

**Department of English**  
**Spring 2010 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 International 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. WA

**ENGL 2005** Writing in Tech & Science

**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. CH, WB

**ENGL 2020** Intro to Literature

Science Fiction: Social, Scientific, and Philosophical Commentary is a thematic approach to Introduction to Literature which focuses on the multi-faceted aspects and historical background of this popular and "modern" genre. The course includes a variety of classic and contemporary texts, tracing sci-fi's earliest roots from ancient, British and American literature to current writings. The conceptual bases of writing will be examined through discussion and writing about short stories, novels, films, plays and poetry. ENGL 2020 is a writing intensive course for students who have successfully completed their WA writing requirement. CH, WB

**ENGL 2030** Critical Reading & Writing

In this course we will read texts written by authors from various disciplines. We will consider how these authors examine issues of importance to people in a range of academic fields and walks of life. Students will practice writing in diverse styles, some of which will model texts we read in class, and others which will help them master expectations within their disciplines.

**ENGL 2035** Writing Public Forums

This section of English 2035 is oriented towards students majoring in the arts—art, dance, music, theatre. It is an introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Writing projects will include artist’s statements, reviews, and other documents that influence public opinion about the arts. Prerequisite: WA. NOTE: Computer classroom section. WB

**ENGL 2050** Creative Writing: Fiction

This class introduces students to the tools needed to write and revised good short fiction. We will accomplish this through extensive reading, in and out of class writing exercises, class discussion, and workshops. Along with weekly readings in short fiction and many writing exercises, students will be expected to write and revise completed short stories for a final portfolio. Prerequisite: WA

**ENGL 2060** CW: Intro Non-Fiction

“American Vernaculars” This course will focus on clarifying your writing and sharpening your analyses. At the same time, we will examine a diverse group of writers’ response to a specific geographical place (New York), and I will be curious about your own experience living in and/or moving to Wyoming (or any other location that you wish to address). We will also examine audio and video work by contemporary artists, musicians, and filmmakers, and I will ask you to respond to these non-literary works in your writing.

**ENGL 2080** CW: Intro Poetry

This course is designed for students to read and write poetry, as well as become familiar with the conventions surrounding the discussion of poetry. We will read, analyze and discuss poetry from a wide variety of genres, authors, and eras. Much focus will center on the creative writing of the students, including several in-class workshops, the process of keeping a reflective writing journal, and the completion of a portfolio at the end of the semester. Additionally, we will study and use the terms, vocabulary, and theoretical concepts involved in contemporary study of poetry. This course mandates very regular attendance and contributions in class.

**ENGL 2110** English Oral Skills

Provides instruction in both speaking and oral comprehension skills. Topics covered include pronunciation, intonation, stress, specific information, discourse clues, reduced forms and implied information. Offered for S/U only.

**ENGL 2130** Creative Impulse

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.

**ENGL 2410** LG: Short Stories

In this course, we will explore the short story by tracking it back to its beginnings and up through the many forms it has taken over time. Our texts will be a range of short stories by classical and current writers. Our goal is to analyze them and the ideas they represent as fully and complexly as possible. Students will read, discuss, and write about the short story as a literary form, as well as produce one finished short story of their own. Prerequisite: WA. CH, WB

**ENGL 2425** Lit in English I

This course surveys some of the major works of medieval, Renaissance, and Restoration 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. Prerequisite: WA. CH

**ENGL 2430** Lit in English II

Surveys major figures and literary movements in literatures written in English 1750-1865. Prerequisite: WA. CH

**ENGL 2435** Lit in English III

This course offers a varied and extensive (but by no means exhaustive) overview of the literature that has been written in English since the U.S. Civil War ended in 1865, including works by men and women from the United States, England, Ireland, Russia, the Caribbean, and South Africa. We will focus our study on novels, poems, plays and short stories that center on the themes of love and death—two of the most important and challenging ideas at the heart of modern literature. In addition to exploring these themes, our class discussions will also be grounded in questions of method: How do these works convey ideas, emotions and histories? What are some of the distinctive formal and generic features of literature written since 1865? Do the tools and approaches that these writers employ in their shared explorations of love and death vary based on nationality, ethnicity, race, class, and gender? Can we trace patterns of influence between and among these writers? To help us frame and answer such questions, each week students will work in groups to present a different “key term” essential to the study of literature in English since 1865.

In this course, written assignments and a final exam will help students sharpen their own skills for literary and critical analysis. Emphasis will be on helping students balance creative, outside-the-box thinking with clear, persuasive writing. Prerequisite: WA. Requirements: active participation in class discussion; exercises in literary analysis; one 5-7 pp essay; cumulative final exam. CH

### **ENGL 3710 Gender & Humanities**

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 WMST/HIST 3710. Prerequisite: WMST 1080 or ENGL 1010

### **ENGL 4000 21st Century Issues 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, some professional. Prerequisite of 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

### **ENGL 4010 Technical Writing in Professions**

Special section – International Students only; contact C. Stebbins at [stebbins@uwyo.edu](mailto:stebbins@uwyo.edu). NOTE: Computer classroom section. NOTE: Prerequisite of junior standing. NOTE: Graduate students must take a diagnostic to determine writing-skill readiness. Graduate students only may take the course for S/U. WC

### **ENGL 4020 Publication Editing**

Theory and practice of editing in the contexts of book, magazine, newspaper, and web-based publications. Standard editing practices for using grammar, proofreading marks, and computer editing tools. Prerequisites: W1, W2 (ENGL 2035 and 3000 recommended)

### **ENGL 4050 WW: Poetry**

Flarf, Gurlisque, School of Quietude, Post-Confessional, Post-Avant, VizPo, L=A=N=G=U=A=G=E—it's not the South by Southwest lineup! In this section of ENGL 4050, we'll unpack contemporary poetry's subcategories and see what they have to offer us. Drawing on this wide range of styles and our own obsessions, we'll spend the semester experimenting and polishing those experiments into a small body of finished work. From true love to string theory, from the Gospels to graphic novels, from the American spirit to America's Next Top Model, what moves you, and how will you set it loose on the page? Students will be required to produce one original poem a week to feed a 10-page final portfolio, imitations of the work we discuss, and a small collection of their favorite findings.

### **ENGL 4050 WW: Book Arts**

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.

### **ENGL 4050 WW: Non-Fiction**

"The Camera's 'I': Documentary Film and Creative Nonfiction" In this class, we will examine one of the most dynamic forms of contemporary creative-nonfiction: the "diaristic," "essayistic," "meditative" and/or documentary film. Filmmakers that we will study include Agnes Varda, Chris Marker, Jonas Mekas and Hollis Frampton. We will examine the personal/impersonal, assertive/impassive narrative "I's" depicted by these artists in order to create our own quasi-cinematic creative prose. We will apply principles of improvisation, transcription, collage, and idiosyncratic mise-en-scene to a series of prose portraits, and will consider the documentary form as a potentially populist means of engaging pressing aesthetic, philosophical, and political issues.

### **ENGL 4075 Writing for Non-Profits**

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 4120 Shakespeare: Tragedy/Romance**

This course will be an intensive study of seven or eight of Shakespeare's tragedies and romances. Plays we read will likely include *Titus Andronicus*, *Hamlet*, *Othello*, *King Lear*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. These are powerful plays in which Shakespeare experiments with form and breaks open the English language in dazzling ways. The tragedies explore the destruction of the world in the form of political killings, military warfare, family strife, crumbling marriages, and sexual jealousy. While the romances treat many of these same themes, they also explore the possibility of rebuilding of the world after disaster strikes. In studying these plays, we will ask how they responded to events and ideas of their own time as well as why they continue to speak to readers and audiences today. We will also read recent critical and theoretical essays to familiarize ourselves with the scholarly conversations occurring in Shakespeare studies today. Additionally, remembering that Shakespeare wrote plays to be performed, we will watch film versions and live productions of the plays when possible – including the Theatre department's production of *Hamlet* in April. Course assignments will include several short papers, a final research paper, a performance of a short scene, and a midterm and a final exam.

### **ENGL 4180 Middle English Literature**

This course surveys a variety of Medieval Literature, and will focus on language, literature, and cultural history. By the end of the semester, you should be able to read the Middle English, to discuss the major literary genres and conventions authors employ, and to place these works within their social, historical, and cultural context. We will read *Beowulf*, some shorter Anglo-Saxon poems, Dante, Marie de France, a variety of European and non-Western romances and lyrics, excerpts from crusader narratives, and some visionary/mystical material. All texts except those in Middle English will be in translation. Course requirements include a research essay, and several short response papers through the semester. 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. Cross-listed with: RELI 4500

### **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. (Offered in spring in alternate years)

### **ENGL 4240** 19th Century English Literature

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.

### **ENGL 4270** Classical Epic

Reading and discussion of major works of Greek and Latin epic poetry, centered on Homer and Vergil. Also includes consideration of the background of these works (both mythological and historical) and the development of the epic tradition in the ancient world. Cross listed with CLAS 4270. Prerequisite: completion of a USP WB course.

### **ENGL 4320** English Novel 19th Century-Early 20th Century

Why did the Victorians so love the novel? It was notoriously the “loose, baggy monster,” weighing a ton and taking an age to read. Why did the Moderns of the early twentieth century so loathe yet love the novel that they chopped it up, turned it inside out and upside down, reversed it in time, and held pornography trials about it? This course introduces students to the novel as Victorians and Moderns knew it. Dickens’s readers encountered his texts in weekly numbers each a couple of chapters long. They waited eagerly for the next installment, speculated on plots, and even tried to change them as they evolved. Meanwhile, contemporary scholars considered the novel a pernicious social and intellectual force—much akin to television—and berated it in the journals! Twentieth-century moderns resisted the novel as they thought it had become: élitist, unadventurous, and old-fashioned. They produced texts fragmented along the lines of the twentieth-century psyche, and sometimes had to defend them in court.

Students will encounter a selection of the period’s most important and challenging works in adventurous ways. They will read texts closely, intervene in contemporary and recent debates about genre, gender, race, class, evolution, empire—whatever buzzed the Victorians and annoyed the moderns. Texts will include those considered the best of the era, but also the oddest and most interesting. Many will be short. Fulfills pre-19th century requirement for English majors. If you are inclined to read ahead, or snap up those second hand copies, texts will be: Charles Dickens: *Great Expectations*, Broadview 1551111748. Emily Brontë: *Wuthering Heights*, Norton 0393058043. Elizabeth Barrett Browning: *Aurora Leigh*, Norton 0393962989. Lewis Carroll: *Alice in Wonderland*, and *Through the Looking Glass*, Norton 0393958043. Ryder Haggard: *She*, Oxford 0199536422. Robert Louis Stevenson: *The Ebb Tide*, Google Books (online). H. G. Wells: *The War of the Worlds*, Oxford 0192828266J. M. Barrie: *Peter and Wendy & Peter Pan in Kensington Gardens*, Penguin 014243793. John Buchan: *The Thirty-Nine Steps*, Oxford 0199537879. James Joyce: *Ulysses*, Vintage 0394743121. Virginia Woolf: *Orlando*, Oxford 0199536597.

### **ENGL 4360** American Prose: Early-Mid

A study of major fiction and relevant non-fiction, written in America from the beginning through the middle of the nineteenth century. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

### **ENGL 4600 ST: Literature of Enslavement**

Students will engage in an in-depth study of the literary voices that emerged from the history of enslavement in the Americas from colonial times through the end of Reconstruction in 1877. Our primary focus will be on works by Afro-Americans, though we will also explore Euro-American representations of blackness and slavery. We will be reading some of the most powerful and challenging literature written before the twentieth century, including poetry, songs, personal narratives, essays, short stories, speeches, journalism and novels by authors including: Olaudah Equiano, Martin R. Delany, Frederick Douglass, Edgar Allan Poe, Harriet Wilson, Harriet Jacobs, Harriet Beecher Stowe, William Wells Brown, Pauline Hopkins, Frances E.W. Harper and Charles Chesnut. Over the course of the semester, we will tackle such questions as: How has African American literature reflected and helped to change the ways we define freedom, citizenship, nation? How has the literature of enslavement shaped and responded to the question of what it means to be human? Or what it means to be black? And, perhaps most importantly, what are the legacies of slavery in the U.S. today?

The literature of enslavement has much to teach us about how individuals and communities have used language to record, critique, and work to change the course of history. Writing is an extremely powerful tool, and in this course, written assignments will help students sharpen their own skills for literary and critical analysis. Emphasis will be on helping students balance creative, outside-the-box thinking with clear, persuasive writing. Prerequisite: 6 hours of 2000-level literature courses, or AAST 1000, or AAST 2350/ENGL 2350. Requirements: active participation in class discussion; exercise in literary analysis; two 3-5 pp essays; mid-term exam; final research paper. This course fulfills the pre-20th century literature requirement for English majors. Crosslisted with: AAST 4990

### **ENGL 4460 American Indian Literature**

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. D

### **ENGL 4640 EF: Disability in US Literature**

This seminar explores the experience and understanding of embodiment, paying particular attention to the construction of gendered, racialized, and disabled bodies. Traditionally, historians of culture assume that beneath changes in theory, the body has remained static, but this course attempts to historicize our cultural understanding of embodiment. Focusing upon American literature and culture



from the late 19th century to the present, this seminar attempts to denaturalize our basic beliefs about the solidity of the body by asking how bodies have been culturally designated as “out of bounds.” We will look at corporeal boundaries such as disability, gender, race, class, illness, and aesthetic difference. The course considers the ways such boundaries are solidified and enforced— from social regulation, medical intervention, eugenics, or popular media—as well as the ways they have been continually challenged by bodies refusing to conform. Cross-listed with WIND 4990

**ENGL 4640 EF: Gender, Sex-Postcolonial Writing**

This course will: increase your knowledge of history, cultural representations, and gendered understandings in the formerly colonized areas of India, Pakistan and Sri Lanka encourage understanding of the different issues that women, men, and sexual minorities confront, especially as expressed through the creative writing of these different groups foster respect for cultural variety by engaging with multiple genres of literature from these regions (both literature originating in English and in English translation) Some of the texts we will read include Sara Suleri’s *Meatless Days*, Shobasakti’s *Gorilla*, Nalini Jameela’s *Autobiography of a Sex Worker*, Faustina Bama’s *Sangati [Events]*, selected stories by Saadat Hasan Manto and Arundhati Roy’s *The God of Small Things* along with selected essays by Homi Bhabha, Chandra Mohanty, Edward Said, and Gayatri Spivak. Cross-listed with: WMST4500.

**ENGL 4640 EF: Comics & Graphic Novels**

“If cartoonists would look at this more as an art than as a part time job or a get-rich-quick scheme, I think comics overall would be better. I think there’s a tremendous potential to be tapped.” Bill Watterson, artist/author, *Calvin and Hobbes*. “When I was a child, ladies and gentleman, I was a dreamer. I read comic books, and I was the hero in the movie. So every dream I ever dreamed has come true a hundred times...I learned very early in life that: “Without a song, the day would never end; without a song, a man ain’t got a friend; without a song, the road would never bend -- without a song.” So I keep singing my song.” Elvis Presley, the King. “Sigh. I’m not talking about your book now, but look at how many books have already been written about the Holocaust. What’s the point? People haven’t changed . . . Maybe they need a newer, bigger Holocaust.” Pavel, Artie’s psychiatrist, *Maus II*. In the past 25 years, critics, artists, and intellectuals have recognized the growing cultural significance of comics, comix, and graphic novels. As a form that developed from the Sunday comics of the early 20th century (with important historical predecessors), the comics medium has become a pre-eminent literary/art form in the late 20th and early 21st centuries. This course will examine the rich offerings of comics and graphic novels, focusing on both novels and comics collections that range from underground to traditional forms. We will explore in some detail the mechanics of comics interpretation and production, why comics has emerged as such an important art form in the 21st century, and how comics strongly reflects its cultural context. Required course work will include multiple readings, a daily course journal, a midterm, a final, and a final research paper.

**ENGL 4640 EF: Rhetoric of Video Games**

Since 2004 video game sales have outpaced Hollywood, and millions of people worldwide come together in various ways to play and to talk about gaming. If, as media theorist Marshall McLuhan wrote, “the games of a people reveal a great deal about them,” what do US games reveal about us? This course will take a close look at many aspects of what might be called the video game complex— we will examine how games are made, how titles get circulated, and how players consume games and

all of the related paraphernalia. We will be playing games—to be sure—but mainly we will be thinking and writing together about how games function in culture.

### **ENGL 4750** Fundamental Linguistics

This course examines the fundamentals upon which the scientific study of language is based. These include the sounds of language (phonetics) and their patterning (phonology); the structure of words (morphology); the structure of sentences (syntax); the system of meaning of words and sentences (semantics); and the relationship between context and language use (pragmatics). In addition, topics such as how children acquire language, how language varies among its speakers, and how it changes over time will be discussed. NOTE: Cross-listed with LANG 4750. Prerequisite: 8 hours of foreign language.

### **ENGL 4770** Social Linguistics

This course is designed to introduce students to the field of applied linguistics and to the prevailing (and sometimes contentious) schools of thought about major issues in the field: approaches to teaching English language, “correctness” of home and school languages, the growth of English as a world language, the teaching of English as a second or foreign language, the development of new literacies, and the role of linguistics in the study of literature. . Cross listed with LANG 4770. Prerequisite: 8 hours of foreign language.

### **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

Considers methods, theories and history of the study of literature and writing. In readings, discussion, as well as oral and written presentations, students seek a broad perspective on knowledge and skills gained throughout study in the English major. Prerequisite: advanced (senior) standing in English.

### **ENGL 5000** St: Rhetoric of the Body

As rhetorical theorist Jack Selzer notes in his introduction to the collection *Rhetorical Bodies*, it is only recently that rhetorical scholars have begun to uncover “material, nonliterate practices and realities—most notably the body, flesh, blood, and bones” as “legitimate areas of rhetorical scrutiny” (10). Rather than viewing the body as largely “natural” or “neutral”—and subsequently somehow arhetorical—this course will utilize rhetorical theory, theories of the body, gender theory, critical race theory, disability theory, and queer theory as a means to: 1) examine the ways in which the body is socially constructed and 2) identify and characterize dominant cultural narratives and counter-narratives of the body. As a class, we will “read the body” in both historical and contemporary contexts and work together to identify fruitful areas of inquiry that might include representations of the body in literature, film, case law, medical texts, new media. . .the possibilities are endless.

Assignments will include short response papers, the leadership of a class discussion, and a final in-class presentation and seminar paper that will allow students to apply the theoretical frames we have worked with throughout the semester to an “embodied subject” of their choosing.

### **ENGL 5000** St: Men and 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.

### **ENGL 5090** Research Methods

An introduction to research methods and resources necessary for the advanced study of literature, rhetoric and composition, and creative writing. Satisfactory/Unsatisfactory only. Prerequisite: graduate standing in English.

### **ENGL 5280** Stds: 19C English Lit

The one thing we know about nineteenth-century Britain is that “they knew who they were, back then.” But when was “then”? Who were “they”? Were “they” equally sure? And what was “Britain,” anyway? In fact many of the moments and texts we take as markers of a previous certainty—both literary and conceptual—in their own time instanced great anxiety and change. This course pursues nineteenth-century constructions of identity, reaching from what now seem the easy assumptions of Romanticism through the reductive certainties of Victorianism and on to the confusions of the fin de siècle. Along the way, it will consider how these moments are complicated by questions of nation, empire, gender, generation, Darwinism, Evangelicism, industrialism, and the changing modes of public discourse (novels, journals, sixpenny shockers). We will also wonder how we might challenge and complicate such designations ourselves. We will read a range of texts to be vastly entertained and have our assumptions decidedly changed. The nineteenth century will turn our heads inside out.

Students should gain all sorts of opportunities and ideas for research and teaching projects within and beyond Nineteenth-Century British Literature. If you would like to read ahead, or raid the second-hand book stores, texts will likely include: Lewis Carroll: *Alice in Wonderland & Through the Looking Glass*, Norton 0393958043. James Hogg: *Private Memoirs and Confessions of a Justified Sinner*, Oxford 0199555028. Alfred Tennyson *Tennyson’s Poetry “In Memoriam”*, Norton 0393972798. James Thomson (BV): *The City of Dreadful Night* Kennedy & Boyd 1904999727. Walter Scott: *Chronicles of the Canongate (“The Two Drovers”; “The Surgeon’s Daughter”)*, Penguin 0140439897. Joseph Conrad: *Almayer’s Folly*, Modern Library 0375760148. William Wordsworth: *Lyrical Ballads & Prefaces*, Routledge 041535529X. Charles Dickens: *Hard Times*, Norton 3rd ed. 0393975606H. G. Wells: *Kipps* Penguin 0141441100. George Eliot: *The Mill on the Floss*. Norton 0393963322. Elizabeth Barrett Browning: *Aurora Leigh*, Norton 0393962989. Oscar Wilde: *The Importance of Being Earnest with Colin Firth & Reese Witherspoon DVD*, Miramax 2002. George & Weedon Grossmith: *Diary of a Nobody*, Oxford 0199540152. Punch [http://www.gutenberg.org/wiki/Punch\\_%28Bookshelf%29](http://www.gutenberg.org/wiki/Punch_%28Bookshelf%29)

### **ENGL 5560 WW: MFA Fiction**

This class will have at least three objectives: 1) It will provide a lively workshop environment for MFA students who work in fiction, nonfiction, and/or poetry. Our focus will be primarily upon fiction, but hybrid efforts are welcome. I will look for students to produce new work and/ or significant revisions of previous work; 2) We will examine storytelling and narration from several different perspectives and will try to answer the general question "How does fiction work?" with readings from Ron Carlson, James Wood, David Lodge and others; 3) We will remain nimble as the workshop runs parallel to the class offered by Eminent Visiting Writer Edward P. Jones. If necessary, we will refine our class schedule and goals in order to deepen the experience of students working with Jones during the term. Very experienced writers who are not members of the MFA Program may request permission to enroll from the instructor. Please note, however, that places in this workshop are usually not available due to enrollment pressures.

### **ENGL 5560 WW: MFA Poetry**

Graduate level workshop that emphasizes reading as well as writing in a specific genre (poetry, nonfiction, fiction) or in relation to a theme that combines genres, at the discretion of the instructor. Prerequisite: 12 hours of 4000-level creative writing or graduate status.

### **ENGL 5560 WW: MFA Non-Fiction**

This workshop in nonfiction is open to students in any genre. I think of this as a fairly open-ended workshop, a deep dive into the fundamental notion of nonfiction itself; to a significant extent, we'll see where the interests of workshop members take us, so the course will be set up so that we can turn on a dime if we choose to. My initial plans for the semester include a few things. First, we'll be working with found material, thinking about how to mine facts for their accidental beauties, and how to turn found material into essays (or poetry or fiction). Second, we'll be surveying the genre of nonfiction, reading across a range of approaches to nonfiction: by the end of the course, you should have a decent grounding in the current state of the genre and a feel for where you might want to be within it. And third, we'll use the workshop flexibly, so that individual students can experiment as they find their way to the kinds of nonfiction they wish to write. Along the way, we'll think about the enduring questions of the genre: what are our responsibilities to fact? To other people? How are aesthetic decisions also ethical ones, and vice versa? What needs to be told? We'll have a good time, and you'll have at least one good piece, and hopefully several, by semester's end. Students interested in the workshop who are not members of the MFA program must contact me and receive permission to join the course before registering.

### **ENGL 5560 WW: Publication Workshop**

Graduate level workshop that emphasizes reading as well as writing in a specific genre (poetry, nonfiction, fiction) or in relation to a theme that combines genres, at the discretion of the instructor. Prerequisite: 12 hours of 4000-level creative writing or graduate status. 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 Fiction**

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

**ENGL 5880 ST: Innovative Fiction**

Graduate level workshop that emphasizes reading as well as writing in a specific genre (poetry, nonfiction, fiction) or in relation to a theme that combines genres, at the discretion of the instructor. Prerequisite: 12 hours of 4000-level creative writing or graduate status.