, will focus more intently in our sections on the act of critical interpretation. We will probe questions of how to read literature using the text as evidence to produce accurate, yet perhaps varying interpretations of the same work. What value is there in divergent readings? These central notions will be likely supplemented by forays various "schools" of critical approaches: postcolonialism, gender theory, cultural studies, literary theory, psychological theory (including neuroscience), and perhaps interpreting texts from a non-Western perspective. Assignments may include quizzes, frequent papers, a research essay, exams, and a semester-ending public presentation of your final research project.

### **ENGL 5000** St: Lit & Learn in Web Environment

This class investigates how emerging interaction styles so prevalent in web 2.0 culture can be incorporated into the classroom, both this one and ones you may teach in the future. We anchor our class in literacy research that focuses on the social and semiotic turns. In the 2000s, these "turns" in literacy research combined to shape related fields (New Literacy Studies, Multiliteracies, Digital Literacies) that share an epistemology of plurality, notably an appreciation of diverse linguistic and modal composing choices. In determining the application of this literature for our own classrooms, we'll both read theoretically informed research as well as build our own theories based on our experiences with web 2.0 literacy practices. Major assignments include a midterm where you will collaborate with your peers to create a space for classroom based web 2.0 interaction and a final where you will relate the content of the course to your instructional settings.

### **ENGL 5000** Stds: Queer Theory

This course will explore one of the more provocative approaches to literature and culture to emerge in the last thirty years. Queer theory invites us to ask some powerfully interesting questions: how is it possible that seemingly immutable identities are actually quite recent, modern inventions? How do cultures regulate the experience of sexual desire and what role, if any, does literature have in that

regulation (or its violation)? How have certain literary traditions and eras characterized the nature of sexuality, gender, and desire? Should an author's sexual identity matter to our understanding of his or her work, and if so, how and when? Why does our culture so love to talk about other people's sex lives, even as we claim that sex is a private affair? Queer theory investigates all that and more, and also gives us the chance to ask fascinating questions about the basic act of literary and cultural interpretation, about both the reliability of our methods of inquiry and the limits of viable meaning. Our focus will be mostly on late 19th, 20th, and 21st century American fiction—that tradition will be our primary case study—but we'll explore other cultures, periods, and phenomena as well, including drag, fabulousness, and *Strangers with Candy*. Course requirements will include several essays as well as the chance to pretend that you are head archivist of a queer museum.

### **ENGL 5000** Stds: Modern Fiction - Eminent Writer

Don Quixote, Tristram Shandy, Pamela, Robinson Crusoe, Jane Eyre, Billy Budd, David Copperfield, Emma, Huckleberry Finn, etc. The novel-as-character-study, or literary portraiture, seems a major part of the form's history: one only has to think of all those eighteenth- and nineteenth-century novels named after their protagonists. Literary portraiture has become increasingly rare in contemporary fiction, however. Some time in the middle of the last century—after the realists, after the modernists—portrayals of the individual in his or her singularity and loneliness seemed to have given way to portrayals of the individual as part of a system of overwhelming social and historical forces (eg. the novels of Thomas Pynchon, Don DeLillo, or Michel Houellebecq). In other words, an interest in the individual's psychological interior has given way to an interest in the individual's place outside of the self. To grossly, arbitrarily simplify: the inner life has been replaced by the outer. Concerns about the private sphere have been supplanted by concerns about the public (or, perhaps more precisely, the former's place in the latter). Nevertheless, this seven-week seminar is not an elegy for a supposedly prelapsarian period in the novel's history. Nor does it seek to bemoan the loss of the heroic individual in fiction. Instead we will examine relatively recent examples of literary portraiture in order to ask questions about character, narrative expectation, and constructions of the interior life in contemporary fiction. Our reading list may include, among others: Saul Bellow's *Herzog*, Evan S. Connell's *Mrs. Bridge*, Patricia Highsmith's *The Talented Mister Ripley*, Gwendolyn Brooks' *Maud Martha*, Leonard Michaels' *Nachmann* stories, John Williams' *Stoner*, Christopher Isherwood's *Down There on a Visit*, Marilynne Robinson's *Gilead*, Steven Millhauser's *Edwin Mullhouse*, W.G. Sebald's *The Emigrants*, and Philip Roth's *Everyman*.

### **ENGL 5010** Prct Engl: Writ & Lit

This course introduces new teachers of First Year Composition (FYC) to the history and theory of the teaching of composition so that they can apply what they learn to their pedagogy—most specifically their pedagogy in the required FYC course at the University of Wyoming, English 1010. Course texts will include *Cross-Talk in Comp Theory*, 2nd edition, edited by Victor Villanueva, and *The Bedford/St. Martin's Guide to the Teaching of Writing*, 6th edition, edited by Cheryl Glenn and Melissa A. Goldwaithe. Students will also be assigned selected readings from prominent journals in the field of composition studies, including *College Composition and Communication*, *College English*, and *JAC*. Assignments will include: 1) weekly journals that respond to the theme (and selected readings) for a particular class period; 2) a completed lesson plan and a report that details the ways in which the lesson plan is informed by composition theory; 3) a teaching philosophy; and 4) a final seminar project designed to address a fundamental controversy in the teaching of composition. For the seminar project, students will be asked to do an in-class presentation and write a 15-paged seminar paper that

takes an argumentative stance, offers a comprehensive literature review, and includes a section on pedagogical application based on classroom teaching in English 1010 at University of Wyoming. Ultimately, students should leave the class with a thorough grounding in composition studies scholarship, a working teaching philosophy, and a strong sense of how to best meet the needs of students in FYC here at University of Wyoming and beyond. One note: English 5010 is taught while most participants are simultaneously teaching their first English 1010 course and taking English 5900, a mentoring-based class created to address issues that arise for first time teachers. English 5010 provides the history and theory that can inform English 1010 teaching, and English 5900 provides a hands-on space to address issues specific to each instructor's own experience in her English 1010 course. English 5010 and English 5900 are complementary courses designed to offer fundamental knowledge of composition studies scholarship and a solid foundation for practical support essential to successful English 1010 teaching.

### **ENGL 5230** Stds: American Gothic

In this seminar our primary focus will be on works of horror and terror from the nineteenth century, though we will also explore some twentieth-century and contemporary Gothic writing. Taking into account the contexts of settler colonialism, slavery, and incarceration, we will think carefully about the interrelation of aesthetics, history and politics. Authors studied may include: Charles Brockden Brown, Edgar Allan Poe, Henry "Box" Brown, Nathaniel Hawthorne, Harriet Jacobs, Herman Melville, Louisa May Alcott, Emily Dickinson, Henry James, Mark Twain, Flannery O'Connor, William Faulkner and Toni Morrison. Supplementary critical and theoretical readings may be assigned from Sigmund Freud, Leslie Fiedler, Sandra Gilbert and Susan Gubar, Marcus Rediker, Jacques Derrida, Pheng Cheah and Colin Dayan. Course requirements: careful reading, active participation in discussion, brief monthly response papers, one polished in-class presentation, and a final seminar paper.

### **ENGL 5270** Stds: 18<sup>th</sup> Century English Literature

A careful study of the major work of Dryden, Swift, and Pope, the three most important British authors from 1660 to 1750, all of them brilliant satirists, but much more. Dryden (highly admired by T. S. Eliot and W. H. Auden) established the verse form that dominated English literature for 200 years; he also replaced Shakespeare as England's leading dramatist, and he is one of the few authors to master all of the genres: poetry, criticism, drama—tragedy, comedy, tragicomedy—opera, and translation (from Greek, Latin, Italian, and Middle English—he was one of the first "translators" of Chaucer). Samuel Johnson described Dryden: "What was said of Rome, adorned by Augustus, may be applied by an easy metaphor to English poetry embellished by Dryden: . . . He found it brick, and left it marble. Pope, following in Dryden's footsteps, developed and expanded the genre of verse satire, which you may know from "The Rape of the Lock," but wait until you get to *The Dunciad*, an epic in four books that's wild, a bit like *Finnegans Wake* in terms of complexity (and in terms of frustrating anybody who tries to read it). Dryden established the heroic couplet as the dominant verse form in English, and Pope probably developed it to its highest level. In fact, when Eliot was working on *The Waste Land*, he had passages in heroic couplets, which his friendly editor Ezra Pound advised him to remove, explaining: "You shouldn't write couplets unless you can do it as well as Pope, and you can't." Swift may be the oddest, most idiosyncratic, of the three, still considered England's (or Ireland's) greatest satirist, known primarily for his prose satires, although we will also read his poetry (best described by Dryden in these terms: "Cousin Swift, you will never be a poet"). Although historical information is particularly relevant, and a feeling for the period one of the aims of the course, the primary emphasis will be upon intelligent and sensitive readings of the works themselves; what we read, we will read thoroughly, and

we should get a sense of how three distinctive creative intellects thought and worked. The course will include weekly, two-page presentations (papers) and one research paper at the end (20 pages or so). It is hoped that the short projects will, in effect, become preliminary work for the longer paper. We will also have a final exam, open-book, essay type.

### **ENGL 5280 St: Postcolonialisms**

Literature is inevitably of its time—but can it actually produce our time? Walter Scott's writing is credited with supporting the British Empire and consolidating the idea of Britishness. Yet it is also said to have redesigned Europe, mapped the American west, opened pathways for empire's others, and initiated the new Scottish Parliament that today heralds the break-up of Britain. A Romantic Scot, writing from among a people who saw themselves both as an imperial power and as inferior within the United Kingdom, the author helped form the idea of "the nation" as difference. At the same time he manifested the paradoxes of a nation at once colonial and –post, and formed through literature. Scott thus maps canny literary and political pathways for empire's "others." Students in this class will ground themselves in postcolonial theory, and the literary strategies of Walter Scott, in order to investigate these unpredictable pathways. Scott's *The Lady of the Lake* poses the difference between tourism and travel for the age of exploration yet to come; his *Waverley* determines ways of registering people in a foreign landscape; *Woodstock* invites us to think about the tricky constructions of history; *The Talisman* suggests that those who fall outside history's stories can tell them against the grain. We will track some challenges to Britishness derived from Scott—perhaps in Rushdie's *The Satanic Verses*, or Suhayl Saadi's "Bandannaman"—but we will also pursue comparator cases according to our interests, maybe reading the influence of *Waverley* in the art of the American West, or the theme of loss in Irish poet Eavan Boland's *The Lost Land*—the class will decide. For MA students, this course offers a distinct literary approach (through postcolonial and nation theories) while centering on an author considered the hub of romantic and nineteenth-century literature, and allowing plenty of scope for original research. Students in this course will be well placed to participate in the International Conference on Walter Scott (Laramie, July 5-9 2011), and to intern for that conference. Required Texts: Postcolonial Studies Reader, ed. Bill Ashcroft; Scott: *The Lady of the Lake*, *Waverley*; *The Fortunes of Nigel*; *The Talisman*, *Woodstock*; Rushdie: *The Satanic Verses*.

### **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. Discussion and critique of one another's work need not be limited to matters of craft and technique. In a craft-focused workshop, the basic question is How do I make my poems look like poems? In this workshop, though we will not neglect matters of craft, we will contextualize them by subordinating them to the questions: What do I want my poems to look like? and What ideal(s) am I pursuing in my work? Or again: in a craft-focused workshop, one asks How do I do better whatever it is poems try to do? In this workshop, we will not assume that we know what poems try to do, or that all poems try to do the same thing, so we will ask the question (framed as discovery) What are my poems trying to do? or (framed as imposition of will) What do I want my poems to try to do? I do not mean to create a false dilemma, or to treat attention to craft/technique as a straw dog, only to signal a shift in emphasis, toward inquiring together in workshop into the premises behind, and our purposes for, our work (in the words of Adrienne Rich, is not how to write poetry, but wherefore).

**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. A Dialogue with Dialogue: Interrogating the Interview Form. In this workshop, we will explore the art of the interview, its various modes of interrogation and exchange, its various forms of presentation and application. With an occasional reference to masters of dialogue from the realms of poetry and fiction, we will consider an eclectic array of material often not considered “literature,” in order to expand our sense of potential interview projects, techniques and forms. You will design and refine your own interview projects (printed texts, sound files, talk shows, etc.) while absorbing these precedents.

**ENGL 5560 WW: MFA Fiction-Eminent Writer**

Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor. Graduate level workshop that emphasizes reading as well as writing in a specific genre (poetry, nonfiction, fiction) or in relation to a theme that combines genres, at the discretion of the instructor. Prerequisite: 12 hours of 4000-level creative writing or graduate status.

**ENGL 5560 WW: Publication**

Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor. Much more than simply a survey of contemporary literary magazines, this course will be something of a publishing lab, surveying magazines, publishing houses large and small, and the literary contest scene. We will attempt to establish dialogs with working literary agents and editors (of magazines and publishing houses). Workshop/lab members will each target a magazine (and/or contest) and submit a story, poem(s), or essay to that magazine and/or contest. We will workshop these pieces before submission, and discuss its potential appeal to that particular magazine as well as its general merits. We will ask any and all visiting writers to visit our class and discuss their publishing careers and their views of the contemporary publishing scene, including their relationships with agents and editors. With luck, we will attract a special visiting editor or agent – depending on resources available.