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## Spring 2015 Course Descriptions

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### 1010: Composition & Rhetoric

1-20, 22-Staff; 21-Stewart

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.

### 1030-01: Intro to Cinema

Pexton

Introduces students to a range of issues within the humanities through the analysis of film and television.

### 1040-01: Intro to Creative Writing

Plaxco

Focus on critical learning skills as they relate to creative writing. Read from a variety of genres, attend literary events on campus, acquire research skills, and produce creative writing. Will produce portfolios of creative work in these areas, along with a self-reflective essay applying the critical skills learned throughout the semester. Prerequisites: none.

### 1080-01; 40-43: Intro to Women's Studies

1-Zare; 40-Harkin; 41-Harkin; 42-Walsh-Haines; 43-Shea

An introduction to key issues in women's studies. A topical examination of women's participation in and relationship to institutions of society, such as family and school, as well as processes and activities, such as work, art and politics in historical and cross-cultural analysis. Cross-listed with WMST1080.

### 2005-01: Writing in Technology & Sciences

Keeney

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

### 2005-02: Writing in Technology & Sciences

Oberhelman & Esposito

Students will develop skills in written, oral, and digital communication as appropriate to all specializations within the School of Energy Resources, all allied disciplines, and coursework at all levels. Through repeated instruction, practice, and feedback, the communication sequence will emphasize and progressively develop transferrable skills for students' academic work and future professions within Energy Resources. ERS 2020 will emphasize foundational oral and digital communication skills and continue to build on writing skills.

### 2020: Intro to Literature

1-Valdez; 2-Pexton; 3-Plaxco; 4-Bergstraesser; 6-Heaney; 7-Hanley

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. Varies by instructors.

### 2020-05: Intro to Literature: Science Fiction

Stebbins

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 essays, short stories, novels, films, plays and poetry. Engl 2020 is a writing intensive course for students who have successfully completed their WA writing requirement and are at sophomore standing. CHWB

### 2035: Writing in Public Forums

1-Garner; 2-Stebbins

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 and sophomore standing.

### 2050-01: Creative Writing: Fiction

Pexton

Analyzes forms of fiction and the practice of creative writing at an introductory level. Prerequisite: WA.

### 2080-01: Creative Writing: Intro to Poetry

Plaxco

Analyzes forms of poetry and practice of creative writing at an introductory level. Prerequisite: WA.

### 2170-01: Bible as Lit

Nye

More properly titled the Bible as Bible, this course deals with the unique status of that work and its profound influence on the forms of our culture. In the first part of the course we learn techniques of literary close reading through a detailed study of the Pentateuch. We explore the history of text and translation, the relation of doctrine and story, narrative style and literary form, the culture and politics of the ancient mid-east, the emergence of the Hebrews as a distinct people consolidated by a book, a law--and how these all affect modes of interpretation. In the second part we extend our study into the sacred texts of the later Hebrew and early Christian traditions, and we review briefly the history of biblical hermeneutics, concentrating our attention on the typological and mythological schools of criticism. Several quizzes, take home exercises, three or four essays, a midterm and a final exam and/or paper are required. Cross-listed with Religious Studies 2500-02. Prerequisite: W1.

### 2410-01: Lit Genres: Short Story

Watson

In this course we will read short stories from a number of American writers who are well-known as masters of the form. Each week, we'll engage in discussions of various (generally two per week) stories. Students will be required to write brief responses to the stories, which we'll use to help stimulate lively and informed discussions of the work. We will concentrate on the way short stories are made and how they work. Our discussions will focus on various elements such as place (setting), character, point of view, narrative method in general and particular, structure, and so forth. We will not discuss or apply critical theory; rather, we will do 'close readings' of the stories, adhering more to what was known as the 'New Criticism' before theory became established as an approach to reading literature. Reason: I'm a writer, more than a critic. We'll read these stories the way writers read stories: in order to figure out how they work. Writing requirements (in addition to weekly responses) will involve imitation of assigned works, plus critical evaluations of the assigned works and your original, creative responses. The aim is that, by writing in the mode of one or more of the assigned writers/stories, students will gain an 'inside view' of how contemporary, written stories are made.

## 2410-02: Lit Genres: Post-Apocalyptic Lit

Gentry

Recent trends in media have shown an affinity toward examining the end of the world. This course will consider the rise in post-apocalyptic literature and its relation to identity. While eschatological texts are nothing new, their new manifestations examine the end in different ways than their historical counterparts (or do they)? Cultural identity, in part, dictates how one sees the world, its creation, its present, and its end. Issues of race, class, gender, politics, religion, and the environment within the context of a catastrophe will be examined through several novels, poems, short stories, and films.

## 2425-01: Lit in English I

Keegan

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

## 2425-02: Lit in English I

Anderson

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

## 2430-01: Lit in English II

Holland

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

## 2430-02: Lit in English II

### Marks

We will dive head-long into the wild and wooly subject of Euro-American Romanticism in order to make some sense of literatures in English written between 1750 and 1865. Authors studied will include Walt Whitman, Olaudah Equiano, Mary Robinson, Ben Franklin, Emily Dickinson, and Charles Dickens, among others. For assignments, you will likely have a midterm and a final, a paper or two, reading quizzes, a discussion-launching exercise, and either an oral report or a group project.

## 2435-01 & 02: Lit in English III

### Baskin

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

## 3710: Gender & Humanities

### Staff

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. Cross-listed with ART 3710 and WMST 3710.

## 4000-01: 21<sup>st</sup> Century Issues in Professional Writing

### Knievel

Examines ethical, cultural, and practical issues for writers in complex, real-world scenarios that pose communication challenges. Focuses on applying fundamental principles of rhetoric, effective research methods, analytical skills, and design technologies to collaborative and individual problem-based projects. Prerequisites: WA and WB.

## 4010: Technical Writing in the Professions

1-Galbreath; 2-Keeney; 3-Galbreath; 4-Croft; 5-Garner; 6-Thompson; 7-Kirkmeyer

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. Varies by instructors.

### 4010-08: Technical Writing in the Professions

Stebbins

This course section is for international students only. **Note:** prerequisite of senior standing and prior successful completion of WA and WB writing courses for eligibility. **Note:** graduate students must take a writing diagnostic to determine writing skills readiness. **Note:** graduate students only may take the course for S/U. Course will cover resumes, memos, reports, presentations, and general preparation for writing theses and dissertations. Contact Christine Stebbins at [stebbins@uwyo.edu](mailto:stebbins@uwyo.edu) for more information.

### 4010: Technical Writing in the Professions (Outreach Sections)

40-Fisher; 41-Fisher; 42-Van Baalen-Wood; 44-Croft; 50 Richardson (Casper)

This is a course in professional writing. Assignments may include correspondence, employment applications, abstracts, descriptions and/or instructions, proposals, formal reports, and formal presentations. An extensive final report is required. Topics will include research methods, audience analysis, editing and revision, visual aids, organization and design 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 their majors. Some sections will also focus on collaborative writing and group editing; generally, these sections will feature several individual assignments and a few collaborative projects throughout the semester. Prerequisites: WA and WB; junior standing.

### 4020-01: Publication Editing

Kirkmeyer

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: WA, WB (ENGL 2035 and 3000 recommended).

### 4050-01: Writer's Workshop: Nonfiction: The Camera's "I": Experimental Film and Creative Nonfiction

Fitch

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 Martha Rosler, as well as some young independent directors.

### 4050-02: Writer's Workshop: Fiction

Lapcharoensap

Students submit manuscripts in the short story, poetry, drama, etc. Includes class and conference criticism and consultation. Considers different types of creative writing in various semesters, as announced in class schedule. Prerequisite: 3 hours of a 2000-level creative writing class in the appropriate genre and consent of the instructor.

### 4050-03: Writer's Workshop: Poetry

Hix

The poet C. D. Wright declares it "a function of poetry to locate those zones inside us that would be free and declare them so." In this workshop, we will explore ways in which poetry might operate as a locating device (and a means of liberation). With that objective of location in mind, our readings will be of contemporary poets in the Rocky Mountain region. Students will read poetry by others, write about those readings, write their own poems, and participate in the constructive critique of work by other class members.

### 4061-01: Rhetoric Theory & Criticism

Patton

An investigation into how rhetorical theory, spanning from its ancient roots in Aristotelian thinking to its current postmodern components, operates in society. Explores how various critical methods can be utilized to gain a stronger understanding of public communication texts, including newspapers, speeches, music and film. Cross listed with COJO 4061. Prerequisites: COJO 1040 and 3040 or ENGL 2035.

### 4110-80: Shakespeare: Comedies & Histories

Richardson (+ section 50-Casper)

The class considers selected plays such as *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing* and *Richard III*, from early in William Shakespeare's career. Questions about performance approaches, cultural meaning, texts and theatrical history will figure in this heavily discussion-based OVN course. Section 50 is for Casper students.

### 4120-01: Shakespeare Tragedies & Romances

Keegan

In this course, we'll explore Shakespeare's experiments with tragedy, from the early, blood-soaked *Titus Andronicus* to the late, tragicomic "romances." We'll seek to grasp the artistry of these plays and to understand their engagement with Shakespeare's world. We'll strive, as time allows, to sketch their theatrical reception from Richard Burbage to Baz Luhrman and to consider their place in a tradition of tragedy and tragic theory that stretches from Aeschylus to Artaud and beyond.

### 4120-02: Shakespeare Tragedies & Romances

Harris

Prerequisites: 6 hours of 2000-level literature courses or consent of the instructor.

### 4180-01: Middle English Lit

Anderson

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 place these works within their social, historical, and cultural context. We will read Beowulf, some shorter Anglo-Saxon poems, Dante, Chaucer, a variety of romances and lyrics, and visionary/mystical material.

### 4230-01: Greek Tragedy

Holt

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

### 4245-01: Jane Austen

Nye

In an age of revolution, experimentation, and dissolution of received literary forms, Jane Austen rescued the novel and demonstrated its suitability for the most comprehensive and humane literary purposes. With exquisite craftsmanship she raised the stakes for her nineteenth-century successors in the novel, and her audiences have been faithful ever since. We will examine her antecedents in the eighteenth-century, the complex cultural milieu in which she emerged, and the range of critical opinion she has evoked over the past two centuries. Why are people admitting, today more than ever, that they love Jane Austen?



### 4320-01: English Novel 19thC-Early 20thC

McCracken-Flesher

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 turned it inside out, 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: elitist, long, formally unadventurous, old-fashioned in its ideas. 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, publication, 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. There will be a couple of baggy monsters, but most texts will be short.

Fulfills pre-19th century and elective requirements for English majors.

### 4430-50: Modern American Fiction (Casper)

Zibrak

Covers the novel in American literature from 1920 to present. Prerequisite: 6 hours of 2000-level literature courses.

### 4470-01: Chicano Folklore: Chicana/o Spirituality

Fonseca

This class will focus on Chicano spirituality as an important component of Chicano/a folklore. We will look at historical and political aspects of Chicano Folklore that highlight notions of spirituality and religion through humor, popular culture, and written and oral texts. The course includes an optional pilgrimage to Chimayó, New Mexico, the largest pilgrimage site in the United States. Cross-listed with CHST 4470.

### 4600-01: Studies in: African Drama

Keegan

In this course, we'll explore how African dramatists have "dramatized Africa." How have their theatrical spaces imagined the spaces of nation, continent, and globe? How has the immediacy of performance been brought to bear on urgent social and political issues? How have these writers seized upon the *power of performance* to confront *performances of power* by colonial and neo-colonial states? We'll range from the period of anti-colonial struggle through the present, and we'll read plays by writers including Wole Soyinka, Ata Ama Aidoo, Ngugi wa Thiong'o, Athol Fugard, Jane Taylor, John Kani, and Elvania Zirimu. We'll engage with postcolonial and performance theorists and study some of the important theatres and theatrical events of the period. Cross-listed with AADS/AAST 4990.

### 4600-02: Studies in: Gender Postcolonial Writing

Zare

Increases knowledge of history, cultural representations, and understandings of gender in formerly colonized areas. It engages with the provocative contributions of postcolonial theory and advances comprehension of the different issues confronted by women, men, and sexual minorities. Literature in different regions of the world may be highlighted. Dual listed with WMST 4520. Prerequisites: any two English/writing courses, or any WMST course. Cross-listed with WMST 4540 and WMST 5520.

### 4600-50: Studies in Horror (Casper)

Bruce Richardson

What scares us? Terror and horror have generated lots of bestsellers from the 18th century to the present. This survey of the history of horror literature in English looks at how the form has exploited and addressed the anxieties of different times with attention to the more persistent social-political concerns of Euro-American culture. We will read famous books such as Frankenstein, Dracula, and Dr. Jekyll and Mr. Hyde as well lesser known work by Horace Walpole, "Monk" Lewis and Ann Radcliffe. We conclude with current literature and film and discuss how they reflect the culture of fear in our time. Expect reading, journal writing, papers, an exam and lots and lots of discussion. Prerequisites: Six hours of 2000-level literature courses.

### 4620: Independent Reading

Staff

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

### 4630: Honors Thesis

Staff

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

### 4640-01: Emerging Fields: Digital Humanities

Croft

This course will reveal the medieval literary roots behind the popular cultural phenomenon that is Star Wars. The exigency for this class is the upcoming release of a new Star Wars film in 2015 and some recent scholarly studies of the series. With the previous films as a starting point, we will further examine how Star Wars re-presents medieval themes in a variety of digital media forms, including online gaming and wikis. We will also consider Edmund Spenser's *Faerie Queene* as a preceding Renaissance attempt to reinterpret medieval literature in a similar fashion (by using the relatively new technology of print, as revolutionary if not more so than our own digital revolution). Topics for discussion will include such familiar medieval notions as monstrosity, chivalry and knighthood, courtly love, religious mysticism, medieval notions of Hell and the Seven Deadly Sins, the startling figure of the female warrior, and more! Assignments will include response papers, active participation in class discussion and film viewing exercises (e.g., film viewing worksheets), and a final group video project with accompanying documentation (proposal, bibliography). Last year's video projects can be viewed here:

[http://repository.uwyo.edu/starwars\\_litcrit/](http://repository.uwyo.edu/starwars_litcrit/)

### 4640-02: Emerging Fields: Religion & American Women Writers

Forbes & Newell

"God wrote it." That's what Harriet Beecher Stowe said about her runaway best-seller, *Uncle Tom's Cabin*. Why did Stowe make that claim, and what did it mean to her and the people around her? What did it then mean for Helen Hunt Jackson to try to write another *Uncle Tom's Cabin*—this one to generate sympathy for American Indians? Was Jackson's book, *Ramona*, less successful because she didn't make Stowe's claim that "God is my Co-Author"? More broadly, how did American women writers influence American religion in the nineteenth century? And how did American religion shape the work of American women writers? Explore these questions by reading the well-known women writers of the time (Harriet Beecher Stowe, Sojourner Truth, Emily Dickinson) and those who are less well-known today (Helen Hunt Jackson, Eliza R. Snow, even one who was thought until recently to be fictional, Harriet Jacobs). Cross-listed with AAST 4990, RELI 4500, and WMST 4500.

### 4640-03: Emerging Fields: Queer Theory

Loffreda

Presents current research issues by visiting and regular faculty. Prerequisite: WMST 1080, 3500, 3710 or consent of instructor. Cross-listed with AMST 4500 and WMST 4500.

### 4640-40: Emerging Fields: Post-Colonial Lit

Obert

This course is a comprehensive introduction to the field of Postcolonial Studies, which challenges the study of literature as we know it by introducing both an international vantage and crucial tools of cultural critique into the canon. Contending that postcolonial literature necessarily redefines *all* literature, the course explores the wide-ranging political, social, and cultural effects of colonial interventions, local liberation struggles, and processes of decolonization. It focuses particularly on the post-WWII decline of the British Empire and the reverberations of its rule on former colonies. We will read a diverse group of literary, critical, and theoretical texts from the likes of India, Pakistan, Nigeria, South Africa, Zimbabwe, the Caribbean, the Irish Republic, and Northern Ireland in the class, and will use these texts to ask questions about historical constructions of race, the intersections of language and power, the development of national identity, and more. We will conclude by taking stock of the contemporary effects of history's colonial conquests, considering phenomena like globalization, economic imperialism, and mass migration as legacies of Empire and its discontents.

### 4990-01: Senior Seminar

Thompson

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.

### 4990-02: Senior Seminar

Holland

This capstone course in literary and critical theory, the Senior Seminar, is designed to provide you a variety of interpretive lenses through which to analyze texts. Schools of theory we will discuss include (but are not limited to) structuralism, post-structuralism, Marxism, feminism, psychoanalysis, and cultural studies. This WC course is writing-intensive, and much of the material is challenging, as one would expect in Senior Seminar. In addition to the theory-informed close reading papers you will produce during the semester, a final research paper is required. You will present an abbreviated version of this project publicly in the class' conference near the semester's end. Our main textbooks are Jonathan Culler's *Literary Theory: A Very Short Introduction* and *The Norton Anthology of Critical Theory*. If you do not already own a writing handbook, I urge you to procure a copy of Andrea Lunsford's *The Everyday Writer*.

### 5000-01: Studies In: Curious Novels

Williams

Provides an opportunity for specialized seminar approaches to subjects in literature. Prerequisite: graduate status or 12 hours of 4000-level work.

### 5000-02: Studies in: Transatlantic Aesthetics

Oliver

This course critically compares European and North American aesthetics of the Sublime, the Picturesque, and the Beautiful. The course would involve readings of selected poetry and prose fiction alongside key theoretical texts. The emphasis would be on literary representations of aesthetic principles. One session would be held at the Art Museum.

### 5000-03: Studies in: American Gothic

Forbes

This seminar explores the works of horror, terror and haunting that were so widespread in the U.S. before 1900. Taking into account the contexts of slavery, settler colonialism, Indian removal and incarceration, we will explore the interrelation of aesthetics, race, history and politics. Authors studied may include: Edgar Allan Poe, Louisa May Alcott, Nathaniel Hawthorne, Harriet Jacobs and Henry James.

### 5000-80: Studies in: Fiction of Reform

Zibrak

What is the relationship between fiction and social change? How do books create social change and what is at stake when writers take on the role of activist? This course will explore the transatlantic reform movements of the nineteenth and twentieth centuries in the context of critical readings on the relationship between aesthetics and politics and conclude with a consideration of modern and contemporary political fiction. Readings including Douglass, Stowe, Dickens, Gissing, James, Twain, Sinclair, Ellison, Atwood, and Shteyngart. Prerequisites: Graduate status or 12 hours of 4000-level work or consent of instructor. Video conferencing; reserved for distance MA students.

## 5270-01: Studies in: 18<sup>th</sup> C English Lit: Trans-Atlantic Long Poem

Edson

Epic, georgic, eclogue, philosophical poem. The 18th-century poems to be covered in this course could be assigned to any of these genres, but we'll analyze them according to their most obvious material feature—their length, which is also to say, their capacity to accumulate ideas, spaces, and peoples, together with their impulse to collect and control, an impulse only exceeded in the period by the expansionism of the British Empire itself. We will focus on these long poems as responses to empire and as consequences of the trans-Atlantic trade of both peoples and poetic forms. How can the idea of “trans-Atlanticism” change the way we read “British” and “American” poems? In addition to reading such expansive poems against the backdrop of imperial expansion from 1700 to 1800, the course will offer an intensive introduction to the production, circulation, and reception of poetry. Assuming that most readers today prefer short, lyric poems, we will pursue these questions: why did 18th-c. trans-Atlantic audiences admire poems that modern readers find difficult and diffuse? What can the popularity of the “long poem” tell us about how institutional constraints and critical movements (e.g., The New Criticism) have reshaped our expectations of what a poem is and how long it should be? Can length serve as a useful critical category in book history and trans-Atlantic studies? Assignments include weekly discussion questions, a presentation, and (predictably) a “long” paper. After familiarizing ourselves with the classical precursors—Virgil's *Georgics* and *Eclogues*—we will read James Thomson's *The Seasons* (1730), James Grainger's *The Sugar-Cane* (1764), Edward Rushton's *West-Indian Eclogues* (1787), Joel Barlow's *Vision of Columbus* (1787), and Charlotte Smith's *Beachy Head* (1807).

## 5530-01: Modern Theory & Practicum

McCracken-Flesher

This course brings you to full speed in current theory, grounds that theory in the past (which is more present than we think), and hopes to add that extra oomph to your critical, creative, and compositional lives. Students will wrestle with the complexities of poststructuralist theory, and connect that theory to its Marxist, Freudian, and Saussurean roots. Colleagues in English will help us link our discoveries back to a range of periods when people were pretty smart too. Students will go on to evaluate the work of their favorite faculty for its theoretical premises. Groups will explore secondary iterations of literary theory (e.g. economic, gendered, national, postcolonial, disability theories). We will ponder, as well, the newest of the new: Thing Theory, Situationism, Network Theory, Eco-Criticism, Cognitive Cultural Studies—wherever our interests take us. At every point, we will understand theory through its application to a deliberately random assemblage of literary, filmic, and cartoon texts—perhaps even to a coffee cup or your fancy shoes. Assignments will include the most basic articulations of theory; evaluations of texts; teaching of secondary theory; conference and research papers. (The final conference/ research paper sequence takes a number of weeks; it allows you to overlap interests and courses—whatever your passion, there you can discover, apply and develop theory.) Students may leave this class with materials toward a professional publication.

### 5540-01: Seminar: Publication Workshop

Watson

In this seminar we will hold weekly discussions with various writers, book editors, magazine editors, literary agents, reviewers, and bloggers via speaker phone. I've found, in teaching this course for the past several years, that interviewees as well as interviewers tend to be more relaxed and open during a phone call than they do in a conversation via Skype, FaceTime, or other visual media exchange apps. In addition to the interviews, we'll conduct research on various publishing houses, literary agencies, and magazines (commercial magazines and literary journals). Each student will compile information on at least one (each) publishing house, agency, magazine, blog or website, and make a presentation to the class. Toward the end of the term, we'll read something (a story, or stories, or a group of poems, or excerpt(s) from a novel) by each class member, and discuss publication strategies, informed by our research into the various outlets.

### 5560-01: Writer's Workshop: MFA Poetry: Notes Toward a Monstrous Form

Kapil

The theme of this workshop is the monster. We will read recently published books that engage radical others and bodily life in ways that both combine and exceed a genre position. How will we write or never write what it is not us? How will we write what is barely visible to us right now, as we embark upon particular or sustained works? How can we write through the glimpse, the rough sketch, the gesture-posture set? How might we approach a communal language in which to speak (vividly) about how the fragments we collect might attract or recombine? This is the workshop as incubation, and some days our laboratory might be the snow and the outlines of our bodies filled with red powder. See: Ana Mendieta's siluetas. Perhaps we can consider, too, the sociality and politics of the monster as a figure, in ways that extend beyond our shattering, hybrid autobiographies and notes. The workshop is an experiment, in other words: a way to begin speaking, thinking, being and writing together. It will involve both scholarship and adventures or investigations beyond the classroom. Writers of all genres are welcome to attend. Are you a poet? Do your eyes hurt when you stare into the morning sun?

### 5560-02: Writer's Workshop: Fiction

Lapcharoensap

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.

### 5560-03: Writer's Workshop: Nonfiction

Fitch

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.

### 5940-80: Independent Study

Russell

Prerequisite: advanced degree candidacy.\*This section is reserved for Outreach distance students. Independent Study.

### 5960-80: Thesis Research

Russell

Designed for students who are involved in research for their thesis project. Also used for students whose coursework is complete and are writing their thesis. Prerequisites: enrollment in a graduate degree program.\*This section is reserved for Outreach distance students. Independent Study.