

CRN	USP	Subject	Number	Sec	Title	Low	Days	Start	Stop	Bldg	Room	Instructor
11547	WA	ENGL	1010	All	Coll Comp/Rhet 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.	3	Various					
13883	I	ENGL	1040	1	IC:Intro to Creative Writing Intro to Creative Writing introduces students to the genres of fiction, poetry, and creative nonfiction, in a lecture/workshop format in which literature will be explored as a writing practice. The goal is to investigate the writing process through drafting, editing, and critiquing both student and published works. Course readings will acquaint students with some of the conventions of contemporary writing. Class discussions, supplementary readings, writing exercises, and research will help students learn some of the habits of the creative writer. Students will attend visiting writers' events, giving them a rare opportunity to interact with published writers. By the end of the semester, students will have a portfolio of finished and in-process writing, a heightened sense of how audiences respond to their work, and a depth of appreciation for the challenges and satisfactions of being a writer. English 1040 is the gateway to subsequent creative writing courses; it also introduces students to the humanities at UW. This course fulfills the Intellectual Community (I) requirement of the 2003 University Studies Program.	3	MWF	01:10pm	02:00pm	CR	207	Pexton
11560*	WA	ENGL	1210	All	Comp Int'l Student 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 learn 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.	3	Various					
12135*	WB	ENGL	2005	1	Writing in Tech & Sci Reserved for Mechanical Engineering students only 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.	3	TR	11:00am	12:15pm	EN	1041	Galbreath
14331	WB	ENGL	2005	2	Writing in Tech & Sci 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: Computer classroom section.	3	MWF	12:00pm	12:50pm	EN	2106	Knievel
13346	CHWB	ENGL	2020	All	Intro to Literature	3	Various					

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					This course fulfills the University Studies WB requirement. Literature shows us language in its most beautiful form, exposes us to new experiences and ideas, and teaches us to understand and question our world. In this class, we will read literature from around the world, and through discussion and writing, explore the many meanings presented. Prerequisites: English 1010; sophomore standing.							
13348	CHWB	ENGL	2020	6	Intro to Literature Topic: Science Fiction 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. Prerequisite of sophomore standing. CHWB	3	TR	11:00am	12:15pm	CR	221	Stebbins
11698	WB	ENGL	2035	1	Writing Public Forums Writing for Public Forums (Engl 2035) introduces students to professional writing. We'll focus on analyzing and producing texts (e.g., research reports, proposals, brochures, news articles, editorials, web pages and blogs) designed for public audiences and we'll seek to develop the collaborative and technological skills necessary for ethical, effective participation in public discourse. This is the introductory course for the professional writing minor and a WB course. The prerequisite is WA.	3	TR	08:10am	09:25am	HO	207	Sheridan
12818	WB	ENGL	2035	2	Writing Public Forums This course is an introduction to professional writing that focuses on analyzing and producing texts designed for public audiences. Texts produced include news articles, editorials, web pages or blogs, research articles, proposals, and brochures. The course focuses on skills in collaboration and use of technology necessary for ethical, effective participation in public discourse. It is the introductory course for the professional writing minor and a WB course. The prerequisite is WA.	3	TR	01:20pm	02:35pm	AS	228	Van Baalen-Wood
13236		ENGL	2050	1	CW: Fiction What do we mean by story, anyway? What are the sources of story? And how do we write a fully realized, compelling story with shape and substance and meaning? Our concentration in this workshop will be on these matters. Emphasis is on the short story form. We'll read, discuss, and sometimes write about the work of a variety of authors. Students will conceive of, draft, and revise at least two new short stories, and will engage in the constructive criticism of each other's work. The menu will consist primarily of stories by contemporary American writers, but also some from earlier times and other parts of the world. Prerequisite: 1040 Introduction to Creative Writing	3	TR	01:20pm	02:35pm	BU	221	Hanley
12329		ENGL	2060	1	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 its sub-genres. 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. Prerequisite: WA	3	TR	02:45pm	04:00pm	ED	45	Galbreath
11699		ENGL	2080	1	Crtive Wrtng Intro Poetry One wanted, she thought, dipping her brush deliberately, to be on a level with ordinary experience, to feel simply that's chair, that's a table, and yet at the same time, It's a miracle, it's an ecstasy. - Virginia Woolf, To the Lighthouse. In this course we will investigate the ways in which reading and writing poetry may keep us 'on a level' with ordinary experience. Students should expect bi-weekly poetry-writing assignments drawing from their daily lives. The course will be structured around brief lectures, thorough discussion and extensive workshop of student poems. Interested students should please feel free to contact the instructor with any questions about the course.	3	TR	09:35am	10:50am	HO	108	Northrop

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12497*		ENGL	2110	All	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.	3	Various					
13676		ENGL	2170	1	The Bible as Lit More properly titled the Bible as Bible, this course deals with the unique status of that document and its profound influence on the forms of our culture. In the first part of the course we learn techniques of literary close reading through a detailed study of the Pentateuch. We explore the history of text and translation, the relation of doctrine and story, narrative style and literary form, the culture and politics of the ancient Mideast, the emergence of the Hebrews as a distinct people centered on a book, a law--and how these all affect modes of interpretation. In the second part we extend our study into the sacred texts of the later Hebrew and early Christian traditions, and we review briefly the history of biblical hermeneutics, especially the typological and mythological schools of criticism. Several quizzes, take home exercises, three or four essays, a midterm and a final exam and/or paper are required. Cross-listed with Religious Studies 2500. Prerequisite: W1.	3	MWF	12:00pm	12:50pm	BU	24	Nye
14332	CHD	ENGL	2345	1	Amer Indian & 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. Required Texts: Celluloid Indians—Jacquelyn Kilpatrick; Hollywood's Indian: The Portrayal of the Native American in Film—Peter Rollins, Editor; Lone Ranger and Tonto Fistfight in Heaven—Sherman Alexie; Little Big Man—Thomas Berger; Powwow Highway—David Seals; Dances With Wolves—Michael Blake. Crosslisted with: AIST2345 (J7)	3	TR	02:45pm	04:00pm	AG	4041	Russell
14326	CHWB	ENGL	2410	1	Literary Genres: Fiction This course will specifically focus on the short story genre, and we will study texts by both classical and contemporary writers. You will be asked to critically and creatively engage with short fiction through a variety of writing assignments during the semester. Discussion, reading, and writing are equally important in this class, and you will be expected to hone your skills in each area. Successful completion of this class will earn you USP credit for Humanities (CH) and for the mid-level writing course (WB).	3	TR	01:20pm	02:35pm	CR	209	Bergstraesser
11700	CH	ENGL	2425	1	Lit in English I The Literature in English sequence (I,II,III) is intended to introduce English and English Education majors to the main periods, authors, texts, and critical theories associated with the canon of literature written in English. This course covers one thousand years of literature (from 750 CE to 1750 CE), and it requires a great deal of reading be done quickly in order to cover the material. By reading through the most famous works of Anglophone literature, we will address the history and framework of Canon formation; address the changes in the English language from Anglo-Saxon, through Middle English, to Present Day English; acquire a vocabulary of literary terms; and critique the role and value of literature for each cultural period we discuss in class.	3	MWF	09:00am	09:50am	BU	23	Logan
12812	CH	ENGL	2430	1	Lit in English II	3	MWF	11:00am	11:50am	BU	24	Nye

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					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.							
11701	CH	ENGL	2435	1	Lit in English III We will survey literature written in English from 1865 to present. Authors likely covered will 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 will likely include exams, essays, and a discussion-launching report. You will receive CH credit for USP.	3	MWF	12:00pm	12:50pm	BU	110	Marks
13188	CH	ENGL	3710	1	Gender & Humanities 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. Prerequisite: WMST 1080 or ENGL 1010. Crosslisted with: ART3710, HIST3710, WMST3710 (Q8).	3	MWF	01:10pm	02:00pm	CR	141	Denney
12485	WC	ENGL	4010	All	Technical Writing in Professns 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.	3	Various					
11702*	WC	ENGL	4010	5	Technical Writing in Professns: Writing class for those interested in Arts Administration This special section of ENGL 4010 is only for students majoring in Art, Arts Administration, Music, or Theatre and Dance. Writing assignments will cover: artist's résumé, artist's statement, online self-promotion, press releases, feature articles, reviews, grant & funding proposals, and community service projects. This course is subject to "controlled enrollment." Students or their advisors must contact the Department of English for approved registration. Prerequisite of junior standing	3	TR	01:20pm	02:35pm	AG	328	Keeney
12076*	WC	ENGL	4010	7	Technical Writing in Professns Special Section - International Students only Special section – International Students only; Contact C. Stebbins at stebbins@uwyo.edu . NOTE: Computer classroom section. 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 audit (S/U) WC	3	TR	05:15pm	06:30pm	BS	302	Stebbins
13678	LWC	ENGL	4025	1	Writing for the Web	3	TR	11:00am	12:15pm	EN	2106	Sheridan

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					<p>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 best selling 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. This class will provide us with the opportunity to analyze and compose digital stories. Readings will range from creativity studies to public journalism. Projects will range from individual analytic papers to a final collaborative project that captures and retells the stories of Wyoming residents (likely in a "pitch flick" video or through a digital archive). 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.</p>							
13714		ENGL	4050	1	<p>WW:Fiction</p> <p>The objectives for this course are to explore a variety of narrative forms in fiction, to discuss and analyze these forms as they appear in the course readings, and for students to experiment with form as they write their own fiction. Students are expected to analyze and discuss fiction using the vocabulary learned in earlier creative writing classes. They also are expected to participate in an intensive workshop environment, in which they present their own work for critique and in which they provide honest, helpful critique to their peers. Prerequisites: English 2050</p>	3	W	03:10pm	06:00pm	HO	108	Pexton
13716		ENGL	4050	3	<p>WW:Magazine Writing</p> <p>Students write a variety of articles that would be appropriate for submission to a magazine. Feedback is given through class workshops and consultation with the instructor. Award-winning magazine articles are read and discussed. The business aspect of magazine writing is also covered.</p>	1	TR	01:20pm	02:35pm	BS	302	Garner
14335	WC	ENGL	4075	1	<p>Writing for Non-Profits</p> <p>English 4075: Studies in Grant Writing (WC) focuses on all aspects of writing successful grants. We will work collaboratively to identify sources of funding, pursue relationships with non-profit organizations, and brainstorm, research, and design worthy projects. Using a rhetorical lens, we will learn to write grants tailored to specific audiences, with special attention to the creation of particular elements key to all grants, such as: (1) statements of need; (2) project descriptions, timelines, and outcomes; and (3) line-item budgets. In all of our work with grant writing, we will concentrate on developing expertise in the fundamentals of document design and utilizing context-appropriate style, tone, and format. In the end, this course will prepare you to propose projects and meet funding objectives in a variety of contexts, including business, non-profit organizations, government agencies, and independent work. Prerequisites: WA and WB.</p>	3	TR	02:45pm	04:00pm	AS	228	Quackenbush
12774		ENGL	4110	1	<p>Shakesp: Comed/Hist</p>	3	MWF	10:00am	10:50am	AS	401	Harris

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					We will read and discuss plays written during the first half of Shakespeare's career, and we will spend a little time on the sonnets. We will focus on three of the best known history plays, most of the romantic comedies (from Midsummer Night's Dream to Twelfth Night), and two tragedies (Romeo and Juliet, Julius Caesar). The goals of the course are to gain the tools needed to understand and enjoy the plays, to gain an understanding of the context out of which they come, and to appreciate the performance of the plays in Shakespeare's time and our own. Assignments usually include quizzes on each play, short written responses to plays, a paper on the performance of a play, and a midterm and a final. There will be three or four mandatory assignments; for the rest, you need to do enough to earn a set number of points. If you want to know more about the course, email me at dharris@uwyo.edu.							
14375		ENGL	4160	1	Chaucer Crosslisted with: WMST4500 (D6)	3	MWF	11:00am	11:50am	EN	2102	Logan
14334		ENGL	4210	1	18C English Lit 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.	3	TR	09:35am	10:50am	HO	212	Reverand
15262		ENGL	4245	1	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?	3	MWF	02:10pm	03:00pm	CR	209	Nye
13226		ENGL	4430	1	Modern American Fiction	3	TR	11:00am	12:15pm	AG	3026	Watson

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					We will read at least one great short story per class -- that is, at least two stories per week -- and discuss them in the manner of the old close-reading style. Words, sentences, paragraphs, characters, structure, style, plot, story -- these things matter and will be our focus. The stories -- mostly contemporary and mostly American -- will range from the most traditional to the more innovative, if not necessarily whatever people mean by "experimental." Stories will come from our text (TBA) as well as from other sources, uploaded to our course homepage. We will have visits to class from published writers, to the extent that I'm able to arrange it, to discuss their own work, which we will have read beforehand. Requirements beyond the reading will be brief written responses (150-250 words) to each story we read, plus one critical paper, plus a second paper that will be either critical or a combination of creative and critical. The creative-critical option will involve writing a story inspired by or modeled after one of the stories we've read and discussed, plus a critical analysis of the process of writing the creative piece.							
14333	WC	ENGL	4460	1	Amer Indian Literature Crosslisted with: AIST4460 (1N)	3	TR	11:00am	12:15pm	AG	237	Russell
12775*	CHD	ENGL	4470	1	Chicano Folklore Crosslisted with: CHST4470 (1A)	3	MW	11:00am	12:15pm	BU	8	Aragon
14767		ENGL	4600	1	St:Scottish Romanticism (Romantic Scotland, 1760-1830) This course examines a key site in Western literary history: the making of Romantic Scotland and Scotland's contribution to the Romantic Age. During this period, following on from the creation of the United Kingdom, Scotland's cultural identity can be read as modern and backward-looking, Unionist and independent-minded, conservative and radical. Out of these tensions emerge a contentious Scottish Enlightenment culture, a 'Bardic' literature associated with 'Celticism', the career of Robert Burns extending to song, poetry and unpublished bawdry, a battle for the imagination following the French Revolution, the rise of 'regional' and 'historical' impetuses in Scottish fiction, debates about the role of the woman writer, and émigré Scottish writers who are influential across the English-speaking world and beyond. In sum, this course looks at how Scottish culture, landscape, memory, people and nationhood are formulated in the period 1760-1830 both for home and international consumption. This course fulfills the pre-1900 requirement for the English major.	1	TR	08:10am	09:25am	BU	8	Carruthers
15263		ENGL	4600	2	St:Harlem Renaissance This course will provide an in-depth survey of the artistic production of the Harlem Renaissance, one of the most vibrant and influential cultural movements of the twentieth century. Focusing mostly on the literary production of the movement, we will consider: its historical, social, and geographical roots; the interplay between its stunning output of poetry and fiction with its groundbreaking music, performance and visual art; and, finally, its complex engagement with racial politics, both in America and abroad. We will conclude by considering just a few reverberations of Harlem Renaissance thought and culture in African American and black diasporic writers across the twentieth century. In addition to substantial reading, requirements may include in-class presentations, short papers and a longer critical analysis.	3	MWF	01:10pm	02:00pm	ED	42	Baskin
11706*		ENGL	4620	1	Ind Reading	1						Staff
12618*		ENGL	4620	2	Ind Reading	1						Staff
11707*		ENGL	4630	1	Honors Thesis	1						Staff
15271		ENGL	4640	1	St. Postcolonial Lit and Theory: Empire and Resistance	3	MWF	11:00am	11:50am	BU	9	Obert

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					This course is a comprehensive introduction to the field of Postcolonial Studies, which challenges the study of literature as we know it by introducing both a sweepingly international vantage and crucial tools of cultural critique into the canon. Contending that postcolonial literature necessarily redefines all literature, the course explores the wide-ranging political, social, and cultural effects of colonial interventions, local liberation struggles, and processes of decolonization. It focuses particularly on the post-WWII decline of the British Empire and the reverberations of its rule on former colonies. We will read a diverse group of literary, critical, and theoretical texts from the likes of India, Pakistan, Nigeria, South Africa, Zimbabwe, the Irish Republic, and Northern Ireland in the class, and will use these texts to ask questions about historical constructions of race, the intersections of language and power, the development of national identity, and more. We will conclude by taking stock of postcolonialism today, considering phenomena like globalization, economic imperialism, and mass migration as legacies of Empire and its discontents.								
13637		ENGL	4640	2	St: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? By using rhetorical theory and games studies theory this course will examine many aspects of the 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.	3	MWF	01:10pm	02:00pm	ED	47	Thompson	
11708*		ENGL	4970	1	Writing Internship	3						Staff	
11709*	WC	ENGL	4990	1	Senior Sem in English This WC class is the capstone course for English majors; you must be in your penultimate semester to take this course and receive a special sign up number from Rachel Ferrell to enroll. Using Michael Ryan's and Julie Rivkin's Literary Theory: An Anthology (2nd edition) and Michael Ryan's Literary Theory: A Practical Introduction (2nd edition), we will study the literary interpretive methods of formalism, rhetoric, semiology, structuralism, reader-response, post-structuralism, deconstruction, psychoanalysis, Marxism, cultural materialism, postcolonialism, ethnic studies, critical race theory, feminism, gender studies, new historicism, and cultural studies. In addition, we will apply our methodologies to analyses of Shakespeare's King Lear, Joseph Conrad's Heart of Darkness, and other texts. REQUIREMENTS: regular class attendance, thoughtful class participation, closed-book reading quizzes in each class, at least two analytical essays, a midterm exam, a final research paper (with thesis statement and annotated bibliography turned in ahead of time), a public conference presentation of that paper, and an open-book, open-notes final examination.	3	W	06:10pm	09:10pm	HO	212	Holland	
12575*	WC	ENGL	4990	2	Senior Sem in English	3	W	06:10pm	09:10pm	HO	215	Staff	
13639*	WC	ENGL	4990	3	Senior Sem in English Senior Seminar, traditionally a smorgasbord of poststructuralist theories as they are applied to literary texts, will focus more intently in this section 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 questions will be 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 will include quizzes, frequent papers, a research essay, exams, and a semester-ending public presentation of your final research project.	3	W	06:10pm	09:10pm	BU	110	Marks	

CRN	USP	Subject	Number	Sec	Title	Low	Days	Start	Stop	Bldg	Room	Instructor
13947*		ENGL	5000	1	St:Modern&Contemporary Poetry This course will examine some key lineages, aesthetics, and schools in modern and contemporary poetry. Looking primarily at US American poets, we'll start with the moderns and travel out, examining such enclaves as the New York School, the confessionals, jazz & African-American poets, Oulipo, Black Mountain, the beats, feminist poetics, L=A=N=G=U=A=G=E, post-avant, Flarf, gurlisque, and new sincerists to name a few! We'll read both broadly and deeply as we consider the web of Twentieth Century poetics, and how that web extends into the Twenty-First Century. The poets we examine may include, but won't be limited to: Armantrout, Ashbery, Auden, Baraka (Jones), Berryman, Berrsenbrugge, Bidart, Bishop, Brooks, Dove, Duncan, Edson, Eliot, Ginsberg, Gluck, Guest, Harryman, Hejinian, Howe, Jarrell, Komunyakaa, Lau, Lauterbach, Levertov, Lowell, Loy, Mac Lowe, Moore, Muldoon, Mullen, Notley, O'Hara, Olds, Plath, Pound, Powell, Rankine, Scalapino, Sexton, Simic, Snyder, Stein, Stevens, Toomer, Trinidad, Waldman, Wheeler, Williams, and Zucker. Students will have the opportunity to trace lineages of their own discovery, choose texts for class, and guide class discussions. Students will be able to choose between analytical projects (such as reviews & close readings) or creative alternatives.	4	R	06:30pm	09:30pm	BU	221	Pafunda
11710*		ENGL	5010	1	The Teaching of Composition: Theory and Pedagogy This course introduces new teachers of First Year Composition to the history and theory of the teaching of composition so that they may apply what they learn in the FYC classroom. Texts will include The Bedford/St. Martin's Guide to the Teaching of Writing, 6th edition, edited by Cheryl Glenn and Melissa A. Goldwaithe, and A Guide to Composition Pedagogies, edited by Gary Tate, Amy Rupiper, and Kurt Schick. Students will also be assigned readings from journals in the field of composition studies, including College Composition and Communication, College English, and JAC. Assignments will include: 1) the presentation and preparation of an in-class or take-home activity related to teaching FYC, along with a two-paged rationale for the activity based on our coursework and reading; 2) the presentation and preparation of a completed "ideal unit" (including an annotated syllabus and an instruction sheet for the culminating writing assignment) for teaching FYC, along with five-paged report that details the ways in which the unit is informed by what we've learned as a class about composition pedagogy; and 3) a final seminar paper designed to contribute to a conversation or address a controversy in the teaching of composition. For the seminar paper, students will write a ten-fifteen paged academic essay 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. 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.	4	MW	03:10pm	05:10pm	CR	147	Quackenbush
11711*		ENGL	5080	1	Grad Apprenticship	1						Staff
14265		ENGL	5080	2	Grad Apprenticship	1						Staff
14266		ENGL	5080	3	Grad Apprenticship	1						Staff
15313		ENGL	5330	1	Stds: 20C US Lit (American Modernism)	1	W	06:00pm	09:00pm	EN	3108	Baskin

CRN	USP	Subject	Number	Sec	Title	Low	Days	Start	Stop	Bldg	Room	Instructor	
					This course examines the development of American modernism between roughly 1900 and 1960, from its rise of modernism at the turn of the century to its triumph (or, perhaps, decline) after the Second World War. Is modernism best understood as a cultural movement united around a specific set of aesthetic principles? Or is modernism instead a complex (and perhaps even contradictory) series of responses to the historical, social, technological and political developments of modernity? Foregrounding recent scholarship that has decisively challenged long-held assumptions about modernism's cultural conservatism, highbrow elitism and apolitical aestheticism, we will seek to relocate modernist writing within the wider cultural context of this period of unparalleled change and social upheaval. Looking at a variety of works of poetry and fiction, alongside painting, film and cultural criticism, we will begin by exploring both the geographical site of modernism's emergence (the city) and one of modernism's most fundamental rhetorical forms (the manifesto). From the foundational innovations of Henry James and Gertrude Stein, we will then branch out to explore a variety of modernist literary formations, from high modernism (Pound, Stevens, Eliot, Williams, Moore) and the Harlem Renaissance (Hughes, Larsen, Cullen, McKay), to regionalist modernism (Faulkner) and the late modernism of the economically depressed and politically volatile 1930s (West, Bishop, Greenberg). We'll conclude with an extended engagement with Ralph Ellison's novel Invisible Man in order to gauge the status of American modernism amidst a new postwar landscape. If time permits, we'll also discuss the advent of "postmodernism" and consider the continuing relevance of modernism at the end of the twentieth century.								
14339		ENGL	5360	1	St:Race, Medieval-Modern What is race? What has it been? We will look at ideas about race from some ancient texts all the way to the modern era. The course will be organized into modules, where we consider texts (in translation) from the Greco-Roman world's still influential categories, to texts from medieval/late antiquity, the Renaissance, the 18th C's imperialism and colonialism, and finish in the modern era. The modules will center around race and geography (philosophical notions of civilization and travel), race and slavery (when and how do they become entangled? in what texts?), and finish with race and bodies (somatic and behavioral). Texts studied will include some non Western sources, such as classical/medieval Arabic accounts of the world (Ibn Battuta), the invention of England, the idea of the nation state, the function of the exotic other as a controlling device in the Renaissance, the function and practices of 18th C Orientalism and antiquarianism, and finish with a variety of modern western and non western materials, such as contemporary texts that deal with race in different political environments (NZ and Polynesia, First Peoples in Canada, and how race is inextricable from class and gender in the US and elsewhere). We will draw on a number of theoretical approaches to discuss these ideas and primary texts, ranging from post-colonialism, queer theory, annaliste history, critical legal studies, to Foucauldian analysis of discourse. Students will write a mixture of presentations during the semester, an annotated bibliography on the topic of your chosen research, and a final research paper. Students will also be able to select some of the texts for study. An e-companion course shell will contain excerpted materials, such as short portions (200-300 lines of poetry or 3-5 chapters of prose) of The Iliad, The Aeneid, Caesar's Gallic Wars, The Romance of Richard Coer de Lyon (personal translation), Ibn Battuta's Journey to the Roof of the World (the source of the Arabic material and perspective in the film, The 13th Warrior), and modern Arabic, Latin American, and Pasifika short stories. Other texts may include Marlowe's Tamburlaine, Byron's The Bride of Abydos, Abdelrahman Munif's Cities of Salt, Twain's Huckleberry Finn, selected Kipling, Douglass' Narrative of the Life of Frederick Douglass, Toni Morrison's The Bluest Eye, and some films.	1	TR	01:20pm	03:10pm	HO	108	Anderson	
		ENGL	5550	1	Ind Std Creat Writ	1						Pexton	
		ENGL	5550	2	Ind Std Creat Writ	1						Staff	
		ENGL	5560	1	WW:MFA Poetry	1	T	06:00pm	09:00pm	CO	CAR	Romtvedt	

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					This is the poetry writing workshop for MFA candidates. Primarily a studio course focused on student writing, the class will also include readings taken from the work of a variety of poets both living and dead. Some readings will be selected by students in the class, some by me as the instructor. My interests include the social and historical context within which poetry is written and read. I'm also interested in literary translation. My lineage as a poet comes from Whitman through Williams to Neruda. More recent poets whose work has touched me include Allen Ginsberg, Philip Levine, Kim Addonizio, and Adrian C. Louis. Perhaps the class members would like to look at the work of writers now in their twenties and thirties. We'll spend time at the beginning of the course figuring out what the members of the group consider to be most useful for them in their development as poets.								
12077*		ENGL	5560	2	WW:MFA Non-Fiction (The Short Form in Non-Fiction) In this workshop, we'll explore a weird and wide array of short forms within the genre of non-fiction. We might most often associate this form with poetry (e.g., haiku, tanka, and cinquain) and fiction (e.g., micro-, nano- and flash-fiction). But what about the epitaph, the post card, the recipe, the box score, the report card, the seed packet, the medicine label, the menu, the obituary, the weather forecast, the wine label, the headline or the photo caption? How might these forms be understood, adapted, conscripted, stretched, and twisted to express ideas and experiences? Students will be encouraged to probe the possibilities and test the limits of the short-form as a means of opening creative possibilities and expanding (or exploding) assumptions about seemingly prosaic expressions of our humanity.	1	W	05:00pm	08:00pm	CO	CAR	Lockwood	
12477*		ENGL	5560	3	WW:MFA Fiction For MFA students in any genre. Each week we will read, analyze, enjoy, and critique stories by MFA program writers in the class and by established writers. Workshop members will write 3-4 original stories and one revision. Weekly writing will consist of brief works (250-500 words) that may or may not be inspired by our outside reading. This weekly work will be story beginnings, fragments, scenes, micros, etc. Novel or novella chapters are welcome. The writing must be your best, and it must be the work you feel most challenging to you: no taking the easy path to please yourself or your peers, much less me. If time (and class size) permits, we will also read stories that have been made into good movies, and discuss the adaptation(s).	1	T	1:00pm	4:00pm	CO	CAR	Watson	
11714*		ENGL	5900	1	Prac-College Tchng	1	M	04:35pm	05:25pm			Galbreath	
12608*		ENGL	5900	2	Prac-College Tchng	1	M	04:35pm	05:25pm			Fisher	
12609*		ENGL	5900	3	Prac-College Tchng	1	M	04:35pm	05:25pm			Stewart	
12610*		ENGL	5900	4	Prac-College Tchng	1	M	04:35pm	05:25pm			Kirkmeyer	
13401*		ENGL	5900	5	Prac-College Tchng	1	M	04:35pm	05:25pm			Clark	
14242		ENGL	5900	6	Prac-College Tchng	1	M	04:35pm	05:25pm			Heaney	
11715		ENGL	5920	1	Cont Reg: On Campus	1	Staff						
11716		ENGL	5940	1	Cont Reg: Off Campus	1	Staff						
11717*		ENGL	5960	1	Thesis Research	1	Staff						
13886*		ENGL	5960	2	Thesis Research This course exists to help second-year M.A. students get a strong start on writing their thesis. Along with readings on academic culture, during the semester we will cover making the transition from your reading exam, getting organized to write, how to write your thesis proposal, working with your thesis committee, the research-writing process, and organizing the thesis, chapters, and introduction. By the end of the semester, students will have written one chapter of their thesis and will present a Work In Progress talk as part of a student conference that concludes the course. Interested students may elect to join additional mentoring sessions on how to apply for the Ph.D. in English. The regular format of the class will be class discussions about our assigned readings and thesis work.	1	T	05:10pm	08:10pm				Frye
11718*		ENGL	5975	1	Independent Stds	1						Staff	

CRN	USP	Subject	Number	Sec	Title	Low	Days	Start	Stop	Bldg	Room	Instructor
13462*		ENGL	5975	2	Independent Stds	1						Staff
14100*		ENGL	5975	3	Independent Stds	1						Staff
14257		ENGL	5975	4	Independent Stds	3						Staff
13064*		ENGL	5990	1	Internship	1						Staff