

## Spring 2016 English Course Descriptions

For USP information: [http://www.uwyo.edu/registrar/university\\_catalog/engl.html](http://www.uwyo.edu/registrar/university_catalog/engl.html)

### 1010: College Composition & Rhetoric

Sections 1-21; Staff

A composition course emphasizing expository writing and close, analytical reading. A grade of C or better is required to meet the W1 requirement. Students may not have credit in both ENGL 1010 and UWYO 1000, 1110, or 1210.

### 1040: Intro to Creative Writing

Section 1, Bergstraesser; Section 2, Northrop

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.

### 1080: Intro to Women's Studies

Sections 1; 40-42; Staff

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 GMST 1080. (Offered both semesters)

### 1101: First Year Seminar: Learning, Knowing, Being

Section 1; Johnson, E.

In *Learning Knowing Being*, students combine reflection and research in an investigation into questions of genuinely personal concern. One part of this class is dedicated to studying the joy, humor, disappointment, tragedy, and strangeness of the lives we have lived, and to asking, "What do I know from my life?" A second part of this class invites us to look outside ourselves, at the lives of other people whose experiences may be very different from our own, and to ask, "How does this person's life speak to me? What does this life teach me that I do not know?" We will approach these questions by studying narratives (stories) both creatively and critically. This class is modeled (in part) after a writing workshop. So, the members of this class form an audience for one another's written work and insightful comments. Our inquisition In *Learning Knowing Being* will culminate with a self-directed research project.

## 1101: First Year Seminar: Explorations of the American West: Myths and Realities

### Section 2; Johnson, K.

When you think of the American West, what comes to your mind? Stories of cowboys riding into a new frontier? Outlaws stashing bags of gold? American Indians defending their livelihoods? Maybe it's the UW motto, "Cowboy Tough." Western historian Richard White says, "When Americans tell stories about themselves they set them in the West. The American heroes are western heroes. When you begin to think of the quintessential American characters, they're always somewhere over the horizon. There's always some place in the West where something wonderful is *about* to happen. It's not what *has* happened, it's something wonderful is *about* to happen. And even when we turn that around, even when we say that something's been lost, what's lost is always in the West." In this class, we will think of the West, like Richard White does, as not just a physical place, but as a complex idea, a site of various imaginings, and a mythical place that represents people's hopes and dreams. We will work to answer: Whose stories are often overlooked or excluded from common Western narratives? How accurate are the popular representations of the West? If they're not accurate, how can we come to a more morally complex understanding of the West? In an effort to answer these questions and think about their implications, we will study how the West is depicted in fiction, poetry, creative nonfiction, primary documents, film, and music. Through close reading, analysis, and research, we will compare popularized versions of the West against cultural realities and illuminate our understanding of the West as place and idea.

## 2005: Writing in Technology & Sciences

### Section 1; Fisher

Explores communication styles and techniques, document design and formats, and audience/readership considerations, especially for and in technological and scientific fields of study. Students will explore communication within their field of study, develop intermediate document structuring techniques, and produce individual and group texts in this course.

## 2020: Intro to Literature

### Sections 1 & 7; Marshall

Prerequisites: WA; Sophomore Standing. In this class, we will read a combination of classic and contemporary fiction, drama, and poetry from a variety of different perspectives and places, and examine how some of these texts have been recreated into other forms -- such as animation, short films, and even pieces of music. Additionally, we will investigate at least one feature length film using critical literary theory in order to think about how our interpretations and experiences might shift when reading a visual text.

## 2020: Intro to Literature: The Literature of Equality

### Section 2; Henkel

Wyoming, the Equality State! This class will take our state motto as its starting point, and investigate the concept and problems of equality in American literature. When they met in

Philadelphia in 1776, the Continental Congress of what were then British colonies declared their independence, stating that “all men are created equal.” Meeting in upstate New York in 1848, in the course of somewhat similar events, Elizabeth Cady Stanton and Lucretia Mott declared that “all men and women are created equal.” In significant ways, American literature and culture have evolved in response to the tensions between liberty and equality, whether those tensions are fueled by questions of governance, race, gender, and class, or whether such conflicts arise between an unyielding literary tradition and an iconoclastic text. In addition to texts about Wyoming history and literature written by Nellie Tayloe Ross and others, texts may include Nat Turner’s *Confessions*, Henry David Thoreau’s *Civil Disobedience*, speeches from Frederick Douglass and Sojourner Truth, fictional works by Charles Chesnutt, Upton Sinclair, and Octavia E. Butler, and the episode of *Star Trek: The Next Generation*, “The Measure of a Man.”

### 2020: Intro to Literature

Sections 3, 5, 6, 8-12; Staff

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: Intro to Literature: Outliers on the Tattered Edge

Section 4; Johnson, E.

Here is an opportunity to study fiction, poetry, nonfiction, and drama with an emphasis on characters who, for one strange reason or another, fail to live up to social-cultural norms. These characters are awkward, off-kilter, even menacing. Their behavior is nervous, impulsive, erratic. They reside in the region of the taboo, the baffling, the troubling. What do we *do* with these “abnormal” characters? Do we label them unacceptable or insane? Do we turn away from them in disgust? Social-cultural norms often condition us to respond in these ways; and fiction writer Flannery O’Connor offers what might be one explanation for this: “The freak in [literature] is usually disturbing to us because he keeps us from forgetting that we share in his state.”

### 2035: Writing Public Forums

Section 1; Van Baalen-Wood

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.

## 2050: Creative Writing: Fiction

### Section 1; Pexton

This class introduces students to the tools needed to write and revise good literary fiction. We will accomplish this through readings, in and out of class writing exercises, class discussion and workshops.

## 2060: Creative Writing: Non-Fiction

### Section 1; Heaney

In general, the course will teach students to research, organize, and express themselves in a nonfiction genre, such as essay, memoir, article, biography, autobiography, ect. Prerequisite: WA.

## 2080: Creative Writing: Intro to Poetry

### Section 1; Northrop

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

## 2345: American Indians in Film

### Section 1; Russell

Examines the ways Hollywood film has constructed various forms of racial identity for American Indians. Cross-listed with AIST 2345. Prerequisite: WA.

## 2360: Mexican American Literature

### Section 1; Perea

The UW campus sits near the former boundary between the USA and Mexico. Latina/o authors continue to sort out the affects that the mid-19th-century redrawing of that border (relatively recent) here and now in the 21st century. This class focuses on four non-fiction works by Latina/o authors published since the new millennium. We will discuss topics ranging from immigration to feminism and queer identities. ¡Añada su voz!

## 2410: Lit Genre: Literary Naturalism

### Section 1; Larsen

What are the limits of free will? How "in control" are we, really, over our own lives? Our own actions? In this course, we will work to understand literary naturalism, a genre which takes these questions, and their various possible answers, quite seriously. We will pull from a variety of material for study, including novels, short stories, poetry, and film, and we will approach our reading with a special emphasis on social and historical context. In this course, students will gain valuable experience reading, discussing, and writing about literature. Additionally, students will practice building and defending original academic arguments in both written and oral presentation formats. This course meets the University Studies H requirement.

## 2425: Lit in English I

### Section 1; Keegan

Why read and write English literature? What is it for? *Who* is it for? What can it do? This course responds to these questions by turning to writing from the Middle Ages and the Renaissance, writing that engaged with these questions at a moment when the very idea of “English Literature” was just beginning to emerge. We’ll explore how writers used English to relate to the past, to the future, to the divine, and to their fellow humans. We’ll read from genres—the epic, the sonnet, the revenge tragedy—that, although unfamiliar in our modern world, continue to shape our experience of it. We’ll trace the fashioning of concepts that undergird our experience of literature and the world: the “author,” the “nation,” the “individual.” We’ll respond analytically, argumentatively, and creatively to literary texts and to the issues that they raise.

## 2425: Lit in English I

### Section 2; Anderson

This course surveys some of the major works of medieval and Renaissance 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.

## 2430: Lit in English II

### Section 1; 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*.

## 2435: Lit in English III

### Section 1; Marks

What hasn’t happened since the end of the American Civil War? We will study literature written in English that encompasses events like Reconstruction (*Huckleberry Finn*), the decline of the British Empire and fin de siècle Europe (*The Picture of Dorian Gray*), World War I (poet Isaac

Rosenberg), the Roaring Twenties (*The Great Gatsby*), the Irish Revolution (poets W.B. Yeats and Seamus Heaney), the Great Depression (Dawn Powell's *Come Back to Sorrento*), World War II (*Catch 22* and *Maus*), and the Vietnam War (*Dispatches*). Along the way we will explore late Victorian social consciousness (*Middlemarch* or *The Mayor of Casterbridge*) and issues arising out of the West's colonization of Africa (*Things Fall Apart* and *Disgrace*). Other texts will likely be included. Requirements include quizzes, two exams, and multiple essays.

### 3710: Gender & Humanities

Sections 1-2; Denney

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 ART/GMST 1080; junior standing.

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

Section 1; Knievel

The capstone course in the professional writing minor and also satisfies the COM 3 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 material, looking at the role of rhetoric, design, and audience in increasingly digital 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 (journal review) and professional (e.g., usability test and documentation) projects will range widely and include both individual and collaborative work done in different media for different audiences, some academic, some professional. Students will develop a final portfolio project at the end of the term.

### 4010: Technical Writing in the Professions

Sections 1&3 Harkin; 2-Galbreath; 4&5-Creel; 6-Bray; 7-Stewart; 8&9-Marshall; 40-45 (online)-Staff

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 second half of the course is devoted to solution of a student-initiated problem, culminating in the writing of a long-term report. Prerequisites: WA and WB; junior standing.

## 4020: Publication Editing

### Section 1; 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: Writer's Workshop: Poetry

### Sections 1 & 40; Pafunda

A vivid exploratory practice of creative writing at an advanced level, focusing on contemporary poetry, poetics, criticism, and hybrid forms.

## 4050: Writer's Workshop: Fiction

### Section 2; Lapcharoensap

Students submit manuscripts in the short story, poetry, drama, ext. 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.

## 4075: Writing for Non-Profits

### Section 40 (online); Robbins

Designed for students interested in working in the non-profit sector. Explores rhetorical, political and social dimensions of writing and communicating in the non-profit world and features intensive study of special topics and problems related to non-profit communication, including activism, grant writing, organizational rhetoric, and non-profit genres. Content varies.

Prerequisite: WB.

## 4120: Shakespeare: Tragedies & Romantic Comedies

### Section 1; Croft

We will read six of Shakespeare's plays in the genres of tragedy and romance. We will not only read these plays as literary or dramatic texts but also consider film adaptations, some of which might be useful in the high school classroom. Films shown will include some international films.

Assignments will include short response papers, a mid-semester research poster, an in-class group performance, attendance/participation, article annotations, and either a final research paper or filmed scene from one of the plays.

## 4120: Shakespeare: Tragedies & Romantic Comedies: *All-Time Shakespeare (Tragedy, Then and Now)*

### Section 2; Keegan

Shakespeare's tragedies, a contemporary wrote, are "not of an age, but for all time!" Written at the turn of the seventeenth century, these plays somehow managed to reverberate through the next four hundred years. *Hamlet* provided a model for Romanticism's tortured geniuses while *King Lear* spoke to the apocalyptic anxieties of the H-bomb age. Even now, *Coriolanus* investigates the relationship between soldiership and civil authority while *Othello* anatomizes the relationship between that authority and black lives. This course aims to understand the power of Shakespeare's tragedies (and their sibling plays the "tragicomedies") both in Shakespeare's moment and in ours. In addition to the texts of the plays, we will consider films and performances including Anthony Hopkins' turn as Titus Andronicus, Ralph Fiennes' as Coriolanus, and Ethan Hawke's as Hamlet.

## 4160: Chaucer

### Section 1; Anderson

This course focuses on Chaucer. We will also read some recent theoretical and critical material as a series of different articulated ways into thinking about the texts. By the end of the semester, you should be able to read the Middle English, to discuss the major literary genres and conventions Chaucer employs, and place these works within their social, historical, and cultural context. We will read Dante's *Inferno* and Marie de France's *Lais* as a means of introducing medieval ideas and texts.

## 4170: 16<sup>th</sup> Century English Renaissance Literature: *Faeries and Queenes, Heroes and Heretics: Spenser's Sixteenth Century*

### Section 1; Keegan

The sixteenth century was a decisive moment in English and world history. The Reformation splintered Christendom and fostered new rivalries among European states. A new spirit of inquiry and exploration transformed the intellectual landscape and brought Europe, for better and for worse, in contact with new worlds. In England, queens were for the first time crowned, raising anxieties about the relationship between gender and power, even as an emergent individualism reconfigured the relation between believer and faith, between subject and prince. With newfound confidence, English vernacular literature sought to engage these issues and to distinguish itself from (and, in some cases, to triumph over!) classical and continental literary traditions.

In this course, we will examine the epic sixteenth century through the lens of a sixteenth century epic and one of the best books ever written: Edmund Spenser's *The Faerie Queene*. Projecting the conflicts of his century into a fantastical alternate reality replete with knights errant and outrageous monsters (plus guest appearances from King Arthur!), Spenser investigates how the imagination can cope with historical and religious change, grapples with whether poetry can teach virtue, and, in the process, manages to invent the medieval nostalgia that today persists in shows from *The Tudors* to *Game of Thrones*.



Reading Spenser's epic is like nothing you've ever done before, and it's probably unlike anything you'll ever do again. In addition to the topics raised above, we will link Spenser's concerns about colonialism to early modern accounts of new worlds; we'll connect his remarkable knight-in-drag Britomart to John Lyly's gender-bending *Galatea*; and we'll compare his worries about justice to the bloody cycles of revenge staged in Thomas Kyd's *Spanish Tragedy*. You will respond analytically, argumentatively, and creatively to Spenser's poem and to the issues it raises. The world will never be the same.

### 4190: Milton

#### Section 1; Croft

This course will examine the religious underpinnings of Milton's *Paradise Lost*, *Paradise Regained*, *Comus*, and *Samson Agonistes*. We will also gauge Milton's influence upon the Star Wars films of George Lucas, in terms of their shared religious themes.

Assignments will include the following: short response papers, a mid-semester research poster, a formal debate, attendance/class participation, and either a final research paper or video essay.

Please contact Dr. Ryan Croft at [rcroft2@uwyo.edu](mailto:rcroft2@uwyo.edu) for more information about this course.

### 4230: Greek Tragedy

#### Section 1; 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.

### 4430: Modern American Fiction

#### Section 1; Baskin

This course engages in depth with a wide array of the American fiction produced in the twentieth century. As the semester unfolds, we will work to understand the recent history of the forms of American fictional narrative (principally, but not only, the novel) by considering these texts in relation to major historical, social, intellectual and technological developments of the last century. We will consider how modern and contemporary writers transformed inherited narrative forms (such as realism, naturalism, the social novel, the *bildungsroman* and the historical novel) and invented radical new forms and styles specifically suited to their experience of this period of unparalleled change and social upheaval.

Focusing intently on the language, style and formal characteristics of twentieth-century American fiction, our discussions will also approach topics and themes such as: the changing character of work and consumption; the relation between art and political protest; the role of place, region and nation in American life; the shifting role of the writer in society; the rise of popular culture and new media; transformations of subjectivity and communal identity. Authors may include F. Scott Fitzgerald, Nella Larsen, William Faulkner, Nathanael West, Vladimir Nabokov, Don DeLillo, Toni Morrison and Junot Diaz. In addition to an average of 150-200pgs

of reading per week, requirements will include two papers, two exams, an in-class presentation and regular participation in class discussion.

### 4460: American Indian Literature

#### Section 1; Fonseca

Advanced critical study of the history of American Indian literature, emphasizing the authors' views of social change. Cross-listed with AIST 4460. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

### 4600: Studies in: Haunting Houses

#### Section 1; Hix

This course takes as its hypothesis Wendell Berry's assertion that "[a] house is not simply a building, it is also an enactment." Through careful readings of several notable works of fiction and nonfiction in which houses enact especially important roles, we will ask what literature might reveal to us about houses, what houses might reveal to us about literature, and what either might reveal to us about ourselves. What happens to me when I enter a house? What happens to me when I leave one? How is my identity shaped by my home? How are my interactions with others shaped by the places in which they occur? What is it to *inhabit* a house? Can a house inhabit me? That is to say, we'll plan to haunt, and expect to be haunted by, a few literary houses.

### 4600: Studies in: Post-Colonial Writing

#### Section 2; Zare

This is your chance to fly to other places in the world – through literature.

Learn about historical trends, ideas about gender, and popular movies in India and the Middle East.

Find out more about the different issues that women, men, and sexual minorities confront, especially as expressed through creative writing.

Engage with and appreciate this area's diverse literary conventions, styles and genres and the provocative contributions of theorists.

*Partial book list: Heart of Darkness* by Joseph Conrad, *The Purple Line* by Priyamvada Purushottam, *Animal's People* by Indra Sinha, Bollywood film *Dostana [Buddies]* and a novel or short story collection of your choice.

Questions? Contact bzare@uwyo.edu

### 4620: Independent Reading

Sections 1+; 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: Honor's Thesis

Sections 1+; Staff

Directed study under the supervision of an English honor 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: Emerging Fields: Slavery and Resistance in the Americas

Section 1; Henkel

Has slavery been abolished? How are we to understand the history and legacies of slavery and the resistance to it? In what ways are slavery and waged labor similar and dissimilar? How was literacy used as a tool both to strengthen the system and to dismantle it? To answer these questions, we will study a range of texts from across the Americas, possibly including classic slave narratives such as those by Nat Turner, Juan Francisco Manzano, and Sojourner Truth together with more recent texts, including Lucy Holcome Pickens' novel *The Free Flag of Cuba*, C. L. R. James' *The Black Jacobins*, Aimé Césaire's play *A Tempest*, Marie Vieux-Chauvet's trilogy *Love, Anger, Madness*, Assata Shakur's autobiography, Charles Denby's *Indignant Heart: A Black Worker's Journal* and writings on prison abolition by Angela Davis.

### 4640: Emerging Fields: Flash Fiction

Section 2; Watson

Flash Fiction is a rapidly growing genre in short fiction writing, although it is far from a new thing in literature. These days, so many writers are writing flash fiction that the anthologies of them are multiplying rapidly. Flash stories provide emerging writers with greater possibilities for publication. We will review, briefly, the history of this form (stories ranging from a few sentences to roughly 500-750 words, although there are exceptions, shorter and longer), then read a lot of flash stories, attempt to categorize them to some extent, and write a good bit of flash stories of our own, with the goal of submitting our best stories to various on-line and print magazines.

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

Section 40 (online); 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.

### 4950: American Dream in Literature

#### Section 1; Holland

A study of literary reflections of how certain cultural hopes, expectations and assumptions in the American experience have been enunciated, realized, frustrated and contradicted. Focuses on American literature of the 19<sup>th</sup> and 20<sup>th</sup> centuries. Prerequisite: 3 hours of 2000-level literature courses, 3 hours of American history or consent of instructor.

### 4970: Writing Internship

#### Section 1+; Knievel

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. Form progress reports and a comprehensive final report are required.

Prerequisite: successful completion of ENGL 4010, 4020, or 4050.

### 4990: Senior Seminar in English

#### Section 1, Thompson

This course in literary theory is designed as the capstone course in the English major. We will read a number of people who have thought about what language is, what literature is, what other texts exist in a society besides those we write down, and what the relationships are between society and text. We will use literature, TV, film, and video games as specific examples against which and through which to test the different theories we encounter in our readings. Our central "test text" will be *The Iliad* and its multiple remediations, but we will also dip into other texts. After encountering various theories and methods, students will have the opportunity to write their own theoretical criticism. The goal of the course is for students to graduate with an awareness of the complexities involved in the study of English, to demonstrate a larger sense of why we read, what we read, and how we read; and, finally, to locate issues of reading and interpretation within the contemporary world in which we find ourselves.

### 4990: Senior Seminar in English: Literature and Embodiment

#### Section 2, Baskin

The capstone course in the English department, Senior Seminar asks students to engage in the

most advanced levels of critical thinking, reading and writing required of an English major. Students are expected to read, discuss and write critically about literary and cultural texts by placing them in conversation with works of theory and criticism, with the ultimate goal of producing a substantial critical paper at the end of the semester. This section of Senior Seminar will achieve these goals through the study of a specific topic in literature and theory: human embodiment.

Often taken for granted in intellectual life, our bodies play a crucial role in our everyday mental, emotional and social experience. Yet the language of the body is difficult to read. With the aid of major texts of criticism, theory and philosophy from Plato to Marx, Freud and beyond, students in this course will explore the often unspoken significance of the body through a range of literary and cultural texts. Along the way, we will consider some of the following questions: How does literature represent and communicate bodily experience? What is the relation between writing and performance, religious ritual or sport? How are our bodies shaped by cultural norms? What is the body's role in forming—or disrupting—our ideas of selfhood and humanity? Is there an ethics or religion of the body? What is the fate of the body in a technologically advanced culture such as ours? In order to tackle these questions, we will engage the following authors and works: Shelley (*Frankenstein*), Gilman ("The Yellow Wallpaper"), Larsen (*Passing*), West (*Miss Lonelyhearts*) and Demme (*Silence of the Lambs*), along with Plato, Burke, Marx, Freud, Foucault and Butler.

### 5000: Studies in: Novellas and Short Stories

#### Section 1; Williams

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

### 5000: Studies in: Innovative Fiction

#### Section 2; Watson

In this course, we will do close readings of (mostly) novels from the late 20th and early 21st century that either bend the rules of traditional realism or flat-out break them -- the so-called experimental fiction. Most of what we read will not, however, be greatly removed from the realism tradition. Innovative fiction, in this course, is fiction that surprises us in one way or another with its originality. Some texts that may be on the syllabus include *Snake*, by Kate Jennings; *The Death of a Beekeeper*, by Lars Gustafsson; *Wittgenstein's Mistress*, by David Markson; *Dept. of Speculation*, by Jenny Offitt; *Omensetter's Luck*, by William Gass; *Carpenter's Gothic*, by William Gaddis; *The Changeling or Honored Guest*, Joy Williams; *Trout Fishing in America*, Richard Brautigan; either *The Collected Works of Billy the Kid* or *Coming Through Slaughter*, Michael Ondaatje; *Reality Hunger*, David Shields; *The Lover*, Marguerite Duras; and possibly something(s) else from these: *Mrs. Hollingsworth's Men*, Padgett Powell; *So Long, See You Tomorrow*, William Maxwell; *Autobiography of Red*, Anne Carson.

## 5061: Rhetoric Theory Criticism

### Section 80 (OVN); Thompson

In this course we will examine discussions of rhetoric and composition and relationships between them, in order to gain historical understanding of the terms, theories, and issues and how and why they change across time and place. Though the course will cover a lot of ground, our main investigation will concern pedagogy, or the philosophy of teaching. We will explore how specific pedagogies are related to particular works to discover what they yield, how useful they are, and how these approaches affect and are affected by specific pedagogies. We will also examine them to assess how they influence teaching, service, and scholarship within English, Education, and Rhet/Comp departments in the US.

## 5080: Grad Apprenticeship

### Sections 1+; Staff

The graduate apprenticeship furthers a graduate student's professional development by allowing him/her to teach in a course other than Freshman Composition and to engage in a close working relationship with a faculty member. Apprentices will engage in a full range of teaching activities, such as grading, constructing assignments and exams, lecturing, leading discussion, and so on. Does not apply to hour requirement for the degree. Prerequisites: graduate standing and permission of the English department chair.

## 5250: Studies: Shakespeare

### Section 1; Parolin

Shakespeare is often thought of as the most comforting of writers, the one we are all supposed to be familiar with, the one who anchors our study of English literature and supplies us with endless amounts of cultural capital. In this class, however, I want to focus on what I've been calling with my undergraduates "uncomfortable Shakespeare." The class will explore the ways Shakespeare makes us experience *discomfort*. If you don't personally experience discomfort when you encounter Shakespeare, then I can at least promise you that we will explore how various other readers and theatregoers at different times have experienced acute discomfort, rage, shame, and nausea at some of the things Shakespeare asks us to witness. Think about Titus Andronicus, baking the young men he has murdered and putting them in a pie that he serves to their mother. Or about Regan and Cornwall, blinding Gloucester on stage in *King Lear*. Or about Katherina, forced (?) to submit to the patriarchal dictates of a lunatic husband in *The Taming of the Shrew*. Or Othello, described in the most racist terms by people who hate him. Or Shylock, demonized as a Jew and forced to become a Christian. Or Caliban, enslaved by Prospero, even though he launches a resonant counterclaim: "This island's mine by Sycorax my mother, / Which thou tak'st from me" (*The Tempest*, 1.2.331-32).

Exploring moments of discomfort around race, sex, gender, religion, bodily violation, we will ask how such discomfort functions dramatically, how it helps us understand the plays, the culture/s around the plays (then and now), and ourselves. We will consider the possibility of resistance to uncomfortable moments and the rewriting or recoding of those moments to make them less – or more -- uncomfortable. We will consider history, theory, and criticism, and we will look at contemporary retellings of Shakespeare. I will lead a lot of the discussions and

assign a lot of the readings, but you, as excellent graduate students with so much to offer, will lead discussions and assign readings, too. Assignments will include scrupulous analyses of single words as well as large research essays on topics that interest you.

If you have questions about the class or are wondering whether or not you should sign up for it, I am happy to talk with you – just shoot me an email at [parolin@uwyo.edu](mailto:parolin@uwyo.edu) and we will get together.

## 5530: Modern Critical Theory & Race

### Section 1; Anderson

This course is an advanced survey of some contemporary critical practices. Its two primary aims are (a) to familiarize students with the definitions, methodologies, and scope of each method of critical inquiry, and (b) to provide opportunities through class discussion and written assignments for students to apply the theories in their close readings of texts. Some of the theories we will study will include critical race theory, cultural studies, post-colonialism, and affect theory. We will spend the first section of the semester covering some basics, and then move to exploring some more recent critical approaches.

As a means of reading, surveying, and applying different theories, we will look at ideas about race from some ancient texts to the present. The course will be organized into modules, where we consider texts (in translation) from the Greco-Roman world's still influential categories, to texts from medieval/late antiquity, the Renaissance, the 18th C's imperialism and colonialism, and finish in the modern era. The modules will center around theories as the overarching, transhistorical approaches to texts, and then will focus on race and geography (philosophical notions of civilisation and travel), race and slavery (when and how do they become entangled? in what texts?), and finish with race and bodies (somatic, gendered, and behavioral). Students will write a mixture of presentations during the course, an annotated bibliography on the topic of your chosen research, and a final research paper. Students will also be able to select some of the texts for study, and I hope the research paper will be part of your larger thesis ideas. A wyoweb course shell will contain excerpted primary literary materials and additional theoretical works., such as short portions (200-300 lines of poetry or 3-5 chapters of prose) of The Iliad, The Aeneid, Caesar's Gallic Wars, The Romance of Richard Coer de Lyon (personal translation), Ibn Battuta's Journey to the Roof of the World (the source of the Arabic material and perspective in the film, The 13th Warrior), and modern Latin American, and Pasifika texts. Other texts may include Marlowe's Tamburlaine, Douglass' Narrative of the Life of Frederick Douglass, and some films.

## 5550: Independent Study: Creative Writing

### Section 1+; Staff

Guided independent writing of poetry or imaginative prose at an advanced level. Limited enrollment. No more than 9 hours of ENGL 4050 and ENGL 5550 combined may be counted toward the M.A. in English. Prerequisite: consent of instructor and graduate status or 6 hours of ENGL 4050.

### 5560: Writing Workshop: Revision

#### Section 1; Loffreda & 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: Writing Workshop: Fiction

#### Section 2; Le

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: Writing Workshop: Non-Fiction: Writing with Others

#### Section 3; Fitch

For this course, you can bring in to workshop whatever types of nonfiction (however loosely defined) you wish. But you will be required, for at least two assignments, to work on collaborative projects, either with classmates or with others. You could construct dialogues. You could convert a prose piece into a film project, or vice versa. You could get a band to perform your lines, etc. etc. You just have to work with others. We will look at a variety of collaborative texts in multiple media, and we will try to make writing, sometimes, a bit less solitary.

### 5560: Writing Workshop: Guerilla Publishing

#### Section 4; Jenkins

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.