

COURSE DESCRIPTIONS
SPRING 2007

0210 ENGLISH ORAL SKILLS FOR MWF 12:00PM- HO 302 NORRIS, S.
INTERNATIONAL STUDENTS 12:50PM

Assists ESL speakers in refining pronunciation, stress and intonation, fluency, oral grammar, and listening comprehension in American English. Registration is by instructor consent only. Offered for S/U only.

1010 COLLEGE COMPOSITION AND RHETORIC

A composition course emphasizing expository writing and close, analytical reading. A grade of C or better is required to meet the WA requirement. Students may not have credit in both ENGL 1010 and 1000, 1110 or 1210. **WA**

2005-01 WRITING IN TECHNOLOGY AND KEENEY, C.
2005-02 THE SCIENCES

This course develops writing styles, writing techniques, document designs and formats, 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. *Prerequisites:* WA, sophomore/junior class standing. ME students enrollment restricted to ENGL 2005-03 only. **WB**

2005-03 WRITING IN TECHNOLOGY AND TR 11:00AM- EN 1041 GALBREATH, P.
THE SCIENCES 12:15PM

This course develops writing styles, writing techniques, document designs and formats, 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. *Prerequisites:* WA, sophomore/junior class standing. Reserved for Mechanical Engineering students only. **WB**

2020 INTRODUCTION TO LITERATURE

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

2035-01 WRITING FOR PUBLIC FORUMS TR 2:45PM-4:00PM HO 207 GARNER, M.

This course is an introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Genres may include letters, editorials, web pages, pamphlets, e-mail, speeches, and position papers. The course focuses on collaboration, the use of technology, and ethical, effective participation in public discourse. While open to anyone who has completed a WA course, it also meets a requirement for the Professional Writing Minor. Prerequisite: WA. NOTE: Computer classroom section. **WB**

**2050- CREATIVE WRITING: INTRO HANLEY, N.
01, 02 TO FICTION WRITING**

This workshop will introduce students to the art and craft of fiction writing, with a concentration on short stories. The class requires a great deal of reading and writing, with the aim of learning to write stories and to read with a writer's eye towards the ways of fictional narrative. Students will learn to recognize and discuss elements of fiction, such as character development, point of view, plot, narrative structure, language and form. Over the course of the semester students will write two short stories and one revision (as well as weekly writing assignments geared towards the student learning by experience the nature of the elements of fiction). The students' stories will be put up before the class for workshop discussion. Students will be required to read and be prepared to discuss their classmates' work in these

workshops. This class is open to anyone who has completed their WA requirement. No extensive experience in writing fiction is required, but a desire to write and willingness to do the work involved in writing is a must.

**2060-01 CREATIVE WRITING: INTRO TR 11:00AM- HO 108 WRIGHT, E.
TO NON-FICTION 12:15PM**

Non-fiction is an enormous category. The genre includes journalism, biography and autobiography, textbooks, instructional manuals, and historical works, just to name a few. In this class students will focus primarily on one form -- the personal essay. Students will wonder at and about the world and their place in it then write about that relationship, producing three essays throughout the semester. In the process, students will do research, conduct interviews, and read a variety of essays by a number of different authors in order to understand how other writers approach this challenging and rewarding genre.

**2130-01 CREATIVE IMPULSE TR 11:00AM- HO 207 REVERAND, C.
12:15PM**

This is an interdisciplinary course dealing with literature, the graphic arts, and architecture. We will go from the 16th through the 18th centuries examining changing European styles (with a glance at the Medieval period to give us a starting point). The goal is to gain an understanding of the modes of perception and expression that characterize Renaissance, Mannerist, Baroque, Rocco, Neo-Classical art. The reading will be a chronological survey of English literature, but we will be doing the literature along the painting and architecture of these rich centuries. In a standard English course, or art course, we usually focus on just one medium; here, the stress will be on how these media are interrelated, on how artists in different media share goals, styles, purposes. As an introduction to a large chunk of European culture, this course should serve as a good foundation for further work in literature, music, art, and for that matter, history.

**2340-01 NATIVE AMERICAN CULTURE & MWF 9:00AM-9:50AM ED 47 RUSSELL, C.
LITERATURE**

This introductory course will familiarize students with the depth and breadth of American Indian literature. Of special interest will be the way American Indian authors deconstruct stereotypes, combine

both Western and American Indian traditions in their writings to create a unique canon of American literature, and redefine and grapple with notions of Indian identity and authenticity. **Requirements:** Regular class attendance; quizzes; mid-term exam; final research paper. **Required Texts:** *Nothing But The Truth: An Anthology of Native American Literature*—ed., James Purdy; *The Way To Rainy Mountain*—N. Scott Momaday; *One Good Story, That One*—Thomas King; *The Lone Ranger and Tonto Fistfight in Heaven*—Sherman Alexie; *Ceremony*—Leslie Silko; *Tracks*—Louise Erdrich. Prerequisite: WA. NOTE: Cross-listed with AIST 2340-01. **CH**

2350-01 AFRICAN-AMERICAN TR 9:35AM-10:50AM EA 206 WEST, P.
LITERATURE

This course will provide an introduction to the major works of the African American literary tradition. In covering a range of authors (including Frederick Douglass, Zora Neale Hurston, Nella Larsen, Ralph Ellison, and Colson Whitehead), we will seek to understand how African American literary expression challenges accepted notions of race, history, selfhood, and nationhood. Beginning in pre-emancipation America, we will chart the development of African American writing from the antislavery projects of antebellum writing through the postmodern innovations of contemporary black authors. Covering a range of fiction, poetry, drama, and autobiography, the course will introduce students to some of the most exciting works of literature ever to appear in America. Please note that students are not expected to be familiar with any of our authors or with the typical goals of literary interpretation and discussion. This course fulfills both the WB and D requirements for the University Studies Program. Requirements include several short essays, a small research project, a final exam, and class participation. NOTE: Identical to AAST 2350-01. **D WB**

2425-01 LITERATURE IN ENGLISH I TR 1:20PM-2:35PM EN 2105 ANDERSON, C.

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

2430-01 LITERATURE IN ENGLISH II TR 8:10AM-9:25AM EN 2105 MCCRACKEN-
FLESHER, C.

Between 1750 and 1865, Literatures in English expanded. Until that time, "English" was the language of England and, in part, Scotland, Ireland, and Wales. Thereafter, it became a transatlantic language. Typically, we remember that people from England expanded the American population and influenced American thought, but forget the role of the Scots, Welsh, and Irish, and we have a hard time seeing that Americans (never mind Canadians and Australians) changed the ideas that drove all literatures in English.

This course will introduce students to the interwoven literatures that make up "English" during our period. We will appreciate not just the canonical texts of each country, but trace their influences down through time and in many places. Thus we will become aware of how the English Thomas Paine directed American politics and affected a Scottish education that produced Robert Burns; we will see how Phyllis Wheatley connects to one-time slave owner and liberal English poet Elizabeth Barrett Browning; and we might understand how Scottish novelist Walter Scott produces Irving who may influence Dickens.

Students will accumulate the historical knowledge, the disciplinary sensibility, and the analytical skills that ground an English major and make this course a CH. Prerequisite: WA. **CH**

**2435-01 LITERATURE IN ENGLISH III MWF 11:00AM- ED 47 MARKS, C.
11:50AM**

This class, broadly defined as a survey of literatures written in English between 1865 and present, will range from the Victorian novels of Dickens and George Eliot to the graphic offerings of Spiegelman and the films of Scorsese. In between we'll read poetry, novels, short stories, essays, and drama from various artists including Dickinson, Woolf, World War One poets, T.S. Eliot, Baldwin, and Rowling, among others. Requirements will include a response journal, two essays, active class participation, a midterm, and a final. **CH**

**3150-01 WORLD LITERATURE: INTRO TR 11:00AM- EN 1045 HARRIS, J.
TO JAPANESE LITERATURE 12:15PM**

In this course, students will read a wide variety of literature from Japan. As a way of approaching so extensive and rich a body of work, the syllabus will consist of distinct units. Each unit will emphasize the ways in which studying Japanese literature can open a window on to aspects of Japanese life and

culture. For example, we will begin with readings that offer a window on to Japanese history. Later units will focus on readings that offer a window on to Japanese religious perspectives, construction of gender and sexuality, aesthetics, and cultural exchange. There will be unit exams. Students will be expected to read extensively, write often, do independent research, and share their findings with the class.

**3380-01 GREAT WORKS OF AMERICAN TR 2:45PM-4:00PM BU 107 DABNEY, L.
LITERATURE**

The great American books have a singular role, bringing to aspects of the national experience a universal relevance. *Moby Dick* (New England whaling), *Adventures of Huckleberry Finn* (the Mississippi valley before the Civil War), *The Sound and the Fury* (decay and disappearance of the Southern aristocracy), *Invisible Man* (the nation's heritage of racism)—these will be our subjects, along with the best of Whitman, Dickinson, and Hemingway, a sampling of Henry James and of modern poetry. Students will have read the shorter texts and a reasonable amount of the longer ones before discussing them. Reading quizzes when necessary, several short papers, a final exam—it should be a fun voyage. Embark on Melville's ship the *Pequod* over Christmas if you have the time. We're reading a wonderful edition.

**4000-01 21st CENTURY ISSUES IN MW 10:00AM- EN 2108 KEENEY, C.
PROFESSIONAL WRITING 10:50AM
F EN 2111
10:00AM-
10:50AM**

Examines challenging ethical, cultural, and practical issues for contemporary writers in complex, real-world scenarios. For the spring 2007 semester, the course will focus on rhetorical principles, analytical skills, effective research methods, and Web-based design technologies within a range of presentational settings. *Prerequisites:* WA, WB, and ENGL 2035. **WC**

**4010 TECHNICAL WRITING IN THE PROFESSIONS
01-09**

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

**4010-10 TECHNICAL WRITING IN THE TR 5:15PM-6:30PM HO 207 STEBBINS, C.
PROFESSIONS**

This section focuses on the expectations for effective communication in the American workplace, on English language grammar, syntax, and rhetoric, and on the general organization and preparation for writing theses and dissertations. Assignments include memos, resumes and application letters, summaries, and research reports. NOTE: Special section—International students only; Contact C. Stebbins at stebbins@uwyo.edu. NOTE: Computer classroom section. NOTE: This course does not count toward English minors (except for the Professional Writing minor). NOTE: Prerequisite of junior standing. NOTE: Graduate students must take a diagnostic to determine writing-skill readiness. Graduate students only may take the course for S/U. **WC**

**4020-01 PUBLICATION EDITING T 1:20PM-2:35PM EN 2108 COUCH, J.
R 1:20PM-2:35PM EN 2111**

In this course, you will develop editing and proofreading skills and come to understand the publishing process from manuscript development and copyediting through proofreading and publication. You'll have hands-on practice learning the nuances of copyediting for a variety of publication types, from popular to academic. You'll practice both pen on paper editing and editing using word processing features. You'll get really good at grammar, or at least being able to tell writers something needs to be fixed for better reasons than "because it sounds funny."

The course will also feature topics in professional editing, led by guest speakers from the professional community. You'll be able to ask questions of a variety of guest speakers expert in the editing and publishing professions that will, hopefully, give you a realistic idea of professional life in that field. Small groups will be responsible for researching the trends and practices in various sorts of editing professions, and reporting those to the class.

You'll have a series of graded copyediting quizzes, and a midterm editing exam. Finally, you'll edit a document that you locate yourself that is really in need of editing. You'll take that document through developmental, copyediting, and proofreading stages and submit it as your final for the class, due the last day of class.

**4050-01 WRITER'S WORKSHOP: BOOK TR 4:10PM-6:30PM WW 1833 HAGY /
ARTS RITCHIE**

Team-taught by visual artist Mark Ritchie and writer Alyson Hagy, this course introduces students to the history of the book as an object and the traditional crafts associated with book construction. A basic knowledge of technical processes pertaining to book construction (print-making, typography, binding, etc.) and a general knowledge of the history of the book will be gained through demonstrations, hands-on studio work, slide lectures, and visits to museums and archives. This course is appropriate for intrepid writers who wish to learn how to construct simple books and how to analyze books as objects of artistic expression. Collaborations among visual artists and creative writers will be encouraged, but students should note that this course is labor intensive. Prerequisite: W2 and an introductory level creative writing course. Graduate students may arrange to enroll in this class at the 5000 level, if appropriate. NOTE: Cross listed with ART 3500-01.

**4050-02 WRITER'S WORKSHOP: POETRY TR 9:35AM-10:50AM MW 300 ARNOLD, C.
IN PERFORMANCE**

This workshop is designed both for writers who want to compose specifically for performance, as well as for those who simply want to be better readers and reciters of their own or other's work. Our goal will be to expand and enrich our conception of poetry by paying careful attention to the 'stage directions' that are built into every poem: the occasion it responds to, the voice it adopts, the audience it addresses. John Miles

Foley's *How to Read an Oral Poem* will provide us with a bit of historical and theoretical grounding. We will read and discuss student work through the filters of a number of different performance styles, e.g. classic recitation, Shakespearean drama, Beat, and various contemporary flavors of hiphop, stand-up and Slam poetry. Weekly writing exercises will include dramatic monologues, persona poems, comic routines, 'def jams,' dialogues and group pieces. Regular attendance at out-of-class events required. Students may have the opportunity to represent Laramie at the National Poetry Slam finals next August in Austin. Prerequisite: ENGL 2080 and consent of the instructor. Please submit a writing sample to carnold@uwyo.edu before the first class meeting.

**4050-03 WRITER'S WORKSHOP: W 6:30PM-9:30PM HO 302 LINDNER, V.
WOMEN'S LIVES**

Writing Women's Lives is a combination literature seminar and prose writing workshop that asks students to consider what it means to be a woman and a writer. Beginning with Carolyn Heilbrun's, *Writing a Woman's Life*, provocative novels, memoirs, essays, stories, and films will inspire you to write—a lot! In addition to substantial reading assignments, undergraduate students will produce seven pages of rough draft a week. (MFA and other graduate students write ten.) Targeted assignments and in-class writing help develop knowledge of fiction and nonfiction genres. By the end of the term, participants will revise draft material into one longer final project or two shorter projects in consultation with the professor. While you read and write, you will also consider practical questions like: What is the essence of women's writing? How can women be writers, mothers, in relationships, and wage earners? What is discipline? What is risk? Those who have never taken a creative writing workshop must obtain the instructor's permission to register.

Previous students have published their final pieces and won writing awards. NOTE: Dual listed with ENGL 5560-05; Cross listed with WMST 4500, WMST 5000.

**4090-01 FILM & RELIGION M 6:30PM-10:30PM AG AUD TORRY /
FLESHER**

Film is one of the most powerful media in the modern world and its use of religion has helped to make it so. This course analyzes how film makers use religion and religious themes to depict ideals and behavior as well as to promote social positions. We will look at how religion provides the narrative structure for

films<making their plots clear and compelling. Possible films to be studied include: Matrix, Life of Brian, Exorcist, Star Wars, 2001, and E.T. Prerequisites: 6 hours of 2000-level or higher literature courses or religion courses or consent of instructor. NOTE: Cross listed with RELI 4090.

**4120-01 SHAKESPEARE: TRAGEDIES & TR 1:20PM-2:35PM ED 42 FRYE, S.
ROMANCES**

Shakespeare's later plays offer the opportunity to focus on some of the finest plays ever written, including *All's Well That Ends Well*, *Measure for Measure*, *Hamlet*, *Othello*, *Winter's Tale*, *King Lear*, and *The Tempest*. The class will be organized around informed discussion of these plays, with short lectures and readings to help us understand them in their cultural context. Course requirements include notetaking and questions to help prepare for each play, a short paper, midterm, identification exam, longer research paper or pedagogical project, and class performance. Prerequisites: 6 hours of 2000-level literature courses or permission of the instructor.

**4220-01 LATE 18TH-CENTURY ENGLISH MWF 2:10PM-3:00PM RH 1 BOOTH, M.
LITERATURE**

A study of poetry, the novel, development of literary criticism, historical and cultural commentary, and biography from the age of Johnson and Boswell to the beginnings of romanticism. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

4230-01 GREEK TRAGEDY TR 8:10AM-9:25AM AG 3026 HOLT, P.

Reading and discussion of major plays by Aeschylus, Sophocles, and Euripides, together with examination of the performance and social context of Greek drama, its use of traditional myths, and selected issues in contemporary scholarship on the tragedies. Prerequisite: 3 hours of classics courses. NOTE: Cross listed with CLAS 4230, THEA 4230.

4240-01 19TH-CENTURY ENGLISH MWF 10:00AM- AG 328 NYE, E.
LITERATURE 10:50AM

In this course we study the poetry and prose of authors who flourished between 1789 and 1832, especially Blake, Coleridge, Wordsworth, Lamb, Hazlitt, Austen, Keats, Shelley, and Byron. We will consider their literature, ideas, genres, relations with sister arts, political significance, response to the literary tradition, and influence on subsequent culture. Several quizzes, three or four short essays, a midterm, final exam, and research paper will be required. Prerequisite: 6 hours of 2000-level literature or consent of instructor.

4430-01 MODERN AMERICAN FICTION TR 2:45PM-4:00PM BU 108 LOFFREDA, B.

This course will explore how a range of fiction writers respond to the bewildering complexity of twentieth-century America by experimenting with radical new literary forms. The course will give you a good grounding in American modernism, and will also introduce you to postmodernism and the contemporary literary scene. Authors will include Faulkner, Stein, Hemingway, Hurston, Dos Passos, Morrison, and many others. The course requirements will include several essays, class participation, and an exam.

4460-01 AMERICAN INDIAN MWF 3:10PM-4:00PM EA 206 RUSSELL, C.
LITERATURE

This senior level course on American Indian literature will include detailed examinations of novels, short stories, and poetry by American Indian authors. At this level, students will be expected to be able to provide close readings and cogent literary analysis of the texts. Students will also be expected, over the course of the semester, to demonstrate familiarity with the secondary material and critical discourses surrounding American Indian literature. **Requirements:** Regular class attendance; quizzes; mid-term exam; short literary-analysis essays of the texts; final research paper. We will also use in-class debates to discuss the cultural contexts surrounding American Indian literature. **Required Texts:** *Nothing But The Truth: An Anthology of Native American Literature*; *Winter in the Blood*—James Welch; *Louise Erdrich Tracks*; *Reservation Blues*—Sherman Alexie; *The Way To Rainy Mountain*—N. Scott Momaday; *Ceremony*—Leslie Silko; *One*

Good Story, That One—Thomas King. NOTE: Meets non-western certification for A&S. NOTE: Cross listed with AIST 4460.

4546 AGRICULTURE: ROOTED IN W 2:10PM-5:00PM
01-03 DIVERSITY

Addresses multiple themes related to diversity in agriculture with the goal of making visible the experiences of minorities and women in agriculture. Involves significant independent research, class discussion, project development, and development of oral and written communication skills. Establishes linkages with supporting disciplines. Prerequisites: Junior class standing or consent of instructor. NOTE: Cross listed with AAST/AGRI/AIST/CHST/FCSC/HIST 4546.

4600-01 STUDIES IN: HARLEM W 6:00PM-8:30PM MH 103 LOFFREDA, B.
RENAISSANCE

This course will consist of an in-depth exploration of the Harlem Renaissance, a remarkable flourishing of African-American creativity in the early twentieth century. While the course will primarily focus on literature--fiction, non-fiction, poetry, and drama --we'll also examine the historical and political forces--the Great Migration, urbanization, the culture of segregation, the rise of mass consumption, and the growing visibility of gay culture, to name a few such forces--that shaped the creative outpouring of this period. Our list of writers will include among others: W.E.B. Dubois, Zora Neale Hurston, Jean Toomer, Langston Hughes, Countee Cullen, Jessie Fauset, Marita Bonner, Gwendolyn Bennett, Alain Locke, Claude McKay, Richard Bruce Nugent, George Schuyler, and Nella Larsen. We also may watch at least one film by Oscar Micheaux, and we'll study the history of how Harlem became the center of this important era in American literature. The course requirements will include several papers, a presentation, and class participation.

4620-01 INDEPENDENT READING

See department for information. NOTE: Must register in person at department after obtaining special petition.

4630-01 HONORS THESIS

1-3 (Max. 3). Directed study under the supervision of an English honors 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. NOTE: Must register in person at department after obtaining special petition.

**4640-01 EMERGING FIELDS: MEN & TR 9:35AM-10:50AM BU 308 ANDERSON, C.
MONSTERS**

This course will explore images and creations of the monstrous, and the ways these relate to views of the self. We will read texts ranging from Beowulf to modern film, from triumphalist crusader narratives to vampire movies, from Arabic views of Christian crusaders to Hebrew travelogues, from Renaissance constructions of the other to neo-medievalist Gothic horror. All texts will be in translation, and most will be excerpted in the course packet. We will read various critical theories to help us respond to these primary texts, and discuss changing cultural manifestations of the terrifying, the monstrous, and the other, all in relation to changing inventions of identity. Theories we may discuss include post colonial approaches, queer theory, psychoanalysis, new historicism, and masculine studies. Assignments will include class discussion, at least 1 class presentation, 2 papers, a midterm and final.

**4640-02 STUDIES IN EMERGING MWF 1:10PM-2:00PM AG 3026 NYE, E.
FIELDS: BOOK CULTURE**

What happens to the concept of literacy when the culture in which it is embedded experiences a radical shift of technologies? This course provides an introduction to the culture of the book, its emergence from oral and scribal culture and its transformation into electronic modes. We'll survey the history of reading, authorship, and printing through major paradigm shifts. How have books both promoted and subverted various social power structures? How does the physical structure of the book-its format, typography, and

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

4990- SENIOR SEMINAR IN ENGLISH R 6:30PM-9:30PM HO 215 BOOTH, M.
01, 02
HO 121B MARKS, C.

Senior Seminar, traditionally a smorgasbord of poststructuralist theories as they are applied to literary texts, will focus more intently this semester on the act of critical interpretation. Utilizing Paul Armstrong's *Conflicting Readings*, we will probe questions that inform all serious students of literature: how do two individuals arrive at two completely different, yet accurate, interpretations of the same text? What value is there in divergent readings? These central questions will be supplemented by forays into postcolonialism, poststructuralism, literary theory, and, if time permits, cognitive language reception theory. Assignments will include quizzes, papers, exams, and a semester-ending public presentation of your final research project. **WC**

5000-01 STUDIES IN: BRITISH W 6:30PM-9:30PM HO 212 MCCRACKEN-
POSTCOLONIALISMS
4 CREDITS FLESHER, C.

The Satanic Verses, *Trainspotting*, *Castle Rackrent*, *My Beautiful Launderette*. What do they have in common? They represent the "postcoloniality" of modern British culture. Postcolonial literature erupts at the pressure points between dominant and subjected national populations. It evolves in the wake of colonialism, but not just in "foreign" places. It responds to the colonial situation, but may not be subject to it. We can see it where the empire constructs its others, but equally where rifts are opened within established discourses by voices from other lands.

This course grounds itself in literary responses to fading colonialism in "British" lands abroad. It quickly moves on to consider the ways that British literature is reformulated by the movement of peoples from the Empire to Britain. Finally, the course considers how British literature has always been problematized by internal colonization through those long-term English others, the Scots and the Irish.

Students will read and view obviously postcolonial works (like *Shakespeare Wallah*) as limit-texts, but will dwell on the perplexities of British postcoloniality in England / Scotland / Ireland. They may expect to consider ethnic texts of all sorts, Irish poetry, Scottish movies, English newspapers. . . .

This course encourages students to guide the curriculum, to develop their own research ideas, and actively to participate in the new field of Britain's internal postcolonial studies.

See CMF for the list of texts / movies, and to make suggestions.

5000-02	STUDIES IN: FOUNDATIONS OF TECHNICAL AND PROFESSIONAL COMMUNICATION	M	6:00PM-9:00PM	EN 2111	KNIEVEL, M.
		4 CREDITS			

This course examines both historical and contemporary assumptions about language, genre, authorship, technology, and the workplace that animate technical and professional communication scholarship and practice. Beyond this historical/theoretical overview, the course will also focus on several key issues in technical/professional communication, including writing in electronic spaces, visual rhetoric, ethics, and the role of technical/professional rhetoric in shaping and responding to public discourse. In addition to course readings and regular reading responses, assignments will include a mix of practical (e.g., document redesign, technology training, proposal writing) and academic (e.g., book review, conference paper, annotated bibliography) exercises that students will be able to customize to reflect their interests and goals.

5090-01	RESEARCH METHODS	T	6:30PM-9:00PM	EN 2108	WEST, P.
		1 CREDIT			

English 5090, Research Methods, a one credit, pass-fail course required for all entering M.A. students, meets one night a week for the first weeks of the second semester. We will discuss how and why we research and write in the field of English. The final written project is designed to introduce students to a variety of research sources and methods. NOTE: Satisfactory/Unsatisfactory Only. NOTE: Course meets first half of the semester. Special Session. Meets 1/09/07 to 2/06/07.

5250-01 STUDIES IN: SHAKESPEARE: MW 1:10PM-3:00PM HO 302 PAROLIN, P.
FICTIONS OF IDENTITY
4 CREDITS

An intensive study of eight or nine Shakespeare plays, this course will attend to the fictionalizing of identity in Shakespeare's work. We will study plays in which characters struggle to craft desired identities and tell stories about themselves they seek to establish as current. Yet invariably, the production of identity in Shakespeare opens onto a sea of contestation, raising questions like: who has the right to speak; what languages and figures of speech do characters use to constitute identity; what kinds of stories do people tell about themselves and what does it take for those stories to gain currency; what kinds of competing stories circulate, which ones are believed, and why; what kinds of social and institutional pressures enable or restrict characters' ability to construct identities. The study of identity in relation to Shakespearean character may well lead to a questioning of Shakespeare's own identity: how does an upwardly-aspiring sixteenth-century dramatist make his name; and, in subsequent centuries, what kinds of identities have scholars and others projected onto Shakespeare? Which of those identities have dominated at different periods and why?

Plays to be studied may include: *Henry IV, Parts One and Two, All's Well That Ends Well, Much Ado About Nothing, Othello, Hamlet, King Lear, Coriolanus, and The Tempest.*

We will supplement our reading of the plays with scholarly articles on Shakespeare and important theoretical essays dealing with multiple aspects of the construction of identity. Taken together, these readings will pose provocative questions and identify thorny critical issues for us to grapple with, as well as providing us with languages and perspectives that we might use to work our way through problems of identity in Shakespeare.

Research papers for the course might explore one or more of the following areas: the relationship between character and identity; the social context in which identity takes shape; the relationship between the concepts of the subject and the individual; Shakespeare's identity as a writer as manifested in the plays; Shakespeare's identity as a writer as manifested in the critical and editorial history; the place of rhetorical convention and innovation in the plays; the place of performance and metatheatricity in the plays; identity as a performative construct; and the plays' manipulation of social attitudes toward performance.

5320-01 STUDIES IN: 19TH CENTURY TR 1:20PM-3:10PM HO 302 WEST, P.
US LITERATURE: HAWTHORNE
AND MELVILLE 4 CREDITS

This course will examine the lives and careers of Nathaniel Hawthorne and Herman Melville. Texts covered will include a sampling of Hawthorne's early tales and sketches and three of the major romances (The Scarlet Letter, The House of the Seven Gables, and The Blithedale Romance); and Melville's Typee, Moby-Dick, The Confidence-Man, "Benito Cereno," and "Bartleby." As we discuss these works together, we will also consider how each author's romantic imagination was shaped by the historical contingencies that defined antebellum America—including slavery, industrialization and modernization, the changing nature of the print marketplace, and the European revolutions of 1848. Because we will focus on only two authors throughout the semester, we will have the rare and valuable opportunity to familiarize ourselves with a range of critical methodologies (new historicism, biographical criticism, postcolonial theory, masculinity studies, and others). No background in romantic fiction, nineteenth-century American culture, literary criticism, or whaling is expected or required. Students will write weekly response papers, a seminar paper, an annotated bibliography, and a book review.

5530-01 MODERN CRITICAL THEORY PR TR 9:00AM-10:50AM HO 302 TORRY, R.
4 CREDITS

This class will survey a number of modern and contemporary critical theories, including formalism, psychoanalysis, narratology, post-structuralism, feminist theory and perhaps, post-colonial theory. My

interest is in moving toward an understanding of the essential concerns and methods of these approaches, with the understanding that each is derived from a long and complex intellectual and speculative tradition. We will be to some degree interested in application, but this will not be a cookbook, how to do it class. Rather most of our work will be in the discussion of theory as a complex mode of interpretive thought and the intellectual and political questions theory raises.

5550-01 INDEPENDENT STUDY: TBA TBA TBA STAFF
CREATIVE WRITING
1-3
CREDITS

NOTE: Satisfactory/Unsatisfactory Only. NOTE: Must register in person after obtaining special petition.

5560-01 WRITER'S WORKSHOP: MFA T 6:45PM-9:45PM HO 302 HAGY, A.
FICTION
4 CREDITS

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

5560-02 WRITER'S WORKSHOP: MFA T 6:30PM-9:30PM HO 212 HIX, H.
POETRY
4 CREDITS

In this course, we will read an extensive selection of contemporary American poetry in which narrative is important. Through research and class discussion, we will inquire into such questions as:

- What are the elements of narrative?

- In what ways might narrative appear in poetry?
- What effects does narrative have on poetry?
- Why tell a story in poetry rather than prose?
- How do processes such as *identification* and *willing suspension of disbelief* work in narrative poetry? (As compared to how they work in prose fiction? in lyric?)
- What are the limits of narrative? What makes a poem a narrative poem? Is it even possible for a poem *not* to be a narrative?

All workshop participants will read and discuss the course texts. In addition, participants will contribute to the class research into such subjects as theoretical constructs concerning narrative. M.A. students will produce a research paper; M.F.A. students will produce a body of poetry.

Course Texts: Jared Carter's *After the Rain*, Rita Dove's *Selected Poems*, Frank Bidart's *In the Western Night*, Ellen Bryant Voigt's *Kyrie*, W. S. Merwin's *The Folding Cliffs*, Alice Notley's *The Descent of Alette*, Loren Graham's *Mose*, Claudia Rankine's *Don't Let Me Be Lonely*, B. H. Fairchild's *The Art of the Lathe*, Quan Barry's *Asylum*, Kevin Young's *Jelly Roll*, Juliana Spahr's *This Connection of Everyone with Lungs*.

Students not enrolled in the English MA or Creative Writing MFA programs should bring a writing sample to first class. Admission by permission of instructor.

5560-03 WRITER'S WORKSHOP: T 6:30PM-9:30PM HO 215 LINDNER, V.
 MFA NON-FICTION:
 DIMENSIONS OF THE 4 CREDITS
 PERSONAL NARRATIVE

An oft-held debate about creative nonfiction centers around whether or not the story should be "true." This graduate-level nonfiction workshop will begin by questioning the truths—or lack of them—that memory provides, using literary works, clinical psychology, and psychoanalytic theories. We will read works by the French novelist, Marcel Proust, the memory psychologist, Daniel Schacter, the neo-Freudian, Alice Miller,

Carl Jung, Mark Doty, and Lauren Slater. While you are reading, we will do provocative writing exercises to help you shake off tired material and voices you have unconsciously wedded and break out new and exciting material. As students embark on their primary writing goals—two finished personal essays or a chunk of a longer memoir—we will read essays in John D'Agata's anthology, *The Next American Essay*, for ideas about how to re-imagine and construct a nonfiction narrative. Non-MFA students are eligible to take this course but must obtain advance permission from the instructor and submit writing samples before they register.

5560-04 WRITER'S WORKSHOP: TR 4:30PM-6:30PM HO 108 DOWNS, W.
MFA SCREENWRITING

4 CREDITS

This class covers what an aspiring screenwriter needs to know about writing and selling in Hollywood. Subjects include everything from proper formatting to how to structure a story, as well as the techniques needed to write a powerful narrative, remarkable dialogue and believable characters. We'll also cover how to lure a Hollywood agent, pitch producers your story and market a spec script. There are no shortcuts in screenwriting or any magical recipes other than talent. This class will help you find your talent and understand more than just the basics. Admission by permission of instructor only. Students not enrolled in the MFA program should email the instructor before the first class meeting to provide a writing sample.

5560-05 WRITER'S WORKSHOP: W 6:30PM-9:30PM HO 302 LINDNER, V.
WOMEN'S LIVES

4 CREDITS

Writing Women's Lives is a combination literature seminar and prose writing workshop that asks students to consider what it means to be a woman and a writer. Beginning with Carolyn Heilbrun's, *Writing a Woman's Life*, provocative novels, memoirs, essays, stories, and films will inspire you to write—a lot! In addition to substantial reading assignments, undergraduate students will produce seven pages of rough draft a week. (MFA and other graduate students write ten.) Targeted assignments and in-class writing help develop knowledge of fiction and nonfiction genres. By the end of the term, participants will revise draft material into one longer final project or two shorter projects in consultation with the professor. While you read and write, you will also consider practical questions like: What is the essence of women's writing? How can

women be writers, mothers, in relationships, and wage earners? What is discipline? What is risk? Those who have never taken a creative writing workshop must obtain the instructor's permission to register.

Previous students have published their final pieces and won writing awards. NOTE: Dual listed with ENGL 4050-03; Cross listed with WMST 4500, WMST 5000.