

Department of English
Fall 2009 Course Descriptions

ENGL 1010 College Composition/Rhetoric

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.

ENGL 1030 Ic in Cinema Etc

This course is an introduction to study in the Humanities, a field devoted to asking questions about the various texts around us religious discourse, historical analysis, aesthetic and intellectual theory, popular culture – and analyzing the ways in which these texts participate in the construction of both individual and cultural “truth.” In this introduction we’ll focus on the seemingly “innocent” media of film as the text for study.

ENGL 1210 Composition Int'l Student

This is a first-year composition course with intercultural diversity. Students in this learning community act as cultural informants in an environment that promotes an intercultural awareness of and respect for cultural differences. Students are exposed to rhetorical concerns, critical thinking skills, research methods, and techniques of oral presentation. Written essays explore intercultural communication in everyday life, in applied settings, in education, and in the role of language (verbal and non-verbal) as a significant assimilator. International students will receive language acquisition support in listening comprehension and oral and written fluency. NOTE: 1210 restricted to non-native students.

ENGL 2005 Writing in Tech & Science

This course develops writing styles, writing techniques, document design and formatting strategies, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a comprehensive, student-directed long form report. NOTE: Computer classroom section. WB

ENGL 2020 Intro to Literature Topic: Hollywood Masculinities

In this WB course, we will concentrate upon the analytical writing process: from gathering evidence to support your textual interpretation, developing an incisive thesis statement, producing a coherent argument filled with textual detail which students will fully explain to demonstrate how the data supports their thesis. We will brainstorm, write, and revise. This particular course concentrates upon film as its “literature”; the course’s informal title is “Hollywood Masculinities.” Students must be willing to devote time out of class to seeing more than once American films, from the 1950s to today, which construct various ideological notions of masculinity.

Also, as an introduction to film class, we will learn how to understand how the particular parts of the film add up to its entire effect. Thus students will master such terms as “establishing shot,” “mise-en-scene,” “personality star v. actor star.” Our texts will be Boggs & Petrie’s *The Art of Watching Films* and Andrea Lunsford’s *The Everyday Writer*. The requirements for this course include mandatory attendance, in-class peer editing workshops, examinations, and many essays, culminating in a research paper which uses MLA format. Cross listed with WMST 2060.

ENGL 2020 Intro to Literature

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

ENGL 2035 Writing Public Forms

Introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Genres may include letters, editorials, web pages, blogs, 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.

ENGL 2050 CW: Fiction

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. 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.

ENGL 2060 CW: Intro Non-Fiction

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

ENGL 2080 CW: Intro Poetry

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

ENGL 2110 English Oral Skills

Contact Shelly Norris (snorris@uwyo.edu) for information. Provides instruction in both speaking and oral comprehension skills. Topics covered include pronunciation, intonation, stress, specific information, discourse clues, reduced forms and implied information. Offered for S/U only.

ENGL 2340 Native American Literature

This introductory course will familiarize students with the depth and breadth of American Indian literature. Of special interest will be the way American Indian authors deconstruct stereotypes, combine both Western and American Indian traditions in their writings to create a unique canon of American literature, and redefine and grapple with notions of Indian identity and authenticity. Requirements: Regular class attendance; mid-term exam; final research paper. Required Texts: Nothing But The Truth: An Anthology of Native American Literature—ed., James Purdy; The Way To Rainy Mountain—N. Scott Momaday; One Good Story, That One—Thomas King; The Lone Ranger and Tonto Fistfight in Heaven—Sherman Alexie; Ceremony—Leslie Silko; Tracks—Louise Erdrich. This course fulfills the Diversity in the U.S. (D) requirement and the Cultural Context--Humanities (CH) requirement of the 2003 University Studies Program. Crosslisted with: AIST2340

ENGL 2345 American Indian & Film

Historically, Indians have been manipulated as a cinematic negative for American culture. By cinematic negative I mean that the Hollywood has set up American Indian culture in opposition to American cultural in order to justify the treatment of Indians throughout American history. In this course we will be watching films by and about American Indians such as The Searchers, Little Big Man, and Smoke Signals, and we will read some of the novels on which the films are based, in order to interrogate the various representations of Indians in film. We'll have a mid-term and final exam, as well as a final paper. Required Texts: Celluloid Indians—Jacquelyn Kilpatrick; Hollywood's Indian: The Portrayal of the Native American in Film--Peter Rollins, Editor; Lone Ranger and Tonto Fistfight in Heaven—Sherman Alexie; Little Big Man—Thomas Berger; Powwow Highway—David Seals; Dances With Wolves—Michael Blake. Crosslisted with: AIST2345

ENGL 2350 African-American Literature

Encompasses poetry, fiction, drama and autobiography from the Harlem Renaissance and earlier to present. Prerequisite: WA. Crosslisted with: AIST 2350

ENGL 2410 LG:Comics & Graphic Novels

Studies specific genres of literature. Emphasis will vary (poetry, fiction, drama, etc.) from semester to semester, depending on curricular needs. Prerequisite: WA.

ENGL 2425 Lit in English I

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

ENGL 2430 Lit in English II

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

ENGL 2435 Lit in English III

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

ENGL 3150 World Literature

This course will cover a range of written works from the latter part of the Twentieth Century to the present, both written in English and in translation. Selections will include fiction, non-fiction, and poetry from around the globe. Our approach to the texts will be with an emphasis on historical background and cultural context. The aim of the course is to broaden students' awareness and experience of the world through the exploration of its literature.

ENGL 3710 Gender & Humanities

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

ENGL 4010 Technical Writing in Professions

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: W1<>WA and W2<>WB; junior standing.

ENGL 4010 Technical Writing in Professions

Designed for fine and performing arts majors as well as students interested in arts administration, this course covers a wide range of professional writing tasks including event reviews, magazine features, press releases and PSAs, press kits, program notes, artist and organization bios, artist statements, and grant applications. The final project is an article targeted for a professional publication of the student's choice, to be taken through several drafts by way of class workshops and submitted to the publication at the end of the course. Along the way, this section of 4010 will address research methods, audience analysis, editing and revision, visual presentation, and more nuts and bolts of writing for publication. NOTE: Writing class for those interested in Arts Administration. Controlled enrollment for those in the Arts. NOTE: Prerequisite of junior standing.

ENGL 4010 Technical Writing in Professions

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

ENGL 4050 WW: Poetry

Students submit manuscripts in poetry. 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.

ENGL 4050 WW: Fiction

This class will be run as a workshop for experienced writers who want to develop stories. We will spend a significant effort on readings: short stories and at least one novel. Students are expected to respond to these readings both critically and creatively. We will also explore different avenues for research, including the American Heritage Center, libraries, galleries, newspapers, etc. Students will also share revised work with the class, to be critiqued and discussed. Prerequisite: Completion of English 2050 or another introductory fiction workshop.

ENGL 4050 WW: Non-Fiction

Students submit manuscripts in non-fiction. 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.

ENGL 4050 WW: Magazine Writing

This course will focus on writing for magazines and other sorts of publications where you might work as a regular employee or as a freelancer. You'll learn how to pitch and then write the sorts of stories editors want. To paraphrase from our course text, we'll start with how to construct compelling stories, find sources, get good quotes, and compile research. We'll explore how to market your work and write query letters tailored to specific publications that will impress editors. Then we'll get you prepared for the real world – working with editors who rewrite extensively, pay late, or otherwise drop off the face of the earth. Your instructor has experience with all of the above and especially with the very positive results of freelance writing.

ENGL 4090 Film & Religion

Film is one of the most powerful media in the modern world and its use of religion has helped to make it so. This course analyzes how film makers use religion and religious themes to depict ideals and behavior as well as to promote social positions. We will look at how religion provides the narrative structure for films making their plots clear and compelling. Possible films to be studied include: Matrix, Life of Brian, Exorcist, Star Wars, 2001, and E.T. Prerequisites: 6 hours of 2000-level or higher literature courses or religion courses or consent of instructor. Cross listed with RELI 4090.

ENGL 4110 Shakespeare: Comedy/History

This course is an intensive study of eight of Shakespeare's histories and comedies, written in the first half of his career in the London theater. We will attend to issues of linguistic innovation and play, the exploration of character and relationships, the institution of the theater, and the historical context of the plays. We will ask questions like the following: What are the defining features of history plays and comedies? When and why do the distinctions between the genres blur? How do the different genres respond to different ideas about society? Why do men dominate the histories while women feature more prominently in the comedies? How do concepts like masculinity and femininity come into being and what kind of stories do they underwrite? Does gender influence the presentation of issues like love, war, dynastic ambition, and family politics? Do the plays support or critique dominant attitudes about men and women? What is the nature and purpose of theater in Shakespeare's time? How do both the comedies and the histories exploit the resources of theater

to create illusion and, sometimes, to break it down? How does Shakespeare use the tools and techniques of theater to envision social conflict and social harmony? How does the theater help Shakespeare – and us – explore the many facets of identity and faces of society? The format of the course will combine lecture and discussion. Course requirements will include class discussion, short response papers, a longer final paper, two exams, and some modest in-class performance. Plays to be studied may include *The Comedy of Errors*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*, *Richard II*, *Henry IV Part I*, *Henry IV Part II*, and *Henry V*.

ENGL 4210 18th Century English Literature

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. 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 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), essayists Joseph Addison and Richard Steele, among others. There will be a final, four papers (around 8 pages apiece), and various other inventive projects (e.g., students may be asked to prepare a scene from a play, or write a parody of a Spectator paper). Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

ENGL 4310 English Novel 18th Century-Early

Before the Victorian period the British novel was oddly unlike itself. No one knew what this new genre was supposed to look like, and so everyone experimented wildly. A London printer's hack imagined the true lie of a desert island (Defoe); a prudish businessman produced moral tales couched in prurient love notes (Richardson); a minister of the church wrote of *textus interruptus* (Sterne); a Scottish doctor went on the road (Smollett); a mysterious lady imagined terror in the text (Radcliffe). As we turn to the nineteenth century, a quiet spinster wondered about the perils of irresponsible reading through such varied texts (Austen); a lawyer broke the rules of personal, political and publishing etiquette (Scott); a slave tried to tell her story through the voices available—not her own (Mary Prince); and a slave-owner struggled to tell his tale as romance (Marly). The bounds of life, art, truth, fiction, gender, genre, home, and away bent and shifted in a period of unprecedented literary creativity. We will bend and shift the usual shape of a novel class, folding in fairy tale and letter, travelogue and naughty magazine as we seek to honor and enact the oddity of eighteenth-century creativity. We will read strategically (some of these are big books, and we will split them among us). Assignments will be conventional but also exploratory, including close reading, argumentative essay, conference performance, and background presentation.

ENGL 4340 Modern Poetry

This course will explore the richness and variety of what we loosely term “modern” poetry – written between 1855 and the present – concentrating on its most important international figures and movements. Although we will pay particular attention to poems written in English, our approach will be global and cosmopolitan; we will consider the flowering of Anglo-American modernism not in isolation, but as one partner in a series of cross-pollinations with Continental, Latin American and Asian traditions. We begin with the image of the city, how the idea of modernity is constructed against a backdrop of the urban and the urbane. Along the way, we’ll consider such topics as the birth of aestheticism (or “art for art’s sake”), the formation of avant-garde, the troubled relation of poetry to politics, the divergence of radical and conservative Modernisms, the influence of psychology and philosophy, and parallel movements in music, painting and cinema. Readings will include poems and essays by Emerson, Poe, Whitman, Baudelaire, Rimbaud, Mallarmé, Rilke, Cavafy, Tagore, Yeats, the Futurists, Imagists, and Surrealists, Stein, Williams, Stevens, Eliot, Auden, García Lorca, Neruda, Ginsberg, Lowell, O’Hara, Heaney and Walcott. All non-English works read in translation. Assignments will include weekly reading journal, class presentation, midterm and final exams, and two book reviews. Prerequisite: 6 hours of 2000-level literature courses.

ENGL 4430 MAF: Short Story

A survey and study of mostly contemporary American short stories, although we also will cover some stories in translation as well as some older, well-known short stories. Emphasis will be on understanding how these stories work, narrative voice, structure, and other elements in detail. Students will write at least one critical paper and have the option to write one paper that uses creative and critical responses to the reading.

ENGL 4470 Chicano Folklore

Provides a survey of the origins, development and contemporary folklore of the Mexican American Chicano people of the United States with comparative relation to Mexico and other groups in the United States. Prerequisites: CHST 1100 and W1<>WA Cross-listed with: CHST 4470.

ENGL 4600 St: Moby Dick

Moby Dick’s status as a novel is often qualified with epithets derived from other genres: it is an “epic” novel or a “poetic” novel or a “tragic” novel or an “encyclopedic” novel. In this course we will use the framing question of how Moby Dick can sustain so many and such varied epithets, as our means to identify and explore a whole range of questions about Moby Dick’s meaning and implications.

ENGL 4640 EF: Medieval Identity

This course introduces some literature of the medieval West and East, focusing on texts by or about ideas of kingdoms, fantasies of nationalism and how those create distinctively medieval identity. We will trace literary, political, and religious ideas that made the European medieval world into part of the modern one, and the idea of the subject. We will read a variety of texts, such as crusader narratives, chronicles, medieval romances of the East, Arabic views of Christian crusaders, Arthurian romance, theological materials, novels, and films by writers and filmmakers from Western and non-Western perspectives. These texts will serve as a basis for historical and cultural discussion, and they provide a starting point for a variety of assignments.

Assignments might include watching a film relevant to the material but not discussed in class, and writing a review/analysis of it, and short take home tests each week. By the end of the course, you should understand some of the ideas that invent the individual in the West, and be able to place these works within their social, historical, and cultural context. All these literary materials will be in translation and most are available for free on the internet. The course will be divided into various themes; 1) medieval identity and the proximate stranger (mainly Latin and Anglo Saxon in translation), ranging from encounters with the other (e.g. the pseudo Aristotle's Letter to Alexander regarding Alexander's invasion of India), religion or monstrosity, 2) the romance of the East and the idea of the exotic and romance; 3) The medieval obsession with romances of "aventure: (correct spelling for Old French) and courtly love, 4) the religious and philosophical ideas of identity in the West while reading Islamic texts of the 11th Century in translation. The course is aimed at a wide audience, and I hope the course will accommodate student interests. Prerequisite: six hours of 2000 level literature courses

ENGL 4770 Social Linguistics

Following an introduction to the fundamentals of linguistic study, an examination of the relationship and interactions among language, society, and culture, including linguistic and social behaviors with regard to the creation and modification of cultural identity. Prerequisite: 8 hours of foreign language. Cross listed with LANG 3770

ENGL 4380 Victorian Women Art

Interdisciplinary approach to study of women's issues in art. Uses literary/cultural texts to reinforce/contradict and/or expand/enlarge the art historical basis. Topics include "domestic goddess"; working women, prostitution, education, marriage and divorce. Prerequisite: Either ART 2020 or WMST/ ENGL 1080. Cross listed ART/HIST/WMST 4380

ENGL 4970 Writing Internship

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

ENGL 4990 Sr. Seminar in English

Senior Seminar, traditionally a smorgasbord of poststructuralist theories as they are applied to literary texts, will focus more intently in this section on the act of critical interpretation. We will probe questions that may vex serious students of literature: how do two individuals arrive at two completely different, yet accurate, interpretations of the same text? What value is there in divergent readings? These central questions will be supplemented by forays into postcolonialism, poststructuralism, literary theory, and, if time permits, cognitive language reception theory. Assignments will include quizzes, frequent papers, a research essay, exams, and a semester-ending public presentation of your final research project.

ENGL 5000 St: States States

Depending on context, “state” might refer to a political entity — “heads of state convened in Brussels” — or to a condition — “I’m in a New York state of mind.” In this course, we will read various novels in which the protagonist’s “state” of being reflects the political “state” in which he/she is a citizen, exploring whether and how the literary convention of correlating the protagonist’s internal condition and external conditions sheds light on such issues as self-determination, citizenship, justice, identity, and so on.

ENGL 5000 St: Austen

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?

ENGL 5010 Prct Engl: Writ & Lit

This course introduces new teachers of First Year Composition (FYC) to Writing Studies research and theory so that they can apply to these lessons to their pedagogy, in particular their pedagogy in English 1010. In the beginning of the semester, I assign the readings and class activities. Toward the end of the semester, students will take over this role. Throughout the semester, we will explore together what it means to study, teach, and research various forms of writing common in FYC. I will attempt to connect students' interests with conversations happening within Writing Studies, but in large part this course be shaped by the connections students most compelling. One note: 5010 is taught while most participants are simultaneously teaching their first UW composition course and taking 5900, a mentoring-based class designed to address issues that arise for first time teachers. 5010 provides the research that can inform your teaching and 5900 provides a hands-on space to hash out issues specific to your class. Clearly these courses are complementary and, I hope, prove useful to new English 1010 teachers at UW.

ENGL 5330 St: Disney Discourse

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 (Tommorrowland). 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, themes 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.

ENGL 5530 Mod Critical Theory Pr.

This class will survey a number of modern and contemporary critical theories, including formalism, psychoanalysis, narratology, post-structuralism, feminist theory and perhaps, post-colonial theory. My interest is in moving toward an understanding of the essential concerns and methods of these approaches, with the understanding that each is derived from a long and complex intellectual and speculative tradition. We will be to some degree interested in application, but this will not be a cookbook, how to do it class. Rather most of our work will be in the discussion of theory as a complex mode of interpretive thought and the intellectual and political questions theory raises.

ENGL 5560 WW: MFA Poetry

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

ENGL 5560 WW: MFA Non-Fiction

Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor. This workshop explores religious/spiritual writing through the various genres (essays, meditations, memoirs, prayers, parables, poems, responsive readings, short stories and sermons) that writers have used to probe the ultimate, perennial questions of human existence, such as: Who am I; How can I be happy; What is the purpose of my life; and What do suffering and death mean? The driving themes of the course are words (e.g., what do we mean by divine, evil, faith, forgiveness, ritual, sacred, sin, soul, and worship?) and beliefs (truths upon which we are willing to act—and which must be understood backwards and lived forwards). Reading and writing assignments will be eclectic, challenging, traditional, novel, soothing, and provocative.

ENGL 5560 WW: MFA Fiction

Students not enrolled in the MFA program should bring a writing sample to the first class. Admission by permission of instructor. An intensive graduate writing workshop for MFA students, although MA students may apply by submitting samples of work to the instructor ahead of registration. Students will write 3-4 short stories and responses to outside reading. Possibly some writing exercises to expand into new approaches to the work.

ENGL 5560 WW: Poetry - Eminent Writer

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