

# Fall 2017 English Course Descriptions

For more information: [http://www.uwyo.edu/registrar/university\\_catalog/engl.html](http://www.uwyo.edu/registrar/university_catalog/engl.html)  
<http://www.uwyo.edu/english/>

## 1010: College Composition & Rhetoric--or Writing @ 7200 Feet

Sections 1-34; Staff

ENGL 1010 is designed to help first-year students become stronger writers, speakers, and critical thinkers, and features assignments that allow students to explore issues that matter in the university community and broader civic sphere. The course requires students to engage in different genres for a range of audiences, emphasizes revision, and gives students practice in critical thinking, digital and oral communication, and researched argumentation. ENGL 1010's emphasis on civic discourse is in keeping with one of the University of Wyoming's central missions: to help reinforce in students a sense of responsibility for adding their voices to important public conversations.

## 1080: Intro to Women's Studies

Sections 1, 40-43; Staff

An introduction to key issues in women's studies. A topical examination of women's participation in and relationship to institutions of society, such as family and school, as well as processes and activities, such as work, art and politics in historical and cross-cultural analysis. Cross listed with GWST 1080. (Offered both semesters)

## 1101: First Year Seminar: Zombies, Living Dead, Walkers...Humans

Section 1; Pexton

You may know how to survive the zombie-pocalypse, but do you know that when they aren't trying to eat your brains, zombies CAN be good teachers? In this class, we will use zombie films and television shows to explore issues that are important to the non-zombie: gender, class, race, environment, science and technology, corporate control...just to name a few.

## 2005: Writing in Technology & the Sciences

Sections 1-3; Staff

Develops writing styles and techniques, document design and formats, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a student-directed long form report. Prerequisite: successful completion of WA/COM1.

## 2020: COM2: Literature, Media, and Culture

Sections 1, 4, 8; Staff

The course explores literature and media (films, comics, music, etc.) and develops students' critical writing, digital interpretation, and oral communication skills. We will discuss the relationship between form and content, and students will learn to perform close readings of print-based and digital texts for both historic context and cultural significance.

## 2020: COM2: Literature, Media, and Culture: Writers of the Black Diaspora

Section 2; Forbes

Freedom, Slavery, Family, Alienation, Beauty, Revulsion, Love, and Hatred: literature written by black authors has powerfully addressed each of these topics, and more.

In this writing-intensive course we will discuss and analyze an exciting and challenging selection of major works by Black writers, including African American, Caribbean, Black British and African writers. Students will learn to read, understand, discuss and write about poems, personal narratives, essays, short stories, speeches, journalism and novels in relation to their historical, political, and economic contexts. Class time will combine lecture and discussion with frequent small group assignments and oral presentations. Written assignments will help students develop and hone tools for critical analysis and research.

## 2020: COM2: Literature, Media, and Culture: GLBTQ Literature

Section 3; Stewart

Special Focus on International Gay and Lesbian Literature (GLBTQ Lit.). This course is a special topics version of ENG 2020: Literature, Media, and Culture. Students will be introduced to GLBTQ texts and asked to interpret the meaning and significance of these texts. They will also examine GLBTQ authors (both inside and outside the canon) and how their writing is influenced by (and influences) their sexual orientation, contemporary culture, and politics. The course also asks students to question and define notions of gender and sex as conveyed in the texts they read and consider how these texts may impact current conceptions of sexuality. We will study a variety of works, including Whitman's Calamus poetry (from *Leaves of Grass*), Mann's *Death in Venice* (novella), Bechdel's *Fun Home* (graphic novel), and films such as Alea and Tabio's *Fresa y Chocolate* (*Strawberry and Chocolate*) and Cholodenko's *High Art*. 2020-03 is a COM2 course. Prerequisites: COM1.

## 2020: COM2: Literature, Media, and Culture: The Literature of Equality

Section 5; Henkel

Wyoming, the Equality State! This class will take our state motto as its starting point, and investigate the concept and problems of equality in American literature. When they met in Philadelphia in 1776, the Continental Congress of what were then British colonies declared their independence, stating that "all men are created equal." Meeting in upstate New York in 1848, in the course of somewhat similar events, Elizabeth Cady Stanton and Lucretia Mott declared that "all men and women are created equal." In significant ways, American literature and culture

have evolved in response to the tensions between liberty and equality, whether those tensions are fueled by questions of governance, race, gender, and class, or whether such conflicts arise between an unyielding literary tradition and an iconoclastic text. In addition to texts about Wyoming history and literature written by Nellie Tayloe Ross and others, texts may include Nat Turner's *Confessions*, Henry David Thoreau's *Civil Disobedience*, speeches from Frederick Douglass and Sojourner Truth, fictional works by Charles Chesnutt, Ursula K. Le Guin, and the episode of *Star Trek: The Next Generation*, "The Measure of a Man."

## 2020: COM2: Literature, Media, and Culture

Sections 6-7; Pexton

From *Beowulf* to *World War Z*, Hollywood continues to mine literature and culture for its audience. This tradition dates back from the very beginnings of horror cinema to the present—with F.W. Murnau's adaptation of Bram Stoker's *Dracula* into one of the first silent films, *Nosferatu*, to the many remakes throughout the decades, ending in television shows like *True Blood*. In this class, we will explore what happens in this shift from written word to big screen? What do the additions and deletions of plot points, characters, and other "integral" aspects of a text mean for the stories that get told about our culture?

## 2025: Intro to English Studies

Section 1; Parolin

English 2025 is the gateway course into the English major, required of all majors who declare English in calendar year 2016 onward.

This course will introduce you to the joys of English study; the skills you will need to succeed in the major; and the usefulness of your degree in your college life, your professional life, and beyond. Majors should take this course as soon as possible -- for new English majors, English 2025 is a prerequisite for upper-division study in the department.

The field of English studies is capacious. In 2017, it encompasses literary and cultural analysis, rhetorical theory, persuasive composition, and effective communication through a range of technologies. In our class we will engage this rich field through an exciting range of readings and a challenging range of written, oral, and digital assignments.

The loose theme for the course will be "discovery and power": Through literature we discover ourselves and the world around us. The discoveries we make lead to power in many guises. In our class, we will read novels, plays, and poems that thematize the relationship between discovery and power. We will consider, too, how the estimable art of rhetoric allows us to understand and influence the world. And at every step of the way we will investigate the value of English studies: why be an English major; what can this field of study do for you and what can you do for it.

Ideally, discovery and power do not just happen on the pages of the texts we will read – they also happen to *you* through your study of English. Accordingly, we will highlight the process of self-discovery and empowerment through English over the course of our class.

### 2035: Writing for Public Forums

Sections 1-2; Stewart

English 2035 is an introduction to professional writing that focuses on analyzing and producing texts designed for public audiences. The ability to understand, participate in, and produce well-crafted communication is highly valued today in both local and global spaces. A few of the course assignments include an editorial, a public service announcement(s), web page and analysis, and a research article. This class focuses on effective writing for a particular audience, collaborative skills, and use of technology necessary for ethical, appropriate participation in public conversations. In addition to individual written work, this course requires oral presentations, peer workshops, and collaborative writing projects. You will spend significant time working with computer technology, software and on-line forums. This class is the introductory course for the professional writing minor and meets UW's COM2 (previously WB) requirement. The prerequisite is COM 1(WA).

### 2340: Native American Literature

Section 1; Thompson

Broad cultural study of Native Americans, past and present. Emphasizes folklore and literature. Cross-listed with AIST 2345. Prerequisite: WA.

### 2350: Intro to African American Literature

Section 1; Forbes

This is a reading-intensive survey of African American literature from the eighteenth century to the present day.

We will explore questions like: Who “counts” as an African American writer? What are the intersections of gender, class and race in African American Literature? When did the African American literary tradition begin, and where is it today? How has the African American literature helped shape core American ideals such as freedom, equality, and citizenship?

African American literature encompasses all genres and modes, and reaches out to history, music, visual art, law and many other areas. Therefore students will learn how to: read, understand, discuss and write about African American poems, songs, personal narratives, essays, short stories, speeches, journalism and novels in relation to their political, social and economic contexts. Class time will combine lecture and discussion with frequent partner and small group assignments. In-class writing assignments will help students sharpen and develop tools for literary and critical analysis.

## 2360: Mexican American Literature

Section 1; Pignataro

Discusses literary reflections of Chicanoism. Studies literature of the Hispanic Southwest, Mexican-American folklore and the contemporary Chicano movement. Cross-listed with CHST 2360.

## 2410: Literary Genres: Short Fiction

Section 1; Bergstraesser

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.

## 2425: Literatures in English I

Section 1; Anderson

This course surveys some of the major works of medieval and Renaissance literature, and considers some lesser-known works as well. We will consider the growth of a native tradition, as well as the influence of continental literature on English literature. To do this, we will trace the development of some different genres, the themes of chivalry and monarchy, and the constantly revised notions of virtue, heroism, and love, through close readings and analyses of broader cultural contexts.

## 2430: Literatures in English II

Section 1; Holland

This sophomore-level survey of literature in English, 1750-1865, examines texts produced during some of the most tumultuous, revolutionary times in Western history. The questions being hotly debated then shape the way you think today. Fundamental philosophical issues were being investigated—in writing, in lives, at home, and on the battlefield. Individuals, communities, and nations debated: who should be a full and complete citizen and who should not? What is the proper relationship between an individual and the state? What should be the relationship between reason and religion? From where does legitimate power derive? Should a nation be held accountable to certain ideals? Who had authority to speak or write—in what contexts—and who did not? What was the value of nature and “civilization”? A survey course moves rapidly, covering a wide swath of literary territory. We will read primarily from the anthology *Transatlantic Romanticism* to interpret how this literature in England and America engages with the important political, historical, and sociocultural events of its day. To facilitate your close reading, I have selected *The Bedford Glossary of Critical and Literary Terms*. To help you write your essays, I strongly recommend that you purchase Andrea Lunsford’s *The Everyday Writer*.

### 2435: Literatures in English III, 1865-present

#### Section 1; Marks

What hasn't happened since the end of the American Civil War? We will study literature written in English that encompasses events like Reconstruction (*Huckleberry Finn*), the decline of the British Empire and fin de siècle Europe (*The Picture of Dorian Gray*), World War I (poets Wilfred Owen and Isaac Rosenberg), the Roaring Twenties (*The Great Gatsby*), the Irish Revolution (poets W.B. Yeats and Seamus Heaney), the Great Depression (*The Grapes of Wrath*), World War II (*Catch 22*, *Slaughterhouse-Five* and *Maus*), the Vietnam War (*Dispatches*), and contemporary environmentalism (Aldo Leopold's *Sand County Almanac* or Margaret Atwood's *Oryx and Crake*). Along the way we will explore late Victorian social consciousness (*Middlemarch* or *The Mayor of Casterbridge*) and issues arising out of the West's colonization of Africa (*Things Fall Apart* and *Disgrace*). Texts are tentative. Requirements include quizzes, two exams, and multiple essays.

### 3710: Gender: Humanities Focus

#### Section 1; Denney

Explores how men and women are imaged differently, studying the influence of representation on gender (including representations in literature, film, art, popular culture, and/or performance). Sharpens students' ability to analyze texts and images and investigate those texts' messages about gender, sexuality, ethnicity and class. Cross listed with ART/GWST 3710; junior standing.

### 4010: Technical Writing in the Professions

#### Sections 1-4, 40-45; Staff

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 second half of the course is devoted to solution of a student-initiated problem, culminating in the writing of a long-term report. Prerequisites: WA/COM1 and WB/COM2; junior standing.

### 4025: Writing for the Web

#### Section 1; Knievel

Prerequisites: junior standing & completion of COM 1 and COM 2 or WA and WB. In this course, we will explore the ways in which digital tools and the Web create 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 ask, in 2016, what does it mean to compose? What are the tools of composition? The emerging rules/guidelines governing composition/publication/circulation? Students can expect to compose 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, and, possibly, a website or social media assignment.

### 4061: Rhetorical Theory and Criticism

Section 1; Thompson

In his treatise *On Rhetoric*, Aristotle wrote, “For what Socrates says in the funeral oration is true: it is not difficult to praise Athenians in Athens [ . . . ] but among the Spartans [it is another matter]”. Nearly 700 years later St. Augustine, in his book *On Christian Doctrine*, defined rhetoric as having a dual nature: “To discover those things which are to be understood, and a way of teaching what we have learned.” Over 1600 years have passed since Augustine first published his work, and over 2300 since Aristotle, yet the two Rhetoric professors in combination offer an early spectrum of rhetorical theory that is directly applicable to today: for Aristotle, a system for the invention of arguments in direct service to civic discourse; for Augustine, a heuristic and a pedagogy. Using rhetorical theory from the Classical era to the early Byzantine, we will both survey the shifting nature of rhetoric itself and apply these natures to modern texts including poetry, fiction, film, and video games.

### 4075: Writing for Non-Profits

Sections 40-41; Couch, Hartwick

Designed for students interested in working in the non-profit sector. Explores rhetorical, political and social dimensions of writing and communicating in the non-profit world and features intensive study of special topics and problems related to non-profit communication, including activism, grant writing, organizational rhetoric, and non-profit genres. Content varies.

Prerequisite: WB/COM2.

### 4090: Film and Religion

Section 1; Flesher & McCracken-Flesher

When was the last time anyone (except bored parents) boycotted a Disney movie? You can almost guarantee crowds and picketing if religion is involved. Mix film and religion and you stand at the core of controversy. But Hollywood has always known that religion drives a good story and fills seats. Indeed, seemingly secular films often get their power from echoing the structures or terms of belief. This course considers the interplay of culture, film and religion from classic movies up to the most recent releases. Bringing the methods of Religious and Literary studies to bear, Professors Flesher and McCracken-Flesher will enable you to decipher how films deploy religion to pursue social issues and energize culture to advocate religious perspectives—and always make a buck.

Religious concepts and forms can drive almost any type of film—from obvious subgenres like Biblical dramas and “Jesus” films to space opera, horror and family friendly feel-good movies. Units will likely include “Roman” movies; “Jesus” movies”; movies centered on Mary; eastern religions; comedy; science fiction and the posthuman; and whatever pops up in Laramie theatres this Fall.

Assignments will include exams and short papers.

Cross listed as ENGL 4090 and RELI 4090.

Prerequisite: 6 hours of 2000-level or higher literature OR religion courses.



### 4110: Shakespeare: Tragedies and Romances

Section 1; Frye

This course will consider both the early Shakespeare and his later works, beginning with *A Midsummer Night's Dream* and *The Tempest*, and taking us through histories, comedies, tragedies, and romances. Paired with the viewing of films and other video, as well as live performance (even if it's our own), as well as reading selected criticism, our readings and discussions will take you to the cutting edge of Shakespeare studies. Requirements include an assignment for each play designed to enhance discussion, two short papers, a longer project, a midterm and an identification exam. Motivated students from Theatre and Dance, History, and other majors are invited to join us.

### 4240: English Literature of the 19<sup>th</sup> Century: Romantic Period

Sections 1 & 80; Marks

When asked to define Romanticism, a leading Romanticism scholar described Romanticism as “having sex on the kitchen floor during a party.” In addition to questioning contemporary sexual mores, Romanticism laid the foundation for the elimination of slavery in the West and the acquisition of equal rights by women and oppressed classes.

This class will explore the dynamic landscape of British Romanticism. In addition to studying traditional Romantic poets like Wordsworth, Keats, and Shelley, we will encounter lesser read but historically significant writers like Charlotte Smith, Joanna Baillie, and Mary Robinson. Through our readings, we will discover how these writers and thinkers helped to formulate a post-Enlightenment sensibility that challenged prevailing societal attitudes about subjects like the natural environment, human rights, gender, and religion. We will also read contextual historical documents, like Edmund Burke's treatise on the sublime.



## 4310: The English Novel: 18<sup>th</sup> Century to Early 19<sup>th</sup> Century

Section 1; Edson

In this course we will study the interactions of the novel in the crowded media “ecosystem” of eighteenth-century England. As an emergent form, the novel defined itself against and/or sought the prestige of other visual and print modes, including letters, histories, travel narratives, erotica, conduct manuals, newspapers, sermons, anthologies, criminal biographies, economic treatises, and gossip columns. As an experimental form, novels challenged the boundaries between fact and fiction as well as the various genre categories we now take for granted. This course explores how the novel forced its way into a crowded market and seized the attention of the book-buying public, achieving popularity by imitating, stealing, or mocking competing modes. Questions include: How and why do novels disrupt generic expectations? Can we explain these disruptions as attempts to enlarge audiences or expand markets? Why do novels masquerade as histories, letters, and found documents? Texts may include: *Robinson Crusoe* (Defoe), *Moll Flanders* (Defoe), *Pamela* (Richardson), *Shamela* (Fielding), *Tom Jones* (Fielding), *Fanny Hill* (Cleland), *Humphrey Clinker* (Smollett), and *Evelina* (Burney).

## 4340: Modern Poetry

Section 1; Russell

This is perhaps the most important and life-changing course you will take during your college career. Modern poetry—roughly defined as World War I to the present—will cover the main poetic movements within modern poetry written in English, and teach you how to close read and analyze poetry, which will in turn learn you how to read for your other classes. Of special importance will be issues of race, gender, and class. Why? The epic social movements of the 20th century (feminism, post-colonialism, civil rights, etc.) derive inspiration from and find reflection in modern poetry. Concerned you may be a moron? Take this course.

<https://www.youtube.com/watch?v=XiRdN01k8g&feature=youtu.be>

## 4600: Studies in: Feminist Theories

Section 1; Connolly

Surveys contemporary feminist theories and places those theories within the framework of social, literary and artistic criticism. Uses feminist theories to address questions such as the nature of meaning in literature and artistic forms; construction of science, and identity of the individual as these phenomena are affected by gender construction. Prerequisite: 12 hours of women’s studies or permission of the instructor.

## 4600: Studies in: Transgressive Fiction

Section 50 (Casper); Campbell

Study of the foundations, permutations, and cultural effects of transgressive fiction. This is a literary genre that explores in graphic detail such topics as aberrant sexual practices, mutilation, extremes of violence, extremes of drug use, and dysfunction, and employs extremes of format, taking its cues from the postmodernist movement in art and literature. Texts range from Marquis

de Sade to Chuck Palahniuk. The course explores such ideas as what value exists in reading and/or producing texts that explore the socially abject without value judgment. Casper only.

### 4620: Independent Reading

Sections 1+; Staff

Involves independent study and research experience in given topic, person, movement in literature. Prerequisites: 6 hours of 2000-level literature courses, consent of instructor and permission of department chair.

### 4630: Honor's Thesis

Sections 1+; Staff

Directed study under the supervision of an English honor thesis chairperson. Results in production of an English honors thesis. Maximum of three credits of ENGL 4630 can be applied to the degree. Prerequisites: consent of the Director of the English Honors Program, instructor and department chair.

### 4640: Emerging Fields: Social Justice

Section 01; Henkel

Can literature change the world? What is social justice, and what is the relationship of literature to it? How have creative and critical writers contributed to the task of building a better world? By reading a range of fictional, critical, and historical texts from political movements seeking emancipation, equality, freedom, and environmental protection, we will seek answers to these questions, and examine the problems and possibilities that our answers to these questions provoke. Possible texts may include John Steinbeck's *The Grapes of Wrath*, Vivian Gornick's *The Solitude of Self*, George Lamming's *In the Castle of My Skin*, Vandana Shiva's *Earth Democracy*, Angela Davis' *Freedom is a Constant Struggle*, and Peter Frase's *Four Futures*.

### 4640: Emerging Fields: Post-Colonial Lit

Section 40; Obert

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 the contemporary effects of history's colonial conquests, considering phenomena like globalization,

economic imperialism, and mass migration as legacies of Empire and its discontents. This course fulfills the G requirement for A&S Core.

### 4640: Emerging Fields: Scottish Lit

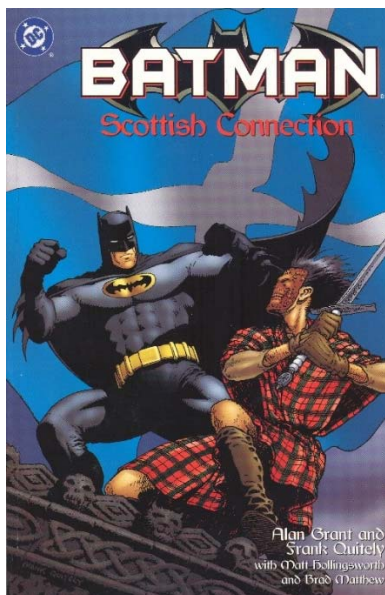
Section 80; McCracken-Flesher

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 and empower Scotland within a global context. Today, Scotland stands forth as a land of ideas. With a new Parliament based in literature it has become a leader in the formation of nations.

We will understand the connections between Scottishness, ourselves, and today’s world by engaging texts from the 1800s to today. We will fold in a wide variety of authors—from Burns and Scott to Lochhead and Welsh. We will consider poetry, fiction, drama, film, and even graphic novels. And we will think of alternate Scots with British poet laureate Carol Ann Duffy, the bard of outer space, Edwin Morgan, and today’s “Makar” [laureate] the Nigerian/Scot Jackie Kay. Online, we will range from Scottish festivals to Tartan Days and interactive games. Some of us may visit the Long’s Peak Highland Festival. Again and again, we will see how genres are broken, bent, and developed by a nation under formation.

We will host faculty in the UW at Abbotsford project—our summer school in Scotland which begins in 2018, and which you are encouraged to join.

Evaluation is based on a short, critical response paper; a report on a field trip (in person or online); equal participation in a class background presentation; a final paper/project; ongoing preparation and participation.



## 4780: History of the English Language

Section 1; Anderson

The History of the English Language is the study of English from its roots in Indo-European and Germanic languages to the varieties of Present Day English. I have divided the class into 2 broad elements (internal history, the pronunciation, sentence structure, and vocabulary), and external history (historical developments, such as the Viking invasions, the Norman Conquest etc.) We begin with issues of sound and writing, and move from there to specific descriptions of the history of English. Methods of instruction will include in-class and out-of-class assignments responding to lecture, discussion, group work, and other activities. We will also consider the basics of neurolinguistics theory, language acquisition, and some other modern issues. By the end of term, students should be able to explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English.

## 4970: Writing Internship

Section 1+; Staff

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. Form progress reports and a comprehensive final report are required.

Prerequisite: successful completion of ENGL 4010, 4020, or 4050.

## 4990: Senior Seminar: Literature and Embodiment

Sections 1-2; Baskin

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. This section of Senior Seminar will achieve these goals through the study of 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. Yet 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 some of the following questions: How does literature represent and communicate bodily experience? What is the relation between writing and performance, 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? In order to tackle these questions, we will engage the following authors and works: Shelley (*Frankenstein*), Gilman (“The Yellow Wallpaper”), Larsen (*Passing*), West (*Miss Lonelyhearts*) and Jonze (*Her*), along with Plato, Burke, Marx, Freud, Foucault and Butler.

## 5000: Studies in: Star Wars in Film and Culture

Section 40; Croft

This graduate seminar will analyze the Star Wars phenomenon from the viewpoints of literature, history, politics, and religion. Texts will include the movies, comics, various television programs, magazines, and even some recent political cartoons. This course will be especially interesting to graduate students hoping to learn strategies for including Star Wars as a teaching tool in the high school or college classroom. For example, we will see how Jabba the Hutt's Palace is an Orientalist representation of the Ottoman Empire, or how Cloud City in *The Empire Strikes Back* is really just a modern version of Dante's *Inferno*. And we will find out why *Revenge of the Sith* is one of the most Miltonic films ever made, useful in teaching students about *Paradise Lost*.

We will also study the history of Star Wars from George Lucas's early inspirations and first planning stages to Disney's recent acquisition of the franchise. Together we will discuss what makes Star Wars so popular both in America and now around the world, in places such as China and Eastern Europe. And we will also discover why Star Wars is increasingly a subject of scholarship in various disciplines—indeed, one of the deepest franchises in terms of literary/film theory and themes. Requirements for this class include access to the movies—a good local library or video service subscription would also be helpful—and a willingness to have fun.

## 5010 - Rhetoric and Composition: History, Theory, Practice

Section 1; Kinney

Prepares graduate students to teach college composition and rhetoric at UW and beyond, with attention to the intellectual traditions that inform our writing program's pedagogy. It examines the theories that support informed writing instruction and offers classroom strategies that may be applied to any college-level writing course. Students read foundational histories and practice-driven research in the field, write independent reviews of scholarship, and design their own writing-intensive course on a subject of their choosing.

## 5230: Studies in English Renaissance Literature

Section 1; Frye

By concentrating on Anne Boleyn, Katherine Parr, Mary I ("Bloody Mary"), Elizabeth I, and Mary Queen of Scots -- all of whom are Tudor and Stuart Women -- this seminar will explore some of the best-educated and most powerful women of the English Renaissance. They were poets and writers as well as rulers, participants in an opulent material culture, while engaged in epic political struggles that could well end in beheading. Viewing a combination of primary documents, secondary sources, as well as the remediations of TV (*The Tudors*, *Reign*, *Elizabeth I*), film, and historical novels, this seminar will explore these women's continuing impact on our culture. Requirements include notes on readings, two short papers, a mid-term, and a long research project.

5320: Literature of Enslavement: American Dream/American Nightmare  
Section 1; Forbes

“Her story ... is a sad illustration of the condition of this country, which boasts of its civilization, while it sanctions laws and customs which make the experiences of the present more strange than any fictions of the past.” –Amy Post, “Appendix” to Harriet Jacobs’s *Incidents in the Life of a Slave Girl* (1861)

“If you told those deputies the truth,” I said softly, “you’d still be locked up—in a mental hospital.” –Octavia Butler, “Prologue” to *Kindred* (1979)

Is America the land of dreams or nightmares? This intensive study of U.S. enslavement explores the history of a truth stranger than fiction: true-life stories and struggles that have decisively shaped our politics, aesthetics, ethics, and even economics. Over the course of the semester, we will tackle such questions as: How has enslavement defined the concepts of art, freedom, citizenship, and nation? What does it mean to be human, to be black, to be art? Are we living in a “postracial,” “colorblind” society, or are the legacies of slavery visible today?

Along with classic texts by enslaved people in the U.S. and seminal works of slavery scholarship, students will explore nineteenth, twentieth, and twenty-first century representations of U.S. enslavement (short story, film, graphic novel, science fiction) as well as explorations of slavery’s multiple afterlives. Throughout the semester, students will be reading cutting-edge scholarship on the archives of slavery, and will produce an original work of scholarship based on research in Coe Library’s digital archives. Authors studied may include: Frederick Douglass, Phyllis Wheatley, June Jordan, Octavia Butler, Harriet Jacobs, Harriet Beecher Stowe, David Walker and Nat Turner.

5360: Studies in Ethnic Literature: American Indian Literature and Film  
Section 1; Russell

This course will familiarize students with the depth and breadth of American Indian literature and film. Of special interest will be the way American Indian authors and filmmakers deconstruct stereotypes, adapt indigenous traditions to create a unique canon of American art, and grapple with issues of identity, tradition, and sovereignty. By the end of the course, students can expect to be familiar with: the American Indian canon of literature and film; a range of scholarship specific to American Indian representations in literature and film; and, the broad social, historical, and cultural movements affecting American Indians over the course of the 20<sup>th</sup> century and into the 21<sup>st</sup> century.

ENGL 5960: Graduate Thesis Research

Section 1; Obert

This course aims to give second-year MA students a strong start on writing a thesis, providing both intellectual scaffolding and community support for the project. In the class, we will consider how to make the most of your reading list exams; how to tackle a major research project, both conceptually and organizationally; how to develop, articulate, focus, write, and present a great idea; how to effectively participate in your field’s major conversations; how to

contribute collegially to and gain from your intellectual community; how to understand academia as a profession and English as a discipline; and how to build your career as you move forward (with a focus on applications to doctoral programs, conference-going, and publication, and also with attention to alternative/non-academic career possibilities).

By the end of the semester, you will have developed and planned your thesis project, devised a thesis proposal, submitted your first chapter to the class and to your MA committee chair, and presented your evolving work in conference format.