

Department of English
Spring 2009 Course Descriptions

ENGL 1010 College Composition/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

ENGL 1210 Comp Int'l Student

This is a first-year composition course with intercultural diversity. Students in this learning community work as cultural informants in an environment that promotes an intercultural awareness of and respect for cultural differences. Students are exposed to rhetorical concerns, critical thinking skills, research methods, and the techniques of oral presentations. Approximately eight essays of varying length, which utilize different patterns of construction, are written over the semester and include: narrative, evaluation, investigation, problem solving, process analysis, literary analysis, from UW, as well as international exchange students, will receive additional language acquisition support. NOTE: 1210 restricted to non-native students. ENGL 1010-04 is identical to ENGL 1210-01. ENGL 1010-11 is identical to ENGL 1210-02. WA

ENGL 2005 Writing in Tech & Science

This course develops writing styles, writing techniques, document design and formatting strategies, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a comprehensive, student-directed long form report. NOTE: Concurrent enrollment in a laboratory or field study course is strongly urged. NOTE: Computer classroom section. NOTE: Mechanical Engineering Students only. WB

ENGL 2020 Intro to Literature

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

ENGL 2020 Intro to Literature

Special Topics: AUSTRALIAN LITERATURE: Oz and Aussies in Prose, Drama, Poetry and Film

This course is a special topics version of Introduction to Literature. A wide range of offerings from Australian writers will be the source of our study in this course. Emphasis will be on the works of Australians writing in and about Australia, from urban settings to the outback. We'll also view a few movies and consider how film fits into the realm of literature. Through close reading, curious investigation, thoughtful discussions, and challenging writing assignments, students will not only

become familiar with the elements of the literary genres at hand, they will learn to identify and articulate the depths of meaning to be found in each novel, poem, play, short story, and film. *This is a writing intensive course for sophomore students who have successfully completed their W1 requirement. CHWB

ENGL 2035 Writing Public Forms

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. Focuses on skills in collaboration and use of technology necessary for ethical, effective participation in public discourse. Prerequisite: WA. WB

ENGL 2050 Creative Writing: Fiction

What do we mean by story? What are the sources of and inspiration for story? What are the elements of story? And how do we get a story to come to life on the page? These are the questions we will aim to answer in this workshop by reading, digesting, and discussing the excellent work of a variety of authors. Along with weekly explorations in writing fiction (inspired by a range of sources), students will conceive of, draft, and revise one short story, which they will share with the class for workshop discussion. No previous experience in writing is required, but energy and enthusiasm is a must for any and all.

ENGL 2060 CW: Intro Non-Fiction

The new nonfiction course will be described according to the emphasis the individual professor chooses to impart. In general, the course will teach students to research, organize, and express themselves in a nonfiction genre, such as essay, memoir, article, biography, autobiography, etc. Prerequisite: WA.

ENGL 2110 English Oral Skills

2110 English Oral Skills is a 3-credit hour course for non-native speakers of English from Novice Low to Advanced Low proficiency. The course provides instruction in listening comprehension, pronunciation, stress and intonation, linking, phrasing, conversation, and presentation skills. The purpose of this course is to improve the oral production of English. As such, the course does not address reading and writing issues. Offered for S/U only. Enrollment by Instructor consent only.

ENGL 2410 LG: Short Stories

Literary Genres explores a range of short stories by classical and current writers, with the goal of analyzing them and the ideas they represent. As a WB course, English 2410 requires students to accomplish a variety of writing assignments that will develop skills incorporating research, thinking about audience, collaborating, drafting and revising, developing and supporting an argument. Prerequisite: WA. CH, WB

ENGL 2425 Lit in English I

This course is both a survey of early English and American Literature and an introduction to the ways in which we think and talk about literature. We will begin with a series of crucial questions: What is Literature? Who defines it? Who dictates what you will read in class like this? From these questions, which will include an examination of our own choices, we will move into four thematic units: Origins, Constructing the Self, The New World, and Gender; each of these sections will survey the time line, from the Anglo-Saxon period to the early eighteenth century. Prerequisite: WA.

ENGL 2430 Lit in English II

In this, the second of these courses chronologically, we read selections of British and American writers from the years 1750 to 1865. British writing will be represented by such works as essays by Samuel Johnson, Charles Lamb, and Thomas Carlyle; poetry by Thomas Gray, Oliver Goldsmith, William Cowper, William Blake, Robert Burns, William Wordsworth, S. T. Coleridge, John Keats, P. B. Shelley, Lord Byron, Robert Browning, Matthew Arnold, and Alfred Tennyson; and fiction by Jane Austen, Emily Brontë, and Charles Dickens. American selections will include autobiographical writings by Benjamin Franklin and Frederick Douglass; critical prose by Thomas Jefferson, Henry David Thoreau, and Ralph Waldo Emerson; poetry by Edgar Allan Poe, Emily Dickinson, and Walt Whitman; and fiction by Nathaniel Hawthorne and Herman Melville. There will be three short papers, a journal, midterm and final exams. Prerequisite: WA.

ENGL 2435 Lit in English III

Surveys major figures and literary movements in literatures written in English 1865-present. Prerequisite: WA. CH

ENGL 2490 Stds: Latino Literature

A course designed to analyze and gain further knowledge of and appreciation for current significant literary works and key themes relating to Latino experience. At the core of our presentation, analysis, and interpretation is the representation of multiple identities that shape and mold Latino communities and literatures. Discussions will include literary theories, issues of ethnicity, class, sexuality, mestizaje, place, gender, and political ideologies. In addition, we will utilize historical material to assist in context and understanding of the political and social climates that the literature reflects. Book order: *The Brief Wondrous Life of Oscar Wao*. Junot Diaz. Riverhead Books, 2008. *Like Sun*. Felicia Luna Lemus. Akashic Books, 2007. *When I Was Puerto Rican*. Esmeralda Santiago. Knopf Books, 1994. *Lost City Radio*. Daniel Alarcon. HarperCollins, 2008. *The Aguero Sisters*. Cristina Garcia. Ballantine Books, 1998. *The Hummingbird's Daughter*. Luis Alberto Urrea. Back Bay Books, 2006. *People of Paper*. Salvador Plascencia. Harvest Books, 2006. Prerequisite: WA. Crosslisted with CHST 2060.

ENGL 3340 Philosophy in Literature

The very title of this course begs a crucial question by treating philosophy as the real substrate underneath the decorative surface of literature, the end to which literature serves as means. We will interrogate that account of the relation between philosophy and literature, and consider alternatives to

it. This course is “on the books” here as “philosophy in literature,” but such courses often are offered as “philosophy of literature” or “philosophy as literature” or “philosophy and literature.” By reading various texts — some “literary,” some “philosophical,” some in between — we will explore ways in which philosophy and literature might converse. Prerequisites: one course in philosophy and one course in literature or criticism in the English department. Cross listed with PHIL 3340

ENGL 3710 Gender & Humanities

Explores a primary distinction made between humans - that of gender - as it is presented and enacted in humanistic areas of religion, myth, theatre, music, art, literature, history and philosophy. Typically the course also analyzes intersections of race, ethnicity, and/or class within the humanities. Cross listed with ART/WMST/HIST 3710. Prerequisite: WMST 1080 or ENGL 1010.

ENGL 4000 21st Century Issues in Professional Writing

English 4000 is the capstone course in the professional writing minor and also satisfies the WC USP requirement. This spring, we will spend some time constructing a theoretical framework geared toward understanding key issues in the study and practice of professional and technical communication. We'll start with some foundational stuff, looking at the role of rhetoric, audience, power, and social construction in professional writing spaces and then move to more focused study of ethics, visual rhetoric, and the impact of technology on professional communication, among other things. More traditionally academic (e.g., critical essay) and professional (e.g., usability test) projects will range widely and include both individual and collaborative work done in different media for different audiences, some academic, and some professional. Prerequisite: ENGL 2035.

ENGL 4010 Technical Writing in Professions

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

NOTE: Special section – International Students only; Contact C. Stebbins at stebbins@uwyo.edu. NOTE: Computer classroom section. 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

ENGL 4020 Publication Editing

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. Prerequisites: W1, W2 (ENGL 2035 and 3000 recommended)

ENGL 4050 WW: Poetry

The lyric poem has long been the place to try to articulate what we'll call the inarticulable love, death, faith, and other such mysteries of human experience. In this course, we'll look at pairs of poets who attempt to tackle love, history, death, and the body. We'll also attempt to tackle our own obsessions, preoccupations, and mysteries. Students will be required to produce one original poem a week, and one imitation of each author we discuss. Students will complete a ten-page portfolio by the semester's end. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor. Please submit a writing sample to dpafunda@uwyo.edu before the first class meeting.

ENGL 4050 WW: Fiction

This class will be a workshop for experienced prose writers who want to develop stories (and possibly essays) of depth, scope, and power. While much of our time will be spent critiquing student work, we will also complete several short projects that will improve our research skills and show us how we can use what we know best—our hobbies, job skills, and hometown lore—and what we don't yet know to write stories that matter. Students will be asked to explore the visual arts, the sciences, history, and the natural world in order to develop fresh sources for their own creative work. Students will be required to use materials from the American Heritage Center as a source for at least one piece of short fiction. We will read and dissect stories by writers from around the world; we will share ideas and editorial skills; we will visit libraries and galleries and archives. We will be curious and curiouser. Completion of ENGL 2050 or another introductory fiction workshop strongly recommended.

ENGL 4120 Shakespeare: Tragedy/Romance

In Shakespeare: Tragedies and Romances, we will focus on several of Shakespeare's later plays, including Hamlet, King Lear, Othello, The Tempest, and The Winter's Tale. Students will take notes on each play, be involved in scene performances, view videos of performances, write two papers including a longer, research paper, as well as take two exams. What interests me most is the questions that students learn to ask of each play and the plays as a whole. As a result, the class is organized around posing questions

and discussing possible answers based on evidence from the plays. Prerequisite: 6 hours of 2000-level literature courses. Crosslisted with: WMST4500

ENGL 4180 Medieval English Literature

Surveys the literature of medieval England from the early thirteenth century to the mid-fifteenth century. Focuses on language, literature and cultural history. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

ENGL 4190 Milton

No writer has a better claim than John Milton to be master of the English epic, and this course will trace the evolution of his complex poetic genius. We will study the various influences, literary, biblical, political, ecclesiastical, classical, aesthetic, and academic that contribute to that genius, surveying the literature before and after Milton that derives much of its significance from his achievement. But we will concentrate mostly on a careful close reading of his English poetry and prose. His thought and language can be thoroughly exhilarating for a modern reader. A reading journal, several short papers, quizzes, midterm and final exams, and a seminar-style research paper will be required. Prerequisite: 6 hours of 2000-level literature course or consent of instructor.

ENGL 4230 Greek Tragedy

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. Cross listed with CLAS/THEA 4230. Prerequisite: 3 hours of classics courses.

ENGL 4460 American Indian Lit

We will begin this course by reading/discussing Momaday's *Way To Rainy Mountain*, and our first assignment will be to emulate Momaday's text and write about our own sense of place and identity. We will then move into critical discussions of American Indian poetry and fiction, starting with selections from the anthology *Nothing But the Truth*. Toward the end of the semester, we will be examining three novels from diverse 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; sense of place paper; mid-term exam; short literary-analysis essays of the texts; final research paper. Required Texts: James Purdy, ed—*Nothing But The Truth: An Anthology of Native American Literature*; James Welch—*Winter In The Blood*; Sherman Alexie—*Absolutely True Diary of a Part-Time Indian*; N. Scott Momaday—*The Way To Rainy Mountain*; D'Arcy McNickel—*The Surrounded*; Linda Hogan—*Mean Spirit*. Crosslisted with: AIST4460. Meets non-western certification for A&S.

ENGL 4600 Stds: 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.

ENGL 4600 Studies: Grant Writing

Studies in Grant Writing focuses on all aspects of writing successful grants. We will work collaboratively to identify sources of funding, pursue relationships with local 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.

ENGL 4640 EF: Rhetoric of Activism

How can we foster effective activism in times of intense financial crisis? Why do terms like "philanthropreneur" or "social entrepreneur" seem preferable in funding circles to a term like "activist"? When I type in "activism" in *The New York Times*, why are the top stories about economics and judges and not about protests and social movements? This class will investigate questions such as these, focusing on what the changes in rhetoric and practice can tell us about today's activist trends. We'll start this class by investigating how language constructs the people and practices that enable and constrain activist agendas. One way to examine the rhetoric of activism is by becoming theoretically grounded in discourse analysis, a type of sociolinguistics that examines how language indexes if not constitutes social identities, social relationships, and ways of knowing. After this introduction, we'll analyze

representations of contemporary activism in newspaper reports, grant proposals, foundation documents (including TED videos), and white papers for activist strategies. Throughout the semester, you'll compose short response papers. There will also be two main projects. The first will be your seminar paper that analyzes the rhetoric of one activist trend or organization of your choice. The second major assignment asks you to compose a document that "does work in the world." To do that, you will take what you have learned and make it meaningful for a public audience (e.g., write a grant proposal, a zine, or newspaper article; compose a website or an audio essay for the radio). Just a note. In the past I have planned a class based around a certain theme (e.g., the nomination of Supreme Court judges in F2005) only to have current events restructure the class (e.g., the response to Hurricane Katrina). That semester, students and I revised the course to investigate how the rhetorical constructions of issues such as race, class, gender, government responsibility, and "donor fatigue" inspired and thwarted local, national, and international activism. Today, unforeseen events, perhaps relating to the US Presidential election and the global financial crisis, could certainly demand our attention, and a revisioning of this course. With this in mind, I invite you to bring current topics—perhaps ones we can't even anticipate at the moment of this writing/reading—to play a central role in this class. Crosslisted with WMST 4500.

ENGL 4640 EF: Indian Humor

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

ENGL 4970 Writing Internship

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

ENGL 4990 Sr. Seminar in English

Senior Seminar this semester will introduce students to several literary theories: Formalism of the New Critical variety, some genre theory, political approaches (Marxist theory) and post structuralism. We plan at the moment to focus on Gothic literature including Poe for our literary tests. Prerequisite: advanced (senior) standing in English.

ENGL 5000 St: Graduate Readings

ENGL 5000 St: Staging War

Performance is an ancient cultural form that might initially seem at odds with war's destructive impulse toward culture. Yet the idiom "theatre of war" reminds us that there may be structural and thematic similarities between the art of performance and the practice of war. Looking at film and theatre, this class will consider the performance of war and issues surrounding war (for starters: dislocation of peoples, war crimes, heroism, national self-assertion, violence against women and children, the debasement of language) to question why war has exercised such a fascination over the practitioners of performance and what these practitioners have hoped to accomplish by representing war in its various guises. Our primary forms of performance will be ancient and contemporary plays and great war films. We will also read literary theory, political and theoretical writing about war, and non-fictional accounts of war that were later adapted for performance. The course will build our sense of the historical relationship between war and performance, which means, among other things, that it will allow us to think about the role and possibilities of performance in our own war-torn contemporary moment. Assignments will include brief response papers on several primary texts; essays on the historical contexts of selected films and plays; leadership of portions of our class discussions; and a more philosophical essay on the nature and purposes of those performances that take war as their subject. Primary texts may include: Aeschylus, *The Persians*, Burke, *Black Watch*; Euripides, *The Trojan Women*; Kubrick *Full Metal Jacket*; Milestone, *All Quiet on the Western Front*; Packer, *Betrayed*; Scott, *Black Hawk Down*; Shakespeare, *Henry V*; Sheriff, *Journey's End*.

ENGL 5090 Research Methods

This course is required for MA students, and MFA students are welcome to take it as well. The course has two interlinked goals: to introduce you to a range of approaches to research (for both scholarly and creative projects); and to as much as possible demystify the worlds of academic and literary publishing. Each night we'll have guest speakers drawn from the English department faculty who will discuss their experiences in research and publishing. Students will have the chance to tailor their work for the course to suit their needs and interests; projects might include an annotated bibliography on a potential thesis subject, or a revision of a piece of writing for submission to a journal, to name just two possibilities. Prerequisite: graduate standing in English.

ENGL 5310 Early American Literature

In January 1820, the renowned clergyman, wit, and reformed Sydney Smith scoffed in *The Edinburgh Review*, "In the four quarters of the globe, who reads an American book?" The fledgling nation struggled with a sense of cultural inferiority—that is, when it was not broadcasting its exceptionalism to the rest of the world. This graduate seminar covers American writing from 1790 to 1840. We will investigate how the writing of this tumultuous period engages not only in the creation of an "American" identity and a respectable, distinctive "American literature," but also notions such as nation, virtue, and citizenship. We will examine the intra- and international intrigues and struggles of the new republic to consider how these tensions shaped—and were themselves shaped by--the literature of the day. In addition to primary texts, we will read judicious selections from pertinent literary criticism and postcolonial theory.

Course requirements include regular attendance and thoughtful discussion participation, frequent analytical writing, an oral presentation, and a final, independent research project.

For all ENGL 5560 courses: Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor.

ENGL 5560 WW: MFA Poetry/Fiction

We have combined the fiction workshop and the poetry workshop this semester on the premise that poets and fiction writers, however different their impulses and processes may be, can help one another. Converse with poets and poetry can help fiction writers write better fiction, and converse with fiction writers and fiction can help poets write better poetry. It is not self-evident that this is so: we don't assume, for example, that converse with engineers and engineering can help poets write better poetry (though it might). Our premise in this course, though, which you need not agree with but by participating in the workshop agree to help us test, is that we can help one another because the elements of lyric (musicality, voice, etc.) are present in fiction, and the elements of fiction (character, plot, etc.) are present in poetry. Students will work each in her/his own preferred genre, but all workshop participants, fiction writers and poets alike, will participate in the critique of all work presented to the workshop. If they function as intended, the readings will facilitate our communication and support across genre.

ENGL 5560 WW: Contemporary Literature Magazine

Much more than simply a survey of contemporary literary magazines, this course will be something of a publishing lab, surveying magazines, publishing houses large and small, and the literary contest scene. We will attempt to establish dialogs with working literary agents and editors (of magazines and publishing houses). Workshop/lab members will each target a magazine (and/or contest) and submit a story, poem(s), or essay to that magazine and/or contest. We will workshop these pieces before submission, and discuss its potential appeal to that particular magazine as well as its general merits. We will ask any and all visiting writers to visit our class and discuss their publishing careers and their views of the contemporary publishing scene, including their relationships with agents and editors. With luck, we will attract a special visiting editor or agent – depending on resources available.

ENGL 5560 WW: MFA Non-Fiction

In this workshop, we'll be thinking a lot about lyric reporting, about how it might be possible to blend the investigative instincts of journalism and the poetic instincts of the lyric essay. To get that conversation underway, we'll look at artists working in other mediums who employ what we could think of as nonfiction materials (facts, historical research, natural elements, found objects) in the creation of their artworks: Kara Walker, Patrick Dougherty, and The Museum of Jurassic Technology, among other examples. We'll see what we can learn from them as writers. For this workshop I'll encourage you to write nonfiction that is oriented outwards rather than purely inwards, but you will be invited to pursue whatever material interests you most, in a variety of shorter and longer (and possibly hybrid) forms.

Students interested in the course who are not members of the MFA program must seek permission from the instructor before enrolling.

ENGL 5870 WS: Text & Textiles

In cultures around the world, there exists an implicit connection between texts and textiles, since women have traditionally told stories aloud as well as in domestic design. Texts and textiles are connected through an underlying philology that describes the ways in which texts are rooted in material production. In English, both "text" and "textile" derive from the Latin *texere*, to weave, meaning "that which is woven." From the perspective of women's lives, quilting, embroidery, and the knots and patterns of sewing, weaving, and knitting place their workers within narratives of fertility and continuity.

This class will begin with the study of the America quilt, in the process viewing films, reading fiction about quilts produced by writers like Alice Walker, and viewing a variety of quilts produced by American women, which were used not only to stay warm, but also to signal people escaping slavery on the Underground Railway. In a course that will offer students the option of writing either critically or creatively (or both) about the texts that we encounter, we will visit museums to view quilts, weaving, and fashion, invite guests with textile expertise, and discuss the implications of the issues surrounding women's self-expression and women's work. Students, who will be invited to contribute to the syllabus, will view a variety of quilts, samplers, needlework, and clothing from the Middle Ages through current times. Other course materials will include films and TV featuring the interconnection of texts and textiles, secondary works about cloth and everyday practice in both western and non-western cultures, and readings that include Alice Walker, Gertrude Stein, Judy Chicago, Lisa Lou, Louisa May Alcott, Elizabeth Barrett Browning, and Cynthia Ozick. Feel free to contact Susan Frye if you have questions about this course. Crosslisted with WMST 5000

ENGL 5880 Studies: Modern Fiction: Graphic Novels

This course on Comics, Comix, and the Graphic Novel will take an analytical and creative approach to study one of the most important media to emerge in the 21st century. We will study various genres of this medium, including the Superhero (SpiderMan, Batman, and Watchmen, for example), the graphic memoir (Maus, Persepolis, and Fun Home, for example) and graphic fiction (Black Hole, Blankets, and Jimmy Corrigan, for example). While surveying the rich range of comic offerings, we will spend part of our time closely looking at the oeuvre of one artist, perhaps Art Spiegelman. Furthermore, we will combine contemporary critical assessments with each work. Assignments will include keeping a journal for each class, leading one class, and two papers, the second of which will include a significant research component.