

CRN	USP	Subject	Number	Section	Title	Days	Start	Stop	Bldg	Room	Instructor
Varies	WA	ENGL	1010	Varies	Coll Comp/Rhet	Varies			Varies		Varies
13883	I	ENGL	1040	1	IC: Intro to Creative Writing	TR	08:10am	09:25am	BU	221	Northrop
12135	WB	ENGL	2005	1	Writing in Tech & Sci Reserved for Mechanical Engineering students only; Contact Mechanical Engineering for Info	TR	11:00am	12:15pm	EN	1041	Staff
14331	WB	ENGL	2005	2	Writing in Tech & Sci	MWF	11:00am	11:50am	HO	123B	Keeney
Varies	CHWB	ENGL	2020	Varies	Intro to Literature Prerequisite of sophomore standing 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. CH, WB	Varies			Varies		Varies
11698	WB	ENGL	2035	1	Writing Public Forums	TR	08:10am	09:25am	HO	123B	Staff
15902	WB	ENGL	2035	2	Writing Public Forums	TR	01:20pm	02:35pm	CR	225	Van Baalen-Wood
13236		ENGL	2050	1	CW:Fiction Emphasis is on the short story form. We will read, discuss, and sometimes write about the work of a variety of authors. Students will conceive of, draft, and revise at least two short stories, and will engage in the constructive criticism of each other's work. Class time will be taken up mainly by the discussion of our various readings, but there will also be substantial time devoted to in-class writing. Prerequisite: 1040 Introduction to Creative Writing	TR	11:00am	12:15pm	HO	207	Hanley
12329*		ENGL	2060	1	CW: Intro Non-Fiction	TR	02:45pm	04:00pm	HO	207	Staff
11699		ENGL	2080	1	Crtive Wrtnng Intro Poetry	TR	09:35am	10:50am	HO	207	Romtvedt
15909	DWB	ENGL	2350	1	African-American Literature Crosslisted with: AAST2350 (2S)	TR	02:45pm	04:00pm	CR	221	Fitch
14326	CHWB	ENGL	2410	1	Literary Genres:Fiction In this course, we will explore the short story by looking at a specific sub-genre, that of the mystery/detective story. The detective story has been around as long as the short story itself, and its history is, in many ways, the history of the short story as a narrative form. Our texts will be a range of short stories by classical and current writers. Our goal is to analyze these stories and the ideas they represent as fully and complexly as possible. Students will read, discuss, and write about the short story as a literary form, the mystery/detective story as a sub-genre, as well as produce one finished short story of their own. Prerequisite: WA	TR	01:20pm	02:35pm	BU	8	Pexton
11700	CH	ENGL	2425	1	Lit in English I	MWF	10:00am	10:50am	BU	209	Parolin
12812	CH	ENGL	2430	1	Lit in English II This course surveys English and American literature from 1750-1865. We will investigate the development and transformation of such literary and artistic movements as neoclassicism, romanticism, Gothicism, and the rise of realism. Authors whose works we will discuss include William Blake, Benjamin Franklin, Mary Wollstonecraft, Thomas Jefferson, Thomas Paine, William Blake, William Apess, Samuel Taylor Coleridge, William Wordsworth, Edgar Allan Poe, Percy Shelley, Ralph Waldo Emerson, John Keats, Henry David Thoreau, Frederick Douglass, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson. Because this era has justifiably been labeled "the Age of Revolutions," we will look closely at revolutions in literary forms, in political life, in notions "freedom" and "independence," in expectations regarding gendered behavior, in understandings of race and ethnicity. REQUIREMENTS: Regular class attendance, thoughtful class participation (individually and in small groups), frequent unannounced in-class quizzes or writing assignments, three major exams, and one major (plus two optional) literary analysis papers.	MWF	11:00am	11:50am	EN	2100	Holland

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11701	CH	ENGL	2435	1	Lit in English III	MWF	12:00pm	12:50pm	BU	209	Marks
15932	CH	ENGL	2435	2	Lit in English III	MWF	03:10pm	04:00pm	BU	110	Marks
16135	CH	ENGL	3710	1	Gender & Humanities	T	02:45pm	05:15pm	CR	103	Denney
					Crosslisted with: ART3710 HIST3710 WMST3710 (Q8)						
Varies	WC	ENGL	4010	Varies	Technical Writing in Professns Prerequisite of junior standing 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: Prerequisite of junior standing. WC	Varies			Varies		Varies
13678*	LWC	ENGL	4025	1	Writing for the Web In this course, we will explore the ways in which the Web creates new opportunities for digital composition and, indeed, a digital rhetorical life presence wherein users—both singular and collective—create and disseminate text in various media forms to make meaning in and for personal, public, and professional purposes. We will consider the continuous and discontinuous forms of rhetorical agency that the digital networked writing space affords both individuals and organizations seeking to create and share identities in pursuit of a wide range of motives for an equally wide range of audiences. What are the tools of composition? The emerging rules/guidelines governing composition/publication/circulation? Students can expect to compose texts within a blend of traditional print genres and digital, multimodal forms; moreover, students will create both individual and collaborative texts. Traditional writing assignments may include, at minimum (this is a writing-intensive course), a combination of analytical and reflective essays, as well as a proposal. Digital composition projects will likely include some combination of digital video and/or audio composition, as well as a website and social media assignment.	MWF	01:10pm	02:00pm	CR	225	Knivel
13714		ENGL	4050	1	WW:Fiction	W	03:10pm	06:00pm	CR	221	Watson
15901		ENGL	4050	2	WW:Magazine Writers	TR	01:20pm	02:35pm	HO	123B	Garner
13716		ENGL	4050	3	WW:Poetry In this upper-level poetry workshop we will investigate the tricky and slippery question of form. Often heated and furious, arguments about form abound. We will investigate those arguments and we will have our own (possibly heated but always respectful) arguments. We will practice writing "in form"; we will experiment with generating new forms. By the end of the semester, students will have written a collection (of poems), introduced by a statement detailing the use of form.	TR	01:20pm	02:35pm	HO	207	Northrop

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14335	WC	ENGL	4075	1	Writing for Non-Profits Writing for Non-Profits (WC) focuses on all aspects of writing successful grants in a non-profit setting. 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.	TR	02:45pm	04:00pm	HO	123B	Quackenbush
15904		ENGL	4090	1	Film & Religion Crosslisted with: RELI4090 (1K)	T	06:00pm	10:00pm	CR	302	Torry
12774		ENGL	4110	1	Shakesp: Comed/Hist 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.	MWF	10:00am	10:50am	EN	3106	Harris
16214		ENGL	4110	2	Shakesp: Comed/Hist	MWF	01:10pm	02:00pm	BU	111	Parolin
15930		ENGL	4180	1	Middle English Lit	MWF	02:10pm	03:00pm	CR	221	Anderson
13226		ENGL	4430	1	Modern American Fiction This course engages in depth with a wide array of the American fiction produced in the twentieth century. As the semester unfolds, we will work to understand the recent history of the forms of American fictional narrative (principally, but not only, the novel) by considering these texts in relation to major historical, social, intellectual and technological developments of the last century. We will consider how modern and contemporary writers transformed inherited narrative forms (such as realism, naturalism, the social novel, the bildungsroman and the historical novel) and invented radical new forms and styles specifically suited to their experience of this period of unparalleled change and social upheaval. Focusing intently on the language, style and formal characteristics of twentieth-century American fiction, our discussions will also 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 role of the writer in society; the rise of popular culture and new media; transformations of subjectivity and communal identity. Authors may include Gertrude Stein, F. Scott Fitzgerald, Nella Larsen, William Faulkner, Nathaniel West, Vladimir Nabokov, Joan Didion, Thomas Pynchon, Toni Morrison and Junot Diaz. In addition to an average of 150-200pgs of reading per week, requirements will include two papers, two exams, an in-class presentation and regular participation in class discussion.	TR	02:45pm	04:00pm	BU	8	Baskin
16211	CHD	ENGL	4470	1	Chicano Folklore Crosslisted with: CHST4470 (1A)	MW	11:00am	12:15pm	CR	149	Aragon

CRN	USP	Subject	Number	Section	Title	Days	Start	Stop	Bldg	Room	Instructor
15263		ENGL	4600	1	St:Dickens Dickens, like Chaucer and Shakespeare, is one of those rare authors who is not only considered great by scholars and critics, but who was also popular in his own day (this is not true of Abraham Cowley or Bulwer-Lytton). Dickens remains popular even now, but he is often misconstrued because so many of us know him through adaptations and retellings. Scrooge, for example, was not Mr. Magoo; Oliver Twist never actually burst out into song; nor did Pip in Great Expectations ever sketch Estella (Gwyneth Paltrow) in the nude. This course should fix that, because it's built around reading a substantial selection of the novels, running chronologically from youthful, episodic works like Nicholas Nickleby, to the grim, absurdist Bleak House, posing a number of questions along the way. How can Dickens be the most politically radical and yet stuffiest of the Victorians? How can he produce both laughable, sentimental blather, and gripping post-modernist absurdism? How can he create characters that are completely unconvincing, and yet create other characters that are so convincing that they last in our minds forever and we even have a word for them: Dickensian. There will be a series of papers (7-8 pages), basically one per novel, and an essay final. Aside from exposing students to major novels by a major author, this course is likely to provide an auxiliary benefit; most students will learn to read faster and more critically, largely because Dickens did not write short books, and we've got a lot of ground to cover. By the time we reach the last novel, a mere 486-pager, you'll find such a short book a breeze. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.	T	07:00pm	10:00pm	HO	215	Reverand
15929		ENGL	4600	2	St:Moby Dick The "Great American Novel": perhaps no book has a stronger or more frequently reiterated claim to that title than does Moby Dick. Yet, like the drinking custom in Hamlet that is "More honor'd in the breach than the observance," Moby Dick is more honored in the shelving than the reading. We will spend the semester honoring Moby Dick by reading it. Moby Dick's status as a novel is often qualified with (or contested by) epithets derived from other genres: it is an "epic" novel or a "poetic" novel or a "tragic" novel or an "encyclopedic" novel. In this course we will use the framing question of how Moby Dick can sustain so many and such varied epithets, as our means to identify and explore a whole range of questions about Moby Dick's meaning and implications.	TR	09:35am	10:50am	CR	221	Hix
16765		ENGL	4600	3	TP: Gndr/Sex in PostColonial Crosslisted with: WMST4500 WMST5000 (3E) The course aims to increase knowledge of creative works and understandings of gender in the formerly colonized areas of India, Pakistan and Sri Lanka and engage with the provocative contributions of postcolonial theorists.	MWF	09:00am	09:50am			Zare
11706*		ENGL	4620	1	Ind Reading						Staff
12618*		ENGL	4620	2	Ind Reading						Staff
11707*		ENGL	4630	1	Honors Thesis						Staff

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15271		ENGL	4640	1	EF:Queer Theory Crosslisted with: WMST4500 WMST5000 (2T) This course will explore one of the more provocative approaches to literature and culture to emerge in the last thirty years or so. 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 acts 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 phenomena as well. Course requirements will include several essays as well as the chance to pretend that you are head archivist of a queer museum.	TR	02:45pm	04:00pm	BU	210	Loffreda
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? 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.	TR	01:20pm	02:35pm	CR	221	Thompson
15906		ENGL	4640	4	EF:Postcolonial Lit 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 an 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 Caribbean, 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.	MW	04:10pm	05:25pm	CR	141	Obert
11708*		ENGL	4970	1	Writing Internship						Van Baalen-Wood
11709*	WC	ENGL	4990	1	Senior Sem in English Only for English Majors Email EnglishDept@uwyo.edu for enrollment assistance	W	06:10pm	09:10pm	HO	215	Anderson

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13639*	WC	ENGL	4990	2	Senior Sem in English Only for English Majors Email EnglishDept@uwyo.edu for enrollment assistance The capstone course in the English department, Senior Seminar asks students to engage in the most advanced levels of critical thinking, reading and writing required of an English major. Students are expected to read, discuss and write critically about literary and cultural texts by placing them in conversation with works of theory and criticism, with the ultimate goal of producing a substantial critical paper at the end of the semester. Rather than offering a broad survey of theoretical and critical approaches, however, this section of Senior Seminar will explore a specific topic in literature and theory: human embodiment. Often taken for granted in intellectual life, our bodies play a crucial role in our everyday mental, emotional and social experience. Despite its ubiquity, however, the language of the body is difficult to read. With the aid of major texts of criticism, theory and philosophy from Plato to Marx, Freud and beyond, students in this course will explore the often unspoken significance of the body through a range of literary and cultural texts. Along the way, we will consider a few of the following questions: How does literature represent and communicate bodily experience? What is the relation between writing and performative arts such as singing and dancing, religious ritual or sport? How are our bodies shaped by cultural norms? What is the body's role in forming--or disrupting--our ideas of selfhood and humanity? Is there an ethics or religion of the body? What is the fate of the body in a technologically advanced culture such as ours? Authors and works encountered in this course may include: Shelley (Frankenstein), Melville (Billy Budd), Larsen (Passing), West (Miss Lonelyhearts), Kafka (selected stories), Scott (Bladerunner), Plato, Marx, Freud, Merleau-Ponty, Derrida, Foucault, Bourdieu, Butler, Hayles, Haraway and Wolfe.	W	06:10pm	09:10pm	HO	212	Baskin
11710*		ENGL	5010	1	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 may apply what they learn to their pedagogy in the FYC classroom. Course 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 selected readings from prominent journals in the field of composition studies, including College Composition and Communication, College English, and JAC.	M	03:10pm	04:00pm	HO	215	Quackenbush

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15908*		ENGL	5061	1	Rhet Theory Crit In this course we will examine rhetorics of fiction from theoretical and historical perspectives and analyze works of fiction along the way, using the terms and methods of analysis from the particular historical periods. We will begin with portions of Aristotle's Rhetoric and Poetics to distinguish between rhetorical and literary approaches, and we will read in writers like Gorgias and Augustine approaches that blend the two. We will study Kenneth Burke's revision of poetics into rhetoric in essays from Counter-Statement and A Philosophy of Literary Form and then read excerpts from Wayne Booth's The Rhetoric of Fiction. Finally, we will turn to Jeffery Walker's Rhetoric and Poetics in Antiquity. Each student will select an author and 3-5 works by that author to study throughout the semester. There will be frequent papers and presentations. We will address the following questions: What do we value in fiction? How are rhetorical and literary approaches to fiction similar and different and what are the advantages and disadvantages to each? Are critics and writers either rhetorical or literary? What's left out when approaching literature as rhetoric and/or poetics? How does metaphor intervene in these distinctions? Finally, students will need copies of only Aristotle's Rhetoric and Poetics, as well as Burke's Counter-Statement and Philosophy of Literary Form. The remaining selections will be distributed as PDFs. Students will collect critical materials on their author and on 3-5 of the author's works by literary, cultural, ideological, and rhetorical critics.	R	05:10pm	08:30pm	HO	215	Thompson
11711*		ENGL	5080	1	Grad Apprenticship						Staff
14265*		ENGL	5080	2	Grad Apprenticship						Staff
14266*		ENGL	5080	3	Grad Apprenticship						Staff
15972*		ENGL	5310	1	Early Amer Lit Cultural studies theorist Jean Baudrillard observed that America is "a utopia which has behaved from the beginning as if it were already achieved." Clearly, the esteemed French theorist never read what Cabeza de Vaca, Aphra Behn, William Bradford, or Mary Rowlandson had to say about the "New World." We will probe the question "what constitutes early American literature?" as we study early texts by a Spanish explorer and English subjects. In each text, we will ask, "What kind of 'America' is produced here? What are its values? Does its ideology contain self contradictions? How is this New World understood in relation to the Old World?" Texts include Cabeza de Vaca's Adventures in the Unknown Interior of America, Aphra Behn's Oronoko, William Bradford's Of Plymouth Plantation, Thomas Paine's Common Sense, Benjamin Franklin, The Autobiography, Susanna Rowson's Charlotte Temple, Charles Brockden Brown's Wieland, Washington Irving's The Sketch-Book of Geoffrey Crayon, and Catharine Maria Sedgwick's Hope Leslie, plus additional secondary sources. Requirements: Regular class attendance; intellectually invigorating class discussion—both individually, in small groups, and with in-class writing responses; an oral report; two written responses to reading questions; one "close reading"/literary analysis paper; a take-home midterm essay exam; a short answer final examination, and a final research paper (consisting of a thesis statement/abstract/annotated bibliography turned in two weeks earlier as well as the final paper itself.)	W	06:10pm	09:30pm	HO	207	Holland
11712*		ENGL	5550	1	Ind Std Creat Writ						Staff
13423*		ENGL	5550	2	Ind Std Creat Writ						Staff
15442*		ENGL	5550	3	Ind Std Creat Writ						Staff
15450*		ENGL	5550	4	Ind Std Creat Writ						Staff
11713*		ENGL	5560	1	WW:MFA Poetry Only for students enrolled in the MFA Program	T	06:10pm	09:30pm	CO	CAR	Hix

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12077*		ENGL	5560	2	WW:MFA Non-Fiction	W	05:10pm	08:30pm	CO	CAR	Fitch
					Only for students enrolled in the MFA Program						
12477*		ENGL	5560	3	WW:MFA Fiction	T	01:10pm	04:30pm	CO	CAR	Lapcharoensap
					Only for students enrolled in the MFA Program						
11714*		ENGL	5900	1	Prac-College Tchng	M	04:10pm	05:00pm			Staff
12608*		ENGL	5900	2	Prac-College Tchng	M	04:10pm	05:00pm			Fisher
12609*		ENGL	5900	3	Prac-College Tchng	M	04:10pm	05:00pm			Stewart
12610*		ENGL	5900	4	Prac-College Tchng	M	04:10pm	05:00pm			Pexton
13401*		ENGL	5900	5	Prac-College Tchng	M	04:10pm	05:00pm			Kirkmeyer
14242*		ENGL	5900	6	Prac-College Tchng	M	04:10pm	05:00pm			Staff
11715*		ENGL	5920	1	Cont Reg: On Campus						Staff
11716*		ENGL	5940	1	Cont Reg: Off Campus						Staff
11717*		ENGL	5960	1	Thesis Research						Staff
13886*		ENGL	5960	2	Thesis Research	T	05:10pm	08:30pm	HO	207	Frye
11718*		ENGL	5975	1	Independent Study						Staff
13462*		ENGL	5975	2	Independent Study						Staff
14100*		ENGL	5975	3	Independent Study						Staff
14257*		ENGL	5975	4	Independent Study						Staff
15832*		ENGL	5975	5	Independent Study						Staff
13064*		ENGL	5990	1	Internship						Staff