

COURSE DESCRIPTIONS  
FALL 2006

0210      ORAL SKILLS FOR NON-NATIVE SPEAKERS      NORRIS, S.

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.

1010      COLLEGE COMPOSITION AND RHETORIC

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

1010-03/ 1210-01 1010-10/ 1210-02	COMPOSITION FOR THE INTERNATIONAL AND THE AMERICAN STUDENT	MWF  MWF	9:00AM-9:50AM  11:00AM- 11:50AM	HO 215  HO 215	CLARK, S.
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This is a first-year composition course with intercultural diversity. Students in this learning community work as cultural informants in an environment that promotes an intercultural awareness of and respect for cultural differences. Students are exposed to rhetorical concerns, critical thinking skills, research methods, and the techniques of oral presentations. Approximately eight essays of varying length, which utilize different patterns of construction, are written over the semester and include: narrative, evaluation, investigation, problem solving, process analysis, literary analysis, from UW, as well as international exchange students, will receive additional language acquisition support. NOTE: 1210 restricted to non-native students. NOTE: Univ. FIG: Gateway to the World. Call Laurie Bonini, 766-4287 for more information. ENGL 1010-03 is identical to ENGL 1210-01. ENGL 1010-10 is identical to ENGL 1210-02. WA

1030-01	INTELLECTUAL COMMUNITY IN CINEMA ETC	TR W	8:10AM-9:25AM 7:00PM-10:00PM	HO 207	KIRKMEYER, J.
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Introduces students to a range of issues within the humanities through the analysis of film, television, and theater. Taught respectively by Modern and Classical Languages, English, and Philosophy. Cross listed with LANG 1030. Cross listed with PHIL 1030.

2005-01 WRITING IN TECHNOLOGY MWF 11:00AM- HO 207 VAN BAALEN-  
AND THE SCIENCES 11:50AM WOOD, M.

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

2005-02 WRITING IN TECHNOLOGY MWF 2:10PM-3:00PM HO 207 KEENEY, C.  
AND THE SCIENCES

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

2005-03 WRITING IN TECHNOLOGY TR 11:00AM- EN 1041 GALBREATH, P.  
AND THE SCIENCES 12:15PM

This course develops writing styles, writing techniques, document design and formatting strategies, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a comprehensive, student-directed long form report. NOTE: Concurrent enrollment in a laboratory or field study course is strongly urged. NOTE: Computer classroom section. NOTE: Mechanical Engineering Students only. **WB**

2020 INTRODUCTION 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. **CHWB**

2035-01 **WRITING FOR PUBLIC FORUMS** TR 11:00AM- HO STEBBINS, C.  
12:15PM 207

This course introduces professional writing and focuses on analyzing and producing texts designed to influence public opinion. Students will write in a variety of genres: letter, editorials, web pages, pamphlets, email, speeches, and essays. Their writing will incorporate research arguments and counterarguments. The course emphasizes skills in collaboration and the use of technology necessary for ethical, effective participation in public/civic discourse. While open to anyone who has completed WA, this course also meets a requirement for the Professional Writing Minor. Prerequisite: WA. NOTE: Computer classroom section. **WB**

2050 **CREATIVE WRITING: INTRO** HANLEY, N.  
**TO FICTION WRITING**

This course analyzes forms of fiction and the practice of creative writing at an introductory level.

2080-01 **CREATIVE WRITING:** TR 9:35AM-10:50AM HI 259 HIX, H.  
**INTRODUCTION TO POETRY**

The poet Muriel Rukeyser once wrote that "We need a background that will let us find ourselves and our poems, let us move in discovery." In this course we will seek to develop such a background for ourselves, by reading attentively and discussing together a selection of exemplary poems. Studying the ways in which a range of poetic elements and techniques make others' poems work should inform and strengthen your own writing, enabling you to apply those elements and techniques in the poems you write throughout the semester.

2345-01 **AMERICAN INDIANS IN** T 7:10PM-10:00PM HO 121A RUSSELL, C.  
**HOLLYWOOD FILM**

Examines the ways Hollywood film has constructed various forms of racial identity for American Indians. Prerequisite: WA. Cross listed with AIST 2345-01.

2410-01 LITERARY GENRES: POETRY TR 1:20PM-2:35PM HO 121B ARNOLD, C.

An introduction to lyric poetry, from Sappho to the slam. Working from a wide selection of classical and contemporary poems, we will learn to analyze and to appreciate the ways in which they mean, and to recognize the rhetorical and technical considerations that go into their making. Although this is not primarily a creative writing class, our feel for the poet's craft will be enhanced by occasional written exercises and performances. Prerequisite: WA. Regular attendance at out-of-class events will be required. WB

2425-01 LITERATURE IN ENGLISH I TR 2:45PM-4:00PM BU 108 BOOTH, M.

Surveys major figures and literary movements in English and American literature from their beginnings until 1750. Prerequisite: WA.

2430-01 LITERATURE IN ENGLISH II MWF 11:00AM-11:50AM ED 47 NYE, E.

In the second of our chronological survey courses, we read important selections of British and American writers from the years 1750 to 1865. British writing will be studied in genres such as essays by Samuel Johnson, Charles Lamb, and Thomas Carlyle; poetry by Thomas Gray, Oliver Goldsmith, William Cowper, William Blake, Robert Burns, William Wordsworth, S. T. Coleridge, John Keats, P. B. Shelley, Lord Byron, Robert Browning, Matthew Arnold, and Alfred Tennyson; and fiction by Jane Austen, Emily Brontë, and Charles Dickens. American selections will include autobiographical writings by Benjamin Franklin and Frederick Douglass; critical prose by Thomas Jefferson, Henry David Thoreau, and Ralph Waldo Emerson; poetry by Edgar Allan Poe, Emily Dickinson, and Walt Whitman; and fiction by Nathaniel Hawthorne and Herman Melville. There will be three short papers, a journal, midterm and final exams. Prerequisite: WA. Fulfills: Part of lower-division survey requirement for English Major (fall 2003 and after). CH

2435-01 LITERATURE IN ENGLISH III MWF 10:00AM-10:50AM EN 2105 WEST, P.

This course will introduce students to some of the greatest literature written in English since the end of the U.S. Civil War. As we work through our poetry, fiction, nonfiction, and drama, we will tackle literary movements such as realism, modernism, and postmodernism. At the same time, we will consider how our authors and texts were shaped by industrialization, the world wars, imperialism, and globalization. Authors covered will include Mark Twain, Thomas Hardy, Henry James, W.B. Yeats, Virginia Woolf, Langston Hughes, Wallace Stevens, Elizabeth Bishop, Samuel Beckett, Toni Morrison, T. S. Eliot, Kazuo Ishiguro, Ted

Hughes, Seamus Heaney, and others. Requirements will include a midterm, a final, a few short essays, and class participation. **CH**

**3710-01 GENDER AND THE HUMANITIES MWF 11:00AM- 11:50AM WH 434 HARRIS, J.**

This course locates itself in Victorian/Edwardian England. It begins with the premise that constructions of gender often occur within the context of intense social debates. Various sides within the debate create and circulate representations of masculinity and femininity (defining what is normal, natural, right) that support their stance. The debates we focus on include changes in the laws governing prostitution, homosexuality, divorce, and suffrage. The representations are drawn from novels, plays, cartoons, jokes, posters, and other appropriate materials. Students will engage in a good deal of reading, writing, and discussion. There will be a midterm and a final. Prerequisite: WMST 1080 or ENGL 1010. NOTE: Cross listed with WMST 3710.

**4010 TECHNICAL WRITING IN THE PROFESSIONS  
01-03, 05-09**

This is a course in professional writing. Assignments may include correspondence, applications, abstracts, proposals, formal reports, and oral presentations. An extensive final report is required. Topics will include research methods, audience analysis, editing and revision, visual aids, organization and development techniques, and style. Instructional methods include collaborative writing and group editing. Since the subject matter for assignments will be drawn from the students' areas of specialization, all participants are expected to have completed extensive course work in the majors. Some sections will also focus on collaborative writing and group editing; generally, these sections will feature several individual assignments and one or two collaborative projects at the end of the semester. NOTE: Computer classroom sections. NOTE: This course does not count toward an English major or minor. NOTE: Prerequisite of junior standing. **WC**

**4010-04 TECHNICAL WRITING IN THE MWF 1:10PM-2:00PM HO 207 KEENEY, C.  
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. Call 766-6453. Controlled enrollment for those in the Arts. NOTE: Prerequisite of junior standing. WC

4010-10 TECHNICAL WRITING IN THE TR 5:15PM-6:30PM HO 207 STEBBINS, C.  
PROFESSIONS

NOTE: Special section - International Students only; Contact C. Stebbins at [stebbins@uwyo.edu](mailto:stebbins@uwyo.edu). NOTE: Computer classroom section. NOTE: This course does not count toward an English major or minor. 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

4050-01 WRITER'S WORKSHOP: TR 11:00AM- HO 302 ROMTVEDT, D.  
BARBARIC YAWP 12:15PM

Early in *Leaves of Grass* Walt Whitman tells his reader that there "swiftly arose and spread around me the peace and knowledge/that pass all argument of the earth..." Whitman, who considered his work a "barbaric yawp," is often called our first American poet. His is the voice of inclusion, of celebration, of unity in all things. He is the grand democrat of the cosmos, a champion of equality and intimacy. Whitman puts hierarchy to rest, calling on us to recognize the limitless potential of the soul. In this class, we will read Whitman and some of his literary companions--William Carlos Williams, Allen Ginsberg, Gary Snyder, June Jordan, and Adrian C. Louis, plus that nineteenth century iconoclast Emily Dickinson.

In addition to being a reading group, the course will serve as a poetry workshop. Each student will be asked to submit to class each week one original poem and one poem modeled on the work of each of the poets under discussion.

4050-02 WRITER'S WORKSHOP: R 1:20PM-4:20PM HO 302 LOCKWOOD, J.  
NATURE WRITING

Through critical reading of classic and modern literature pertaining to nature, discussions of the nature of both writing and nature itself, practice of methods for cultivating meaningful encounters in the natural world, first-hand experiences of living organisms during the course, and reflection on past experiences in the natural world (broadly conceived), students will compose a series of pieces which will be constructively

critiqued in a workshop format with the goal of refining the prose into potentially publishable works. Dual-listed with ENGL 5560-04.

**4050-03 WRITER'S WORKSHOP: W 6:30PM-9:30PM HO 215 LINDNER, V.**  
**READING AND WRITING THE**  
**PERSONAL ESSAY**

The personal essay is "a notoriously flexible and adaptable form. It possesses the freedom to move anywhere in all directions," said Philip Lopate in his introduction to *The Art of The Personal Essay*. This course will ask students to explore this intimate, ironic, egotistical, confessional, conversational, schitzy genre, where anything goes, except an unreliable narrator and boring style. We begin with heavy immersion reading, and throughout the course examine essays that represent different cultures, lengths, and styles. Writing requirements include a short essay, a memoir-type or long, lyric essay, and one requiring research. Students will revise the short essay and one of the other two to publishable quality. Readings include: Lopate's famous anthology, an on-line packet, *Best American Essays 2006*, and a collection of a single author's essays chosen by each student. We will also look at creative nonfiction websites, like *Brevity.com*. Some workshops will be student-led, and local essayists will visit the class. This is an excellent course for MFA students with no previous experience writing creative nonfiction. Today critics often adopt a personal narrative approach to literary essays: thus, this course provides a good opportunity for MA students on the literature track who yearn to try a creative class. Dual-listed with ENGL 5560-06.

**4050-04 WRITER'S WORKSHOP: MW 1:10PM-2:25PM HO 108 WATSON, B.**  
**FICTION**

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.

**4070-01 FILM DIR: SPIELBERG M 7:10PM-10:00PM HO 121A ARONSTEIN, S.**  
**TORRY, R.**

Steven Spielberg is one of the most successful, and arguably the most important, directors of modern American Cinema. In this class we will examine the causes of his cultural prominence. We will begin looking at the connections between Spielberg's early success and the rise of the New Right and the birth of a new Hollywood - the age of the blockbuster. From this period of Spielberg's career, we will view *Jaws*, *Close Encounters* and

*Raiders of the Lost Ark*, among others. Looking at films such as *ET*, *Empire of the Sun*, and *The Last Crusade*, we will continue to discuss Spielberg's concern with the intersection between history, politics, religion and nationalism. We will then move to a discussion of responsibility-- historical, artistic, personal-- in three of his later works: *Jurassic Park*, *Schindler's List*, and *AI*. The semester will conclude with a consideration of Spielberg's latest films, including 2005's *Munich*. Course requirements: Three papers and a final.

**4110-01 SHAKESPEARE'S HISTORIES TR 11:00AM- AG 2024 PAROLIN, P.**  
**AND COMEDIES: GENDER, 12:15PM**  
**GENRE, AND THEATRICAL**  
**ILLUSION**

This course will offer you an intensive study of eight of Shakespeare's histories and comedies, written in the first half of his career in the London theater. Through a combination of lecture, discussion, and critical articles by leading scholars, we will explore questions like the following: What is the nature and purpose of theater in Shakespeare's time? How are history plays and comedies similar and different? Why are the histories dominated by men while the comedies are much more dominated by women? How do concepts like masculinity and femininity come into being and whose interests do they serve? Does gender influence the presentation of issues like love and war, family politics, and the separation of public and private spheres? To what extent do these plays support, critique, or revise attitudes about men and women prevalent in Shakespeare's time? How do different genres respond to different ideas about society? How do the plays use theater and theatrical illusion to envision social conflict and social harmony? What are the causes of conflict? What are the costs of harmony? How does the theater help Shakespeare -- and us -- explore the many facets of identity and faces of society?

Course requirements will include class discussion, short response papers, two longer papers, two exams, and some modest in-class performance. Plays to be studied may include *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Merchant of Venice*, *Twelfth Night*, *Richard II*, *Henry IV Part I*, *Henry IV Part II*, and *Henry V*.

**4180-01 MIDDLE ENGLISH LITERATURE MWF 3:10PM-4:00PM BU 304 ANDERSON, C.**

This course surveys a variety of Medieval Literature, and will focus on language, literature, and cultural history. By the end of the semester, you should be able to read the Middle English, to discuss the major literary genres and conventions authors employ, and to place these works within their social, historical, and cultural context. We will read *Beowulf*, some shorter Anglo-Saxon poems, *Dante*, *Marie de France*, a variety of European and non Western romances and lyrics, excerpts from crusader narratives, and some visionary/mystical

material. All texts except those in Middle English will be in translation. Course requirements include a research essay, and several short response papers through the semester.

**4250-01 VICTORIAN POETRY MWF 2:10PM-3:00PM AG 328 NYE, E.**

In the long span of Victoria's reign (1837-1901) British society, culture, and arts flourished, evolving into a shape we should recognize as distinctly modern. In poetry this culmination is marked by Hopkins, Hardy, and Yeats, but the path from the romantics to the moderns abounds in intense poetic moments. We will follow that path, correlating the broader cultural movements of the Victorian age with the poetry. We will observe the persistent struggles with the legacy of romanticism, the crises of faith brought on by cultural revolutions, the power of empire on poetic imagination, the retrospective movements of neo-medievalism and the Pre-Raphaelite Brotherhood. With carefully chosen texts we will focus on Tennyson, Browning, Arnold, the PRB, and a host of excellent women poets. We will also examine how the poetic enterprise corresponds with that of the novelists and the Victorian sages. There will be quizzes, three short essays, a journal, one short class presentation, a midterm, and a term paper and/or final exam. . *Prerequisite:* 6 hours of 2000-level literature courses or consent of instructor. *Fulfills:* Part of 4000-level courses in literature before 1900 requirement for English Major (fall 2003 and after).

**4320-01 ENGLISH NOVEL: 19<sup>TH</sup> CENTURY TO EARLY 20<sup>TH</sup> CENTURY TR 8:10AM-9:25AM HO 215 MCCRACKEN-FLESHER, C.**

Why did the Victorians so like 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 love and dislike 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: élitist, 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, empire—whatever buzzed the Victorians and annoyed the moderns. Texts will include those considered the best of the era, but also the oddest and most interesting. Many will be short!

Fulfills pre-20th century British requirement for English majors.

**4360-01 AMERICAN PROSE: EARLY TR 1:20PM-2:35PM EA 206 HOLLAND, J.  
THROUGH MID-19<sup>TH</sup> CENTURY**

I have defined this class as a course on "the rise of the novel in America." We will begin in the seventeenth century, examining the American novel's origins in the jeremiad and captivity narrative. We will read the most well-known eighteenth-century American autobiography to consider its influences on the new genre in a new republic. We will consider how the novel shapes and is shaped by the young nation, how the novel both reinforces and questions ideologies, how it attempts to produce a "United States," how American novelists struggle to define an "American voice" and "American aesthetic." Familiarity with John Bunyan's *The Pilgrim's Progress*, Daniel Defoe's *Robinson Crusoe*, Samuel Richardson's *Pamela*, and Henry Fielding's *Joseph Andrews*, will be helpful, but is not required.

The primary texts we will be reading are Mary Rowlandson's *The Sovereignty and Goodness of God*; Benjamin Franklin, *The Autobiography*; Hannah Foster, *The Coquette*; Charles Brockden Brown, *Wieland*; James Fenimore Cooper, *The Pioneers*; Catharine Maria Sedwick, *Hope Leslie*; Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*. Our primary critical text will be Cathy Davidson's *Revolution and the Word* plus a Xeroxed packet of critical, scholarly essays. Requirements: Regular class attendance, class participation, one discussion launching paper, two close reading (6 pg. each) papers, oral report, midterm, research paper (15 pg. minimum), final exam.

**4450-01 THE AFRICAN-AMERICAN MWF 12:00PM- BU 302 WEST, P.  
NOVEL 12:50PM**

This course will begin by considering the place of fiction in the debates over race and slavery in antebellum America; we will conclude by tackling the formal innovations and philosophical interventions of contemporary African-American novelists in our own society. While one of our most important goals will be to explore the ways that fictional storytelling challenges accepted notions of race and identity, we will also examine how these authors respond to the expectations (and limitations) often imposed upon the "African American novel." Authors to be covered include William Wells Brown, Colson Whitehead, James Weldon Johnson, Zora Neale Hurston, Ralph Ellison, Toni Morrison, Gayl Jones, and Percival Everett. Assignments include several essays and a final exam.

4460-01 AMERICAN INDIAN  
LITERATURE

TR

9:35AM-10:50AM CB 138

HOLLAND, J.

This senior-level course will begin with transcribed oral Native American origin narratives, but then move to focus on works written by Native Americans themselves since the nineteenth century. We will focus particularly on how the literature reflects and reinforces cultural survival and indigenous integrity in the face of overwhelming pressures to assimilate. We will examine origin stories, trickster tales, and other texts from Native American nations to analyze the non-Western cultural and religious values represented in this literature. The class exposes repeated, specific social, political, and economic acts of injustice in dominant America's dealings with its first citizens so as to establish the necessary context for responses we read. As various texts demand, we will investigate how the Native American author transforms traditional literary genres to represent more accurately non-Western ways of knowing and seeing for an imagined audience of white and Native readers. Throughout the course, students will be asked to analyze both the primary text and their reaction to it to understand how their own social positioning influences their reception or resistance to the literature. Texts include Alan Velie, ed. *American Indian Literature*; Charles Waldman, *Atlas of the North American Indian*; Charles Eastman, *The Soul of the Indian*; Black Elk and John Neihardt, *Black Elk Speaks*; Louise Erdrich, *Tracks*; Leslie Marmon Silko, *Ceremony*; N. Scott Momaday, *The Way to Rainy Mountain*; James Welch, *The Death of Jim Loney*; Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*; and Lori Arviso Alvord, MD, *The Scalpel and the Silver Bear*. REQUIREMENTS: two one-page discussion launching papers (one on a primary text, the other on a pertinent secondary source); two literary analysis essays; a midterm exam; a final exam; a final research paper; regular class attendance; and valuable, thoughtful class participation, both individually and in small groups. NOTE: Meets non-western certification for A&S. Identical to AIST 4460. C1

4600-01 STUDIES IN FAULKNER

TR

11:00AM-  
12:15PM

PS 239

DABNEY, L.

Faulkner's five great novels will be read against the backdrop of the Yoknapatapha saga, as this is rounded out in the stories of a sixth famous work, Go Down, Moses. Novels will be grouped by subject to feature (though not to conclude with) the two most difficult, The Sound and the Fury and Absalom, Absalom! A short paper will be due on any four of the six books, a midterm and--in lieu of a final exam--a long paper.

4620-01 INDEPENDENT READING

See department for information. NOTE: Must register in person at department after obtaining special petition.

**4630-01 HONORS THESIS**

1-3 (Max. 3). 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. NOTE: Must register in person at department after obtaining special petition.

**4640-01 EMERGING FIELDS: MWF 1:10PM-2:00PM AG 328 RUSSELL, C.**  
**AMERICAN INDIANS AND THE ENVIRONMENT**

This course will examine the emerging discipline of Ecocriticism in conjunction with American Indian literature and critical theory. We will begin with Deloria's controversial text *Red Earth, White Lies* in relation to recent discussions of American Indians and environmentalism. We will interrogate where Indian and environmentalist concerns overlap, and where they become contentious, such as the recent Makah whaling debate. Afterwards we will examine contemporary Indian environmental issues such as land claims, treaty rights, and uranium mining on reservations. We will use both critical and literary texts to negotiate these issues. **Requirements:** Regular class attendance and participation; several short essays (self-reflective and literary); quizzes; mid-term exam; and final research paper. **Required Texts:** Linda Hogan—*Mean Spirit*; Leslie Silko—*Ceremony*; N.Scott Momaday—*Way To Rainy Mountain*; Donald Fixico—*Invasion of Indian Country in the Twentieth Century*; M. Annette Jaimes—*State of Native America*. NOTE: Identical to AIST 4990-02.

**4640-02 EMERGING FIELDS: T 5:30PM-8:30PM HO 215 MCCRACKEN-**  
**SCOTTISH LIT FLESHER, C.**

What is British Literature when it's not English? This course reviews the most interesting of Scottish literature and film after 1800, a period when Scotland lost, then regained her national difference—a period when Scotland's literature was initially turned to British and colonial purposes, but then learned to resist them by shifting content and straining form. We will trace literary experimentation from the national novels of Walter Scott, through to the particularly Scottish critiques of empire and then globalism to be found in Robert Louis Stevenson and Irvine Welsh.

Our texts will likely include: *The Penguin Book of Scottish Verse*, Scott's *Redgauntlet*; Hogg's *Private Memoirs and Confessions of a Justified Sinner*; Stevenson's *Dr Jekyll and Mr Hyde*, and short stories; Brown's, *The House With the Green Shutters*; Gray's *Lanark*, Lohead's *Mary Queen of Scots got her Head*

*Chopped Off*, Forsyth's *Local Hero*; Welsh/Boyle's *Trainspotting*. We will use Crawford, *Devolving English Literature*, and MacLean, *Scotland: A Concise History* as background texts.

Assignments may include: 3 short response papers; a group background assignment; a research presentation (you will be invited to read, research, and describe a Scottish text of your choice that is not on the syllabus); an analytical final paper. Lots of discussion. NOTE: This course counts as Other Traditions AND Emerging Traditions.

**4640-03 EMERGING FIELDS: TR 2:45PM-4:00PM AG 4041 LOWE, K.**  
**RHETORIC AND/OF POPULAR**  
**CULTURE**

This course will examine how rhetoric operates in both popular and civic discourse, and how its operation in one informs our knowledge of the other. It takes its cues from the idea that more students get their news from *The Daily Show* than from either print or traditional televised news sources and what this might mean in a democracy that needs an educated citizenry to operate. The course will look at how national discourse is formed through the popular culture: music, film, television, print, and the internet. The course will begin with an intensive study of Aristotle's *Rhetoric*; we will then consider the idea of contemporary rhetorical theory as it has descended from both Greek and Roman rhetorical practice. We will spend the remainder of the course considering how rhetoric works with/in the popular culture. Readings for the course will include Barry Brummett's *Rhetoric and Popular Culture*, Donald Lazere's *Reading and Writing for Civic Literacy*, Carl Burgchardt's *Readings in Rhetorical Criticism* (3<sup>rd</sup>. ed), Edward Corbett's *Classical Rhetoric for the Modern Student* and readings from a number of contemporary rhetorical theorists, including Burke, Toulmin, Foucault, Berlin, Tannen and others. Class will be based upon vigorous discussion as well as a major research project, a mid-term exam dealing with the terminology and concepts of Rhetorical Analysis, and several short class presentations where students will apply various theoretical frameworks to popular cultural artifacts of their own choosing.

**4750-01 FUNDAMENTALS OF MWF 1:10PM-2:00PM AG 2024 HAMEL, P.**  
**LINGUISTICS**

This course examines the fundamentals upon which the scientific study of language is based. These include the sounds of language and their patterning (phonology); the structure of words (morphology); the structure of sentences (syntax); the system of meaning of words and sentences (semantics); and the relationship between context and language use (pragmatics). In addition, topics such as how children acquire language,

how language varies among its speakers, and how it changes over time will be discussed. NOTE: Cross-listed with LANG 4750.

4970-01 WRITING INTERNSHIP

\*\*TO BE ARRANGED\*\*

VAN BAALEN-  
WOOD, M.

3 (Max 6). 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](#).

4990-01 SENIOR SEMINAR IN ENGLISH W

3:10PM-6:10PM

BU 105

FRYE, S.

This course is an introduction to English Studies as a profession. It encourages students to consider how and why they might communicate their readings of texts and the cultures that produced them to both academic and non-academic audiences. Through an introduction to critical theory, students will be encouraged to become aware of the choices inherent in their interpretation of texts and to use that awareness to help them communicate with audiences ranging from high school students to their own professors. In addition to reading the works of major theorists, such as Ferdinand de Saussure, Jacques Derrida, Michel Foucault and Judith Butler, we will study a selection of literary and film texts both to clarify and test our theoretical analysis. WC

5010-01 PRACTICAL TEACHING OF  
ENGLISH: WRITING AND  
LITERATURE

MW

3:10PM-5:00PM  
4 CREDITS

HO 302

KNIEVEL, M.

Participants in this seminar will examine connections between classroom teaching practices and key theories of composition pedagogy, rhetoric, and literacy studies. Goals of the course include learning practical teaching strategies applicable to teaching English 1010, UW's university-wide first-year composition course; connecting classroom practices to research and theory; examining a range of approaches to teaching first-year college writing; understanding how theoretical currents in composition studies inform the way the program at UW operates; and developing your own philosophy of teaching writing.

The course is closely linked with ENGL 5900 (the practicum for graduate teaching assistants); for one hour of class time each week, we will work with faculty mentors and second-year GAs on practical issues related to teaching ENGL 1010 such as evaluating and responding to writing and lesson planning.

**5220-01 STUDIES IN: MEDIEVAL MW 9:00AM-10:50AM HO 302 ANDERSON, C.  
LITERATURE 4 CREDITS**

This course surveys a variety of Medieval Literature, all in translation except for material written in Middle English. We will focus on language, literature, and cultural background across various times and countries, to discover different perspectives on identity, nation, and the past. 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 also experiment with various theoretical approaches to texts, and support these with historical information. Assignments will include class discussion, at least 1 class discussion paper, 1 research paper (12 pages), and 2 reaction papers (1 page each). Texts read will include: the Romance of Richard Lionheart; various lyrics; King Horn, translations from medieval Arabic poetry and chronicles etc...

**5270-01 STUDIES IN: 18<sup>TH</sup> CENTURY TR 9:00AM-10:50AM HO302 REVERAND, C.  
ENGLISH LITERATURE: 4 CREDITS  
DRYDEN, SWIFT, POPE**

A careful study of the major work Dryden, Swift, and Pope, the three major authors in British literature from 1660 to 1750. Dryden (highly admired by T. S. Eliot and W. H. Auden) established the verse form that dominated English literature for 200 years; he also replaced Shakespeare as England's leading dramatist, and he is one of the few authors to master all of the genres: poetry, criticism, drama—tragedy, comedy, tragicomedy—opera, and translation (from Greek, Latin, Italian, and Middle English—he was one of the first "translators" of Chaucer). Pope, following in Dryden's footsteps, developed and expanded the genre of verse satire, and Swift, of course, became renowned as a prose satirist and pamphleteer (his poetic accomplishments were once aptly summed up by Dryden: "Cousin Swift, you will never be a poet"). Although all these authors were seriously involved in politics and society, they were not just serious, but also extremely witty (you've heard of Pope's "Essay on Man," but you probably haven't read his "On a Lady who Pi\_st at the Tragedy of Cato"). Although historical information is particularly relevant, and a feeling for the period one of the aims of the course, the primary emphasis will be upon intelligent and sensitive readings of the works themselves; what we read, we will read thoroughly, and we should get a sense of how three distinctive creative intellects thought and worked. The course will include frequent short (2 page)

presentations (papers) and one research paper at the end (20 pages or so). It is hoped that the short projects will, in effect, become preliminary work for the longer paper. We will also have a final exam, open-book, essay type.

5330-01 STUDIES IN: 20<sup>TH</sup> CENTURY TR 1:20PM-3:10PM HO 109 DABNEY, L.  
US LITERATURE: A 4 CREDITS  
JOURNALIST-CRITIC AMONG  
NOVELISTS AND POETS:  
WILSON, HIS  
CONTEMPORARIES, AND HIS  
TIMES

Beginning as a reviewer of the writers of the American twenties and the international Modern movement, Edmund Wilson became a radical journalist, a biographer-historian of Marxism, and a brilliant portraitist of 19th and 20th century British, European, and American figures. As we follow his wide-ranging cultural criticism and consider its possibilities in our so different times, students will do their own book reviews, then study Wilson's relationships with two writers of his circle, one chosen from the twenties and another from a later period (Dawn Powell, Nabokov, Auden?--or one of the "New York intellectuals" who followed Wilson?) You are expected to write a scholarly essay with scope and depth, and Wilson's wide-ranging curiosity, vigorous prose, and fierce love of literature may point the way.

5560-01 WRITER'S WORKSHOP: MFA M 6:30PM-9:30PM HO 215 LINDNER, V.  
NON-FICTION: DIMENSIONS 4 CREDITS  
OF NARRATIVE JOURNALISM

How do you use your life experience and voice to filter a subject that isn't about you? This MFA workshop will focus on narrative journalism-- a personal and journalistic approach to a creative nonfiction genre that is easier to publish than memoirs or essays. As we approach this labor-intensive but rewarding genre, we will discuss ethical considerations like, "What do you owe the people you are writing about?" We will look at developing professional skills like interviewing, investigative reporting, writing book proposals and marketing summaries, traveling for information, and working with collaborators on commercial projects. In addition to undertaking shorter exercises, each student will identify a major piece to pursue throughout the semester. We will read: *In Fact: The Best of Creative Nonfiction*, ed. by Lee Gutkind, *The Emperor*, by Ryszard Kapucinski, *The Journalist and the Murderer*, by Janet Malcolm, *In Cold Blood*, by Truman Capote, and *Joe Gould's Secret*, by Joseph Mitchell. We may embark on field trips outside of class time. In addition, I would like MFA nonfiction students to see me or Jeff Lockwood for summer reading suggestions pertaining to their individual interests. Non-MFA students must get the professor's permission to take the course before signing

up for the course. For undergrads or community members, journalism experience or Writing for Magazines is a prerequisite.

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

**5560-02 WRITER'S WORKSHOP: T 6:30PM-9:30PM HO 302 WATSON, B.**  
**MFA FICTION 4 CREDITS**

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

**5560-03 WRITER'S WORKSHOP: W 6:30PM-9:30PM HO 302 ROMTVEDT, D.**  
**WRITING FOOD 4 CREDITS**

This class is a writing workshop and an interdisciplinary introduction to the study of food as an expression of values, social relations, and artistic sensibilities in the United States. It is part social science, part humanities, and part art. We'll think about food in broad historical, geographic, and social contexts, as well as in terms of personal experience. Students may focus their writing on one or more literary genres--poetry, fiction, or nonfiction. We will be cooking and eating together for ten of the fifteen weeks in the term.

**5560-04 WRITER'S WORKSHOP: R 1:20PM-4:20PM HO 302 LOCKWOOD, J.**  
**NATURE WRITING 4 CREDITS**

Through critical reading of classic and modern literature pertaining to nature, discussions of the nature of both writing and nature itself, practice of methods for cultivating meaningful encounters in the natural world, first-hand experiences of living organisms during the course, and reflection on past experiences in the natural world (broadly conceived), students will compose a series of pieces which will be constructively critiqued in a workshop format with the goal of refining the prose into potentially publishable works. Dual-listed with ENGL 4050-02.

**5560-05 WRITER'S WORKSHOP: R 6:30PM-9:30PM HO 215 ARNOLD, C.**  
**MFA POETRY**

This class will balance intensive discussion of student work with extensive reading in contemporary poetry. Our motto for the semester will be "fresh woods and pastures new;" our aim, to engage with poetry and poetics from further afield than we may have been accustomed to venture. To that end, our readings will draw upon a range of Anglophone literature—not only from the United States, but also England, Scotland, Ireland, Canada and Australia. Regular attendance at out-of-class events will be required. *Admission by permission of instructor only.* Students not enrolled in the MFA program should email the instructor *before* the first class meeting to provide a writing sample.

**5560-06 WRITER'S WORKSHOP: W 6:30PM-9:30PM HO 215 LINDNER, V.**  
**READING AND WRITING THE**  
**PERSONAL ESSAY**

The personal essay is "a notoriously flexible and adaptable form. It possesses the freedom to move anywhere in all directions," said Philip Lopate in his introduction to *The Art of The Personal Essay*. This course will ask students to explore this intimate, ironic, egotistical, confessional, conversational, schitzy genre, where anything goes, except an unreliable narrator and boring style. We begin with heavy immersion reading, and throughout the course examine essays that represent different cultures, lengths, and styles. Writing requirements include a short essay, a memoir-type or long, lyric essay, and one requiring research. Students will revise the short essay and one of the other two to publishable quality. Readings include: Lopate's famous anthology, an on-line packet, *Best American Essays 2006*, and a collection of a single author's essays chosen by each student. We will also look at creative nonfiction websites, like *Brevity.com*. Some workshops will be student-led, and local essayists will visit the class. This is an excellent course for MFA students with no previous experience writing creative nonfiction. Today critics often adopt a personal narrative approach to literary essays: thus, this course provides a good opportunity for MA students on the literature track who yearn to try a creative class. Dual-listed with ENGL 4050-03.

**5880-01 STUDIES IN CONTEMPORARY MW 1:10PM-3:00PM HO 302 LOFFREDA, B.**  
**AMERICAN FICTION 4 CREDITS**

This course will be an intensive study of contemporary American fiction. We'll lay some groundwork by reading a few influential writers from the 1960s and 1970s, and then quickly turn to more recent material; we'll read widely and adventurously. Academic scholars tend to think about the current scene through theories of postmodernism, memory, and identity; we'll engage those ideas but also read and think about the significant amount of literary territory obscured by those scholarly debates. Work for the course will include several short papers and a major final essay. We'll have a sustained conversation during

the semester about the essay genre and its conventions; students will have the opportunity, if they wish, to experiment with essay form.

5900-01 PRACTICUM IN COLLEGE M 4:10PM-5:00PM HO 207 STAFF  
TEACHING 1-3 CREDITS

A course for all TAs, ENGL 5900 requires weekly meetings with mentors and occasional large-group meetings to discuss questions associated with the teaching of first-year composition. NOTE: Satisfactory/Unsatisfactory only.

Oral skills are speech enhancers that are used to produce clear sentences that are intelligible to an audience. Oral skills are used to enhance the clarity of speech for effective communication. Communication is the transmission of messages and the correct interpretation of information between people. The production speech is insisted by the respiration of air from the lungs that initiates the vibrations in the vocal cords. The cartilages in the larynx adjust the shape, position and tension of the... respective components in oral communication. Briefly, according to Jakobson, the Addresser/encoder (speaker) sends a Message (oral utterance) to the Addressee/decoder (listener). Messages are embedded in or refer to Contexts which the Addressee must be able to grasp and perhaps even verbalize. One of the most famous of these scientists was Skinner who worked on oral skills in language learning. He theorized that a child repeats words and combinations of words that are praised and thus learns language. Behaviorist the orists believed that languages were made up of a series of habits, and that if learners could develop all these habits, they would speak the language well. Looking for ways to transform your academic English skills? With this article, you'll learn the most useful phrases to give your dissertation or thesis a real lift and make it sound authoritative, self-assured and worthy of a top mark. With every collocation there is a short definition and an example sentence from a real academic paper. What it also requires is a very specific register (level of formality) which can be difficult to get right for non-native English speakers (and quite a few native speakers as well!). One way you can improve and transform your academic English writing is by learning some useful collocations which will make you sound self-assured, knowledgeable and bring just the right level of formality to your dissertation or thesis. *Communicating Effectively in English: Oral Communication for Non-Native Speakers* [Porter, Patricia, Grant, Margaret] on Amazon.com. \*FREE\* shipping on qualifying offers. *Communicating Effectively in English: Oral Communication for Non-Native Speakers*. Communicating Effectively in English: Oral Communication for Non-Native Speakers 2nd Edition. by Patricia Porter (Author), Margaret Grant (Author). 4.0 out of 5 stars 17 ratings. Refining Composition Skills: Academic Writing and Grammar (Developing & Refining Composition Skills). Regina L. Smalley. 4.5 out of 5 stars 169. *Fostering and measuring skills: Improving cognitive and non-cognitive skills to promote lifetime success* (No. w20749). National Bureau of Economic Research. OECD. Non-critical thinking: What if not thinking?. *Procedia-Social and Behavioral Sciences*, 186, 699-703. DOI: 10.1016/j.sbspro.2015.04.088. 43. Norris, S. P., Effect of Eliciting Verbal Reports of Thinking on Critical Thinking Test Performance // Norris, S. P., *Journal of Educational Measurement.*, Vol. 27, No. 1, 1990, pp. 41-58. URL: <http://www.jstor.org/stable/1434766>. 44. Pásztor A., Molnár G., Csapó B. (2015) Technology-based assessment of creativity in educational context: the case of divergent thinking and its relation to mathematical achievement.