

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
varies	WA	ENGL	1010		Coll Comp/Rhet English 1010 is designed to prepare students for the types of writing expected at UW. At the end of the semester, students should be able to complete an expository and a research essay that reflect students' own point of view and that demonstrate thoughtful engagement with complex readings at some length. In order to do that, we will work with the types of texts common in the University and use these texts as evidence to support students' own argument. To get to this larger goal, English 1010 focuses on three smaller goals: read extended expository writings from a range of disciplines by area experts who are writing for a non-specialized audience write summaries, synthesis, and analyses of these texts use these texts as support for your own argument We will pursue these goals in all of the essays throughout the semester.	3	varies	varies	varies				23
22908*	WA	ENGL	1010	23	Coll Comp/Rhet Stretch 1010: Contact Joyce Stewart (JoStewar@uwyo.edu) for information.	3	MWF	02:10pm	03:00pm	AG	328	Stewart	18
23630	I	ENGL	1040	1	IC: Intro to Creative Writing This course is designed to help you craft various works of fiction, poetry, and nonfiction. In addition to in-class writing exercises, creative exercises outside of class, and discussions, you will critique each other's writing in a constructive workshop atmosphere—thereby developing useful editorial skills that will help you improve your own writing. Through lecture and discussion, we will explore the technique and devices involved in creating fiction, poetry, and nonfiction. We will read and discuss the works of many different writers, using their technique and content as a guide for your own writing. This course fulfills the University Studies IC requirement.	3	TR	01:20pm	02:35pm	HO	215	Bergstraesser	20
27039	CHD	ENGL	1080	1	Intro Womens Studies Crosslisted with: WMST1080 (0X)	3	MWF	10:00am	10:50am	BU	211	Harkin	30
27040	CHD	ENGL	1080	2	Intro Womens Studies Crosslisted with: WMST1080 (U7)	3	MWF	01:10pm	02:00pm			Harkin	30
26531	CHD	ENGL	1080	3	Intro Womens Studies Crosslisted with: WMST1080 (2R)	3	TR	01:20pm	02:35pm	EA	211	Moran	30
20454	WB	ENGL	2005	1	Writing in Tech & Sci	3	TR	11:00am	12:15pm	HO	123B	Keeney	23
23614*	WB	ENGL	2005	2	Writing in Tech & Sci Reserved for ME or ESE students only; 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. Please contact Mechanical Engineering.	3	TR	11:00am	12:15pm	EN	1041	Galbreath	23
	CHWB	ENGL	2020	all	Intro to Literature Prerequisites: WA; Sophomore Standing. This course fulfills the University Studies WB requirement. Literature shows us language in its most beautiful form, exposes us to new experiences and ideas, and teaches us to understand and question our world. In this class, we will read literature from around the world, and through discussion and writing, explore the many meanings presented.	3	varies	varies	varies				23
20509	WB	ENGL	2035	1	Writing Public Forums	3	TR	01:20pm	02:35pm	HO	123B	Garner	18

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
21785		ENGL	2050	1	Prerequisite: WA CW:Fiction Prerequisite: WA. This course is designed to help you craft various works of short fiction. In addition to in-class writing exercises, creative assignments outside of class, and discussions, we will critique each other's writing in a constructive workshop atmosphere—thereby developing useful feedback skills. Through lecture and discussion, we will explore the technique and devices involved in creating fiction: plot/structure, character, setting, point of view, theme, style, and several others. We will read and discuss the short fiction of many different writers, using their technique and content as a guide for our own writing.	3	TR	11:00am	12:15pm	HO	207	Bergstraesser	17
26044		ENGL	2060	1	CW: Intro Non-Fiction	3	TR	11:00am	12:15pm	BU	222	Heaney	17
26054		ENGL	2070	1	Crea Autobiog Wrtg	3	T	06:10pm	08:50pm	CR	225	Fitch	17
26043	CHWB	ENGL	2410	1	Literary Genres	3	TR	01:20pm	02:35pm	CR	221	Pexton	23
24137	CH	ENGL	2425	1	Lit in English I Prerequisite: WA	3	TR	02:45pm	04:00pm	BU	111	Croft	32
20604	CH	ENGL	2430	1	Lit in English II Prerequisite: WA	3	MWF	11:00am	11:50am	BU	23	Marks	32
20605	CH	ENGL	2435	1	Lit in English III Prerequisite: WA. Ranging from late Tennyson to early tomorrow, this survey introduces you to movements and variations in literary arts across the English speaking world over almost two centuries. These have been times of massive, varied and widespread literary production. They have been marked by shifts in aesthetics, ethics and anxieties, the multiplication of media from print to the internet, and the expansion of authorship from celebrated individuals to social groups. We will track the making and the aftermath of the twentieth century in authors as disparate as Gilbert and Sullivan, Virginia Woolf, Alfred Hitchcock and Langston Hughes, and texts as strange as verse by Emily Dickinson, abstract films by Man Ray, ghost stories by Elizabeth Bowen, skits by Monty Python, and poetry by Super Atari. (This is only a sampling.) Assignments will probably include a midterm, a two-part final (including essay), and a group presentation. In addition to gaining knowledge and understanding of the variety of literature in English, students will be introduced to twentieth and twenty-first century modes of analysis, and develop their abilities in scholarly writing and speaking.	3	M	04:10pm	06:50pm	BU	10	McCracken-Flesher	32
26047		ENGL	3610	1	Non-West WMN Writers	3	TR	02:45pm	04:00pm	HO	215	Holland	25

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll	
					Meets Non-Western Certification for A&S. This course will introduce the different gendered, political, cultural, and religious perspectives held by women writers whose writing is produced from outside--although sometimes in relation to--the dominant Judeo-Christian ideology of the First World. Central to our discussions will be questions of the colonizer/colonized, postcolonialism, Orientalism, assimilation, resistance, and resilience. I would like for you to emerge from this class with improved writing and critical thinking skills as well as a deeper, more complex understanding of the similarities with and differences between American, South Asian, Middle Eastern, African, Japanese, and Chinese women writers. We will read pertinent secondary sources in theory and history to help us understand global views regarding cultural constructions of "women," subjectivity, community, and nationality. This class demands a substantial amount of reading and writing (as well as the mastery of terms that may be new to you.) But you should acquire a more thorough and precise insight about cultures that do not embrace Western traditions. This facility should help you navigate your way in contemporary transnational debates. REQUIREMENTS: regular class attendance, thoughtful class participation, reading and comprehending eight primary texts (novels and short story collections) and two secondary texts, two literary analysis papers, frequent reading quizzes, a midterm, a final examination, and a final research paper.									
26457	CH	ENGL	3710	1	Gender & Humanities Crosslisted with: ART3710 HIST3710 WMST3710 (2L). 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. Prerequisite: WMST 1080 or ENGL 1010.	3	TR	01:20pm	02:35pm	EN	2105	Zare	30	
20606*	WC	ENGL	4000	1	21 C Iss Prof Writing Prerequisite of ENGL 2035 & by consent of instructor. English 4000: 21st Century Issues in Professional Writing is the capstone course in the professional writing minor and also fulfills the University Studies Program WC writing requirement. Our course this spring will blend theory and practice while taking up questions about what texts do—and how do they do it—in professional and organizational settings. Such questions will inevitably lead to our considering related questions that have animated the field since its inception—questions about professional writing's relationship to rhetoric and ethics, about genre, and about the relationship between audiences and specialized discourse. Never far from us will be additional questions about the role of the digital and what it means to write and circulate text in a digital world. Projects in the class will be both individual and collaborative in nature and may include some combination of short- and long-form writing assignments, such as a journal or book review, a report involving primary and secondary research, a white paper, oral presentations, and a social media project to be determined.	3	TR	11:00am	12:15pm	CR	225	Knivel	23	
20625	WC	ENGL	4010	all	Technical Writing in Professns	3	varies	varies	varies				23	

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
					Deals with professional writing for various audiences. Includes research methods, audience analysis, organization and developmental techniques, abstracting, types of reports and popularization. Part of the last half of the course is devoted to solution of a student-initiated problem, culminating in the writing of a long-form report. Prerequisites: WA and WB; junior standing.								
20628*	WC	ENGL	4010	7	Technical Writing in Professns Special section - International Students only. Contact C. Stebbins at <a href="mailto:stebbins@uwyo.edu">stebbins@uwyo.edu</a> NOTE: Computer classroom section. NOTE: prerequisite of junior or senior standing and prior completion of WA and WB for eligibility. NOTE: Graduate students must take a writing diagnostic to determine writing skills readiness. NOTE: Graduate students only may take the course for audit (S/U). Course will cover resumes, memos, reports, presentations, and general preparation for writing theses and dissertations. WC	3	TR	05:15pm	06:30pm	HO	123B	Stebbins	15
20629		ENGL	4020	1	Publication Editing Prerequisites: WA & WB (ENGL 2035 & 3000 recommended)	3	TR	09:35am	10:50am	CR	225	Kirkmeyer	18

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
22455		ENGL	4050	1	WW:Poetry Working with Myth: Creative Writing that Springs Forth, Through, and Back Against –In this multi-genre writing workshop, we will read myths, myth criticism and creative revisions of myth. We will question this reading and we will speak back in our own creative work: stories, poems, novellas, graphic novels, essays, meditations. By the end of the semester, students should have produced a chapbook of creative work that re-visions a particular myth (e.g. Persephone) or theme (e.g. the monstrous). Tentative titles: Alice Notley, The Descent of Alette; Margaret Atwood, The Penelopiad; Craig Arnold; Made Flesh; Louise Gluck; Meadowlands; Derek Walcott; Omeros; Zachary Mason; The Lost Books of the Odyssey; Anne Carson; The Autobiography of Red.	3	TR	09:35am	10:50am	CO	CAR	Northrop	15
24266		ENGL	4050	2	WW:Poetry Crosslisted with: WIND4990 WMST4500 WMST5000 (3A). What does it mean to write what you know? To write from experience? To find your voice? Who has the authority to speak? How does who we are inform our poems? In this section of Writers' Workshop, we'll unpack contemporary poetry's subcategories and discover how identity helps define them. Drawing on a wide range of styles and tactics, combining those with our own obsessions and tendencies, we'll spend the semester experimenting. We'll then polish those experiments into small bodies of finished work. From true love to string theory, new masculinities to postmodern femmes, the Gospels to graphic novels, the American spirit to American Idol, what moves you, and how will you set it loose on the page? How do our bodies, minds, and lived experiences combine to inform our takes on love, life, death, and all the nitty-gritty in between? Students will be required to produce weekly poems to feed a 10-page final portfolio, imitations of the work we discuss, and a small collection of their favorite findings with a governing theme. Prerequisites: 1 Creative Writing Class in the Genre or consent of instructor.	3	MWF	02:10pm	03:00pm	HO	215	Pafunda	20
23188		ENGL	4050	3	WW:Non-Fiction Prerequisite: 1 Creative Writing Class in the Genre. In this class, we will consider one of the most dynamic forms of postwar creative-nonfiction: the essayistic, meditative, appropriative and/or collage-based film. More specifically, we will examine the personal/impersonal, embodied/absent, authentic/artificial narrative "I's" depicted by these films, in order to create our own compelling prose. We will apply principles of transcription, improvisation and performative mise-en-scène to a series of short prose projects, and will treat quasi-cinematic prose narratives as a multidisciplinary means of responding to pressing political, philosophical and aesthetic issues. Filmmakers we will study include Agnes Varda, Chris Marker, Jonas Mekas, Hollis Frampton and Cheryl Donegan, as well as some young independent directors.	3	TR	04:10pm	05:35pm	CR	221	Fitch	15
27182		ENGL	4061	1	Rhet Theory Crit Cross-listed with COJO 4061	3	TR	02:45pm	04:00pm	CR	141	Patton	25

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
23193	WC	ENGL	4075	1	<p>Writing for Non-Profits</p> <p>Prerequisites: WA and WB. Writing for Non-Profits (WC) focuses on all aspects of writing successful grants in a non-profit setting. We will work collaboratively to identify sources of funding, pursue relationships with non-profit organizations, and brainstorm, research, and design worthy projects. Using a rhetorical lens, we will learn to write grants tailored to specific audiences, with special attention to the creation of particular elements key to all grants, such as: (1) statements of need; (2) project descriptions, timelines, and outcomes; and (3) line-item budgets. In all of our work with grant writing, we will concentrate on developing expertise in the fundamentals of document design and utilizing context-appropriate style, tone, and format. In the end, this course will prepare you to propose projects and meet funding objectives in a variety of contexts, including business, non-profit organizations, government agencies, and independent work.</p>	3	TR	02:45pm	04:00pm	HO	123B	Quackenbush	23
20631		ENGL	4120	1	<p>Shakespeare: Tragedy Rom</p> <p>Prerequisite: 6 hours 2000-level literature courses</p>	3	TR	01:20pm	02:35pm	CR	141	Parolin	30
26046		ENGL	4160	1	<p>Chaucer</p>	3	MWF	10:00am	10:50am	BU	10	Croft	25
26063		ENGL	4200	1	<p>17 C English Renais Lit</p> <p>This course will serve as a general survey of the literature of seventeenth-century England, with a particular focus on how writers responded to and participated in the political and scientific revolutions of the period. John Milton, for example, conceives of literary form in overtly political terms when he writes that English poetry must be freed from the "troublesom and modern bondage of Rimeing." We will begin by considering how two of William Shakespeare's later plays, Othello and King Lear, anticipate subsequent cultural and political shifts, before moving into a broader exploration of the literature of the period. This will involve reading works by well-known writers like Ben Jonson and John Donne, as well as lesser-known figures like proto-feminist Aemilia Lanyer and political dissident Gerrard Winstanley. We will consider how such writers produced new ways of thinking about religion, politics, science, nationhood, gender, sexuality, environment, and social class. In the final part of the semester, we will turn to a detailed study of the works of John Milton, including his masterpiece Paradise Lost. Major assignments include an analysis paper, a presentation, and a research paper.</p>	3	TR	02:45pm	04:00pm	BU	110	Remien	25

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
26045		ENGL	4210	1	18C English Lit An intriguing period in English literary history, sometimes called the Age of Satire, but also the age that saw the birth of the novel, as well as a new kind of theatre, comedy of manners (the plays are still considered the funniest, as well as the dirtiest, in English literature), and the first newspapers. This period includes such events as the London's Great Plague (1665), then the Fire of London (1666), the rebuilding of London after the Fire, not one but two political revolutions, three international wars, the invention of the national debt, the discovery of that new-fangled drink, coffee, the founding of the Royal Society, the invention of calculus and the publication of Newton's Principia (laws of motion, etc.). This is the age with Bach, Scarlatti, and Handel at one end (all born in 1685) and Mozart (born 1756) at the other, as well as the age of baroque art and architecture, led in England by Christopher Wren, John Vanbrugh (also a playwright) and Nicholas Hawksmoor. We will be working primarily with the literature, but we will supplement this by studying the historical and artistic context as well (you will learn a little bit about great houses and landscape gardening, among other things). Authors we will be reading include John Dryden, Alexander Pope, and Jonathan Swift, playwrights such as William Congreve, Vanbrugh, William Wycherley, and Oliver Goldsmith, diarist Samuel Pepys (who recorded every play he saw, every sermon he heard, and every seduction he attempted), among others. There will be a final and four papers (around 8 pages apiece), and perhaps a smattering of annoying quizzes.	3	TR	09:35am	10:50am	HO	215	Reverand	25
26049		ENGL	4250	1	Victorian Poetry	3	MWF	01:10pm	02:00pm	CR	221	Marks	25
26048		ENGL	4360	1	Am Prose:Early-Mid I have designed this course to examine the rise of the novel in early America; as such, the last novella we shall read will be Herman Melville's novella Benito Cereno (1856). We will examine how these novels both shape and respond to the cultural discourses from which they arise. Writing, especially the novel, often occurs at these social interstices, specifically at the point of controversy or an unresolved, volatile social issue. We will study various schools of criticism (formalist, psychoanalytic, reader-response, feminist/gender, new historicism, Marxist, race theory) so that you will glean concepts from critical theory to help you read with more depth, precision, and complexity. Gregg Crane's The Cambridge Introduction to the Nineteenth-Century Novel will help us contextualize the novels and examine their intertextuality. We will examine the vexed process of constructing a nationalist identity—and interrogate the ways in which a seemingly monolithic "America" is torn by tensions of race, class, gender, religion, and ethnicity. REQUIREMENTS: regular class attendance, thoughtful discussion participation, reading quizzes, a midterm examination, two literary analysis papers, a final examination, and a final research paper.	3	TR	11:00am	12:15pm	HO	215	Holland	25

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
24678		ENGL	4600	1	St:African Literature Crosslisted with: AAST4990 WMST4500 (2U). For a host of cultural reasons, most of us in the UW English Dept., students and faculty alike, have studied British and American literature in far greater depth than we have studied other literatures. Our literary understanding of Africa, if we have any at all, is likely to have been shaped mostly by works set in Africa but written by Europeans: Heart of Darkness, say, or Out of Africa. In this course, we will attempt to alter that circumstance, by reading a number of recent works by African writers. In particular, this semester we will focus on writings — mostly, but not exclusively, novels — by African women, attending to the various complicated questions they pose, in regard to gender, religion, colonialism, family, love, and so on.	3	TR	02:45pm	04:00pm	CR	221	Hix	25
20632*		ENGL	4620	1	Ind Reading	1						Staff	2
22161*		ENGL	4620	2	Ind Reading	1						Staff	2
22578*		ENGL	4620	3	Ind Reading	1						Staff	2
20633*		ENGL	4630	1	Honors Thesis	1						Staff	2
22240*		ENGL	4630	2	Honors Thesis	1						Staff	2
22277*		ENGL	4630	3	Honors Thesis	1						Staff	2
22281*		ENGL	4630	4	Honors Thesis	1						Staff	2
23416*		ENGL	4630	5	Honors Thesis	1						Staff	2
23425*		ENGL	4630	6	Honors Thesis	1						Staff	2
24259		ENGL	4640	1	EF:Rhetorics of the Body Prerequisite: 6 hours 2000-level literature courses. 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.” Rather than viewing the body as largely “natural” or “neutral”—and subsequently somehow arhetorical—English 4640: Rhetorics of the Body 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. We will consider what these narratives have to tell us about the body’s relationship to discourse and power, with particular attention to the role the body plays in the rhetorical situation. As a class, we will “read the body” in both historical and contemporary contexts and work together to identify fruitful areas of inquiry for a final research paper that will examine—through a rhetorical lens—a representation of the body found in an artifact of the students’ choosing: literature, film, case law, medical texts, new media. . .the possibilities are endless.	3	R	05:10pm	07:50pm	HO	215	Quackenbush	25



CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
23956		ENGL	4640	2	EF:Graphic Novel Prerequisite: 6 hours 2000-level literature courses. Over the past thirty years, critics, artists, and intellectuals have begun to recognize the growing importance of comics, comix, and graphic novels. From its infancy on the Sunday pages of the early 20th century (with important historical predecessors), the comics medium has grown up through its awkward (yet historically important) adolescence of superheroes, into a fully-fledged adulthood that draws upon genres of novel-length fiction, fantasy, mythology, journalism, history, and autobiography. This course will examine the rich offerings of comics and graphic novels, focusing on novels and collections, traditional and underground forms, and the influence of other cultures (i.e. Japanese Manga), in order to understand why comics have emerged as one of the pre-eminent literary/art forms of the 21st century.	3	M	05:10pm	07:50pm	CR	221	Marks	25
20634*		ENGL	4970	1	Writing Internship	3						Van Baalen-Wood	10
20635*	WC	ENGL	4990	1	Senior Sem in English Prerequisite: advanced (senior) standing in English. To adapt Shakespeare's famous maxim that "all the world's a stage," we might begin this class with the observation that all the world's a text, and this course will equip you with the tools to unlock its rich array of meanings. Literary theory enables us to approach the world in new ways, to ask new kinds of questions, and to express sophisticated ideas that we would otherwise be unable to articulate. However, like literature itself, theory can at times be difficult and intimidating. With this in mind, this course is designed to help you to become comfortable utilizing the complex ideas of theorists like Derrida, Kristeva, and Foucault in your own literary analysis. In the spirit of literary theory's tendency to explode conventional notions of literature, we will read canonical literary texts like King Lear and The Great Gatsby alongside films, cartoons, and advertisements. Theory should inform the study of literature, not supersede it. Rather than asking, "How can I make this text fit this theory?" you should ask, "What does this theory enable me to say about this text?" At its best, literary theory furnishes us with a critical vocabulary capable of expressing the richness and complexity of literature. Keep in mind that literary analysis always involves a great deal of creative thought, and I am not seeking cookie-cutter applications of a given theory. By the end of this course, you should have a strong understanding of the major trends in modern literary theory and a greater appreciation of the study of literature.	3	W	03:10pm	05:50pm	HO	215	Remien	12
20636*	WC	ENGL	4990	2	Senior Sem in English Prerequisite: advanced (senior) standing in English	3	W	03:10pm	05:50pm	HO	212	Croft	12
25481*		ENGL	5080	2	Grad Apprenticship	1						Staff	2
25482*		ENGL	5080	3	Grad Apprenticship	1						Staff	2
25483*		ENGL	5080	4	Grad Apprenticship	1						Staff	2

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
26051*		ENGL	5230	1	<p>Std: American Gothic</p> <p>In this seminar our primary focus will be on works of horror, terror and haunting from the nineteenth-century U.S. Taking into account the contexts of settler colonialism, slavery, Indian removal and incarceration, we will explore the interrelation of aesthetics, history and politics. Authors studied may include: Charles Brockden Brown, Edgar Allan Poe, Nathaniel Hawthorne, Harriet Jacobs, Sarah Orne Jewett, Louisa May Alcott, Pauline Hopkins, and Henry James. Supplementary critical and theoretical readings may be assigned from Leslie Fiedler, Edmund Burke, Toni Morrison, Sigmund Freud, Sharon Holland, and Eric Savoy. Over the semester we will also read the entirety of two books of literary/cultural criticism, Teresa Goddu's Gothic America and John J. Kuchich's Ghostly Communion. Course requirements: careful reading, active participation, brief weekly response papers, presentations, and one long or two short seminar papers.</p>	1	W	05:10pm	08:50pm	HO	207	Forbes	15
26050*		ENGL	5250	1	<p>Std: Shakespeare</p> <p>In this class, we will explore performance in several plays by Shakespeare and his sixteenth and early seventeenth-century contemporaries in England, Italy, France, and Spain. The class will allow us to investigate what performance is and what it might accomplish, on stage and in the world. We will consider performance as broadly as possible, from the professional player's skilled performance on stage to the performativity of daily life, from the metadramatic aspects of Renaissance drama (i.e. the self-conscious thematization of performance), to the sometimes deeply felt desire to erase all traces of performance. Questions we will ask include, but are not limited to, the following: why do characters, and real people, perform; where do they learn to perform; how can they be empowered through performance; how does performance shore up or destabilize categories of identity; what modes of performance are more readily accessible to different groups of people; to what extent does performance provoke social outrage or approbation and why; where can we find examples of women's professional and amateur performance and how does the performative woman shape the ideas and experience of performance?</p>	1	TR	07:10pm	09:00pm	HO	207	Parolin	15

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
26052*		ENGL	5330	1	<p>Stds: 20C US Lit Disney</p> <p>In the 1960s, Richard Schickel wrote: "Disney has succeeded in putting a pair of Mickey Mouse ears on every developing personality in America." In this class, we will examine the myths about America and Americans that accompanied those mouse ears—that we were a nation of dreamers and doers, that science and technology would usher in a "great big beautiful tomorrow," that manifest destiny would march from the frontier (Frontierland and Adventureland) to the stars (Tomorrowland). As we do so, we will focus on Disney's visions of the past and the future as arguments about his present, studying the ways in which the Disney discourse was codified, multiplied, and disseminated during Walt's lifetime, and capitalized on after his death. We will look at a variety of Disney texts—animated and live action movies, theme parks, television shows, documentaries, speeches and interviews, merchandise—in the context of both their political and historical moment and Disney's real and imagined biography. The class includes with an optional field research trip to Disneyland (with some funding available).</p> <p>course Requirements: careful preparation and active participation, midterm exam, class presentations, "Disneyland" report or alternative assignment, critical research paper.</p>	1	R	01:10pm	04:40pm	HO	207	Aronstein	15
24268*		ENGL	5530	1	<p>Mod Crit Theory Pr</p> <p>Historian Donald Worster declares the twenty-first century the "Age of Ecology"—a period defined by ecological crisis and a heightened awareness of the interconnectedness of all things. It makes sense then that ecocriticism would develop as a means for applying these insights to the study of literature. On one hand, ecocriticism is already a well-established field: it has its own conferences, journals, professorships, and professional organizations. On the other hand, there is still considerable disagreement about its central aims, questions, and methodologies. Some works of ecocriticism articulate their ideas against existing theoretical movements, while others, like Timothy Morton's Ecology Without Nature, draw upon the insights of theorists like Freud and Derrida. This course has two intersecting goals. First, it will provide a general overview of central movements in modern literary theory—post-structuralism, psychoanalysis, feminism, gender studies, postcolonial theory, etc.—and, second, it will explore how the emergent field of ecocriticism adopts methodologies and concepts from these established fields. For example, what might Kristeva's theory of the abject tell us about modern pollution? How could the environment fit into Lacan's account of the mirror stage? With such connections in mind, we will read canonical works of literary theory alongside related works of ecocriticism. Possible topics for discussion include: the relationship between theory and creative non-fiction (the central genre of modern environmental writing); how literature can represent things like evolution and climate change that exist on impossibly large temporal and spatial scales; and how to deal with literary commonplaces like personification, the picturesque, and the pastoral.</p>	1	M	05:10pm	08:50pm	HO	207	Remien	15
26053*		ENGL	5540	1	Sem: Publishing Procedures	4	R	03:10pm	06:50pm	CO	CAR	Watson	15
20712*		ENGL	5550	1	Ind Std Creat Writ	1						Staff	2
22097*		ENGL	5550	2	Ind Std Creat Writ	1						Staff	2
22101*		ENGL	5550	3	Ind Std Creat Writ	1						Staff	2
22165*		ENGL	5550	4	Ind Std Creat Writ	1						Staff	2

CRN	USP	Subject	Number	Section	Title	Hours	Days	Start	Stop	Bldg	Room	Instructor	Max Enroll
26001*		ENGL	5550	5	Ind Std Creat Writ	1						Staff	2
23197*		ENGL	5560	1	WW:Poetry	1	T	03:10pm	06:50pm	CO	CAR	Northrop	15
					Only for students enrolled in the MFA Program								
22052*		ENGL	5560	2	WW:MFA Narrative	1	W	03:10pm	06:50pm	CO	CAR	Hagy	15
					Only for students enrolled in the MFA Program. We have designed this workshop around the premise that the elements of lyric (musicality, voice, etc.) are present in narrative, and the elements of narrative (character, plot, etc.) are present in lyric. This should generate the result that writers of lyric and writers of narrative, however different their impulses and processes may be, can help one another. Converse across genres, we believe, strengthens work within a given genre. Students will work each in her/his own preferred genre, but all workshop participants will participate in the critique of all work presented to the workshop. Shared readings will facilitate our communication and support across genre. Readings will include work from B.H. Fairchild, Virginia Woolf, Kevin Young, Leslie Marmon Silko, Alice Notley, William Goyen, Bernardine Evaristo and others.								
20713*		ENGL	5900	1	Prac-College Tchng	1	M	04:10pm	05:00pm	CR	144	Galbreath	7
22111*		ENGL	5900	2	Prac-College Tchng	1	M	04:10pm	05:00pm	ED	45	Fisher	7
22112*		ENGL	5900	3	Prac-College Tchng	1	M	04:10pm	05:00pm	ED	21	Kirkmeyer	7
23816*		ENGL	5900	4	Prac-College Tchng	1	M	04:10pm	05:00pm	PS	239	Stewart	7
25556*		ENGL	5900	5	Prac-College Tchng	1	M	04:10pm	05:00pm	PS	234	Pexton	7
26235*		ENGL	5900	6	Prac-College Tchng	1	M	04:10pm	05:00pm	PS	237	Marks	2
26236		ENGL	5900	7	Prac-College Tchng	1	M	04:10pm	05:00pm	HO	108	Garner	2
20714*		ENGL	5920	1	Cont Reg: On Campus	1						Staff	15
20715*		ENGL	5940	1	Cont Reg: Off Campus	1						Staff	15
20716*		ENGL	5960	1	Thesis Research	1						Staff	15
23817*		ENGL	5960	2	Thesis Research	1						Staff	15
20717*		ENGL	5975	1	Independent Study	1						Staff	2
22279*		ENGL	5975	2	Independent Study	1						Staff	2
24075*		ENGL	5975	3	Independent Study	1						Staff	2
24226*		ENGL	5975	4	Independent Study	1						Staff	2
22539*		ENGL	5990	1	Int:MFA Internship	1						Staff	10