

## Fall 2018 English Course Descriptions

For more information:

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

### 1010: College Composition & Rhetoric--or Writing @ 7200 Feet

Sections 01-28; Staff

ENGL 1010 is designed to help first-year students become stronger writers, speakers, and critical thinkers, and features assignments that allow students to explore issues that matter in the university community and broader civic sphere. The course requires students to engage in different genres for a range of audiences, emphasizes revision, and gives students practice in critical thinking, digital and oral communication, and researched argumentation. ENGL 1010's emphasis on civic discourse is in keeping with one of the University of Wyoming's central missions: to help reinforce in students a sense of responsibility for adding their voices to important public conversations.

### 1080: Intro to Women's Studies

Sections 01, 02, 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 GWST 1080. (Offered both semesters)

### 1101: First-Year Seminar: Zombies, Living Dead, Walkers...Humans

Section 01; Pexton

You may know how to survive the zombie-pocalypse, but do you know that when they aren't trying to eat your brains, zombies CAN be good teachers? In this class, we will use zombie films and television shows to explore issues that are important to the non-zombie: gender, class, race, environment, science and technology, corporate control...just to name a few.

### 1101: First-Year Seminar: Conceptualizing Adulthood and Adolescence in 21<sup>st</sup> Century America

Sections 02 & 06; Stewart

"Oh grow up!" We've all heard this phrase at some point in our lives. But what does it mean to be a grown up? This class asks students to critically examine what it means to be an adult in the 21<sup>st</sup> century in America. This course will ask the following questions: How is adulthood marked and/or celebrated? What defines adulthood and how might these definitions differ when one considers gender, race, sexuality socioeconomic status, etc.? Currently, young people (those in their late teens through their late twenties) are often accused of having an extended adolescence. The reasons for this prolonged process of maturation is often linked to parental influence, affluence, rising cost of college tuition, the decline in service-based jobs, etc. But perhaps, the

very idea of extended adolescence is merely a myth. Perhaps those facing adulthood are reshaping the very definition of what it means to be “grown up” in innovative and meaningful ways. Readings for the course range from comics and fiction, to newspaper articles. Assignments for this course include paired presentations, an archival multi-modal project, attending one out-of-class event, several short reflections papers and an analysis paper.

### 1101: First-Year Seminar: Film Genres

#### Section 03; Marks

This course will examine a number of films through the classification tool of genre. Genre, in its traditional sense, designates a kind or type of film that can usually be recognized with such common labels as western, gangster, horror, science fiction, musical, romance, etc. This understanding of the term genre immediately exemplifies its usefulness for categorizing films into specific groups, potentially satisfying particular viewer's expectations. Such overarching film genres, such as those listed above, are often thought in terms of static, unchanging conventional forms that continually apply a particular formula for a familiar result. Such an understanding of film genres does little to suggest how and why these groups are formed, and what might account for a particular genre's success in a particular historical moment. This class will look at four relatively distinct genres of American film (Western, comic superhero, screwball/romantic comedy, true story) in order to understand how film genres come about. This exploration will hopefully lead to questions about the role of genre films in marketing, selling, sustaining, and reinvigorating particular kinds or types of films. Genre is first and foremost a classifying structure, yet we will try and examine how this seemingly static structure depends upon rupture and deviation in order to keep film genres in circulation for any prolonged period of time. Finally, we will attempt to suggest how newer cycles of films (slasher films, b movies, cult films, the woman's film, etc.) might use a different criteria to decide what constitutes a genre film, hence casting doubt on any entirely stable, universal definition of generic formations.

### 1101: First-Year Seminar: Reading Jane Austen

#### Section 04; Nye

It's a common complaint in our age that young people have given up reading. We will undermine that complaint by proving that we can read the complete works (six novels and a little more) of one of the greatest novelists in the English language, Jane 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. As one of her male characters says, “The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid.” Why are people admitting, today more than ever, that they love reading Jane Austen?

## 2005: Writing in Technology & the Sciences

Sections 01-03; Staff

Develops writing styles and techniques, document design and formats, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a student-directed long form report. Prerequisite: successful completion of COM1.

## 2020: Literature, Media, and Culture—Analyzing Warner Brothers’ Looney Tunes and Merrie Melodies Classic Cartoons

Sections 01, 03; Holland

This COM2 course will focus on your careful, critical oral and written analyses of Warner Brothers’ classic cartoons from 1940-70 starring Bugs Bunny, Daffy Duck, Elmer Fudd, Wile E. Coyote, the Roadrunner, Marvin the Martian, and Yosemite Sam. To this end, we will read primary news articles to help you understand the cultural and historical events to which many WB cartoons respond (and often criticize.) Additionally, we will study literary scholarship on archetypes to explore which archetypes/archetypal narratives certain cartoons embody and to ask how these cartoons developed (and sometimes mocked) specific American stereotypical identities during the WWII years up through the Civil Rights movement and the early years of the VietNam War. This course has a mandatory attendance policy, and requires from each student two oral presentations, frequent reading quizzes, extensive writing and revision of your analytical essays, engagement with digital media, a closed-book midterm and final examination over terms you have mastered for the course, and a final research paper.

## 2020: Literature, Media, and Culture

Sections 02, 04; Staff

Introduces basic forms of literary, media (television, film), and cultural analysis, and develops students' critical writing, digital analysis, and oral communication skills. The class will discuss the relationship between form and content, and students will perform close readings of print-based and digital texts for historic context and cultural significance. *Prerequisite:* COM1. COM1 May not be taken concurrently.

## 2020: Literature, Media, and Culture From *Beowulf* to *World War Z*

Section 05; Pexton

Hollywood continues to mine literature and culture for its audience. This tradition dates back from the very beginnings of horror cinema to the present—with F.W. Murnau’s adaptation of Bram Stoker’s *Dracula* into one of the first silent films, *Nosferatu*, to the many remakes throughout the decades, ending in television shows like *True Blood*. In this class, we will explore what happens in this shift from written word to big screen. What do the additions and deletions of plot points, characters, and other “integral” aspects of a text mean for the stories that get told about our culture?

## 2025: Introduction to English Studies

Sections 01, 02; Russell; Obert

English 2025 is the gateway course to the English major, required of all majors who declare English in calendar year 2016 onward.

This course will introduce you to the joys of English study; the skills you will need to succeed in the major; and the utility of your degree in your college life, your professional life, and beyond. Majors should take this course as soon as possible--for new English majors, English 2025 is a prerequisite for upper-division study in the department.

The field of English studies is capacious. In 2018, it encompasses literary and cultural analysis, rhetorical theory, persuasive composition, and effective communication through a range of technologies. In our class we will engage this rich field through an exciting selection of readings and a challenging range of written, oral, and digital assignments.

The loose theme for the course will be “difference.” One of literature’s great delights is its capacity to introduce us to a wide variety of voices and to give us glimpses into worlds other than our own. The work of imagination, and thus of empathy, and thus of civic engagement is the work of an English major, and we will perform this work together in our class as we become keener, more sensitive readers. This semester, we will examine poems, novels, plays, films, and works of non-fictional prose that foreground questions of difference. We will think about indigeneity, race, gender, and sexuality; migration and exile; histories of colonialism and the implications of our contemporary global moment. And at every step of the way we will investigate the value of English studies: what can this field of study do for you and you for it?

## 2035: Writing for Public Forums

Section 01; Stewart

English 2035 is an introduction to professional writing that focuses on analyzing and producing texts designed for public audiences. The ability to understand, participate in, and produce well-crafted communication is highly valued today in both local and global spaces. A few of the course assignments typically include a letter to the editor, a public service announcement(s), a newsletter, and a blog. This class focuses on effective writing for a particular audience, collaborative skills, and use of technology necessary for ethical, appropriate participation in public conversations. In addition to individual written work, this course requires oral presentations, peer workshops, and collaborative writing projects. You will spend significant time working with computer technology, software and on-line forums. This class is the introductory course for the professional writing minor and meets UW’s COM2 (previously WB) requirement. The prerequisite is COM 1(WA).

## 2170: Bible as Literature

Section 40; Nye

More properly titled the Bible as Bible, this course deals with the unique status of that work and its profound influence on the forms of our culture. In the first part of the course we learn techniques of literary close reading through a detailed study of the Pentateuch. We explore the

history of text and translation, the relation of doctrine and story, narrative style and literary form, the culture and politics of the ancient Mideast, the emergence of the Hebrews as a distinct people consolidated by a book, a law--and how these all affect modes of interpretation. In the second part we extend our study into the sacred texts of the later Hebrew and early Christian traditions, and we review briefly the history of biblical hermeneutics, concentrating our attention on the typological and mythological schools of criticism. Several quizzes, take home exercises, three or four essays, a midterm and a final exam and/or paper are required. Cross-listed with Religious Studies 2500. Fulfills A&S Core Designation for Global Awareness (G).

### 2350: Introduction to African American Literature

Section 01; Henkel

The African American experience, with roots in Africa, the international slave trade, and throughout the western hemisphere, was forged through forced migration, the mixing of diverse peoples, and the struggles against slavery and for freedom. The people of African descent who were brought to the United States created a rich literature, built through their own unique traditions, language, rituals, symbols, and experiences. The history they built did not always come about through circumstances of their own making, but the culture that came from that history made a profound impact on their communities, the nation, and the world.

This course is an introduction to African American literature and culture, with an emphasis on the voices and language used by black people. The course is not meant to be exhaustive, but rather to give a sample, which can be a guide to further study. The course is arranged chronologically, and intended to orient students to some of the major themes of the African American experience, including migration and mixing; slavery and freedom; labor and culture; and history and the continuing efforts to develop African American identities. The class is an intensive experience in reading and discussion; written and oral assignments will assess reading comprehension and be a guide to discovering ideas for class conversation. Texts may include Sojourner Truth's "Ain't I a Woman?" Frederick Douglass' *Narrative*, Leon Gast's film *When We Were Kings*, Toni Morrison's *Beloved*, and Claudia Rankine's *Citizen*.

### 2360: Mexican American Literature

Section 01; Pignataro

Discusses literary reflections of Chicanoism. Studies literature of the Hispanic Southwest, Mexican-American folklore and the contemporary Chicano movement. Cross listed with LTST 2360. Prerequisite: COM1.

### 2425: Literatures in English I

Section 01; 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: Literatures in English II

Section 01; 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*.

## 3000: Literary Theory

Section 01; McCracken-Flesher

An introduction to critical theory as a methodology within literary studies. *Prerequisites:* ENGL 2025 and junior standing.

How do we know who we are? And who will we be tomorrow? In literature and theory, we express, address and sometimes seem to create the problems of human be-ing. This theory course meets the moment of the posthuman. Since the nineteenth century, thinkers like Marx and Freud, encountering the age of industry, pondered historical determinism and the production of the human. Today, by some theories, we are already beyond the human. Our course thus situates itself where theory and literature proliferate together, today.

This course introduces you to the theorists who produced and seek to address the posthuman—from Sigmund Freud on the unconscious to Donna Haraway on the cyborg and our animal affects. We will study texts from classic speculative fiction to discourse-changing film, television and gaming. Our core text will be *Frankenstein*, in honor of its 200<sup>th</sup> birthday.

Assignments will be individual and collaborative. They will include theory synopses, quizzes, textual analyses, teaching opportunities, conference experience and research writing. By the end, you will gain a strong understanding of significant theory through to today. And ... you’ll have an idea of who you’re *going* to be!

### 3200: Topics in: Medieval Literature

Section 01; Aronstein

From *Game of Thrones* watching parties to white nationalists wearing the St. George cross, the Middle Ages are again in the news. In fact, they have never really left it. As Umberto Eco observed in the 1970s, we have always been, to some extent, living in the Middle Ages. In this class we will study the literature and culture of the *historical* Middle Ages, but always with an eye to their *persistence* in later periods. While our focus will be on England (*Beowulf*, the *Mabinogi*, Chaucer, *Sir Gawain and the Green Knight*), we will also look at texts from the continent (the works of Chretien de Troyes, Christine di Pisan and Marie de France) and non-Western traditions (Arabic, Jewish, Chinese and Japanese). From this study, we will see how so many of our modern ideas—and our modern conflicts—are actually rooted in the medieval past.

### 3300: Topics in: Renaissance Literature: Shakespeare

Section 01; Frye

This fall we will read a total of seven plays by William Shakespeare, including selected comedies, histories, and tragedies. If you sign up for this course, by all means email me if you have a play you'd particularly like to read.

The regular format of the class will be class discussions about the plays with some informal lecturing and expected student participation in discussing, reading aloud, and presenting scenes.

Course outcomes:

- to read the plays and formulate a basic understanding of them in their cultural context
- to learn how to visualize plays being performed as we read them
- to learn to ask meaningful questions of the plays
- to formulate answers to these questions based on the evidence provided through close reading
- to gain a knowledge of the interaction of society and Shakespeare's plays
- to learn to use theories of drama, gender, culture, and ethnicity in written and oral discussion of the plays

### 3500: Topics in: 19<sup>th</sup> Century Literature

Section 01; Nye

This course surveys authors, movements, and/or genres significant to 19th Century American or British literature, and contextualizes materials by discussing the historical, cultural, and political developments of the period. *Prerequisites:* COM1 and 6 hours of 2000-level literature courses in ENGL.

### 3600: Topics in: 20<sup>th</sup> Century American Fiction

Sections 01/80; Zibrak

This course covers prose written in America or by Americans from the period of 1920 to the present day. The very distinctions of this course raise a host of questions: What does it mean to be an American today? What “counts” as American literature? Throughout the semester we’ll look at fiction that has had a large impact on the culture of American letters as well as up-to-the-moment commentary on what defines American literature and, by extension, American culture. We will discuss literary movements in terms of style and subject matter and examine how the publishing and university industries shaped the course that both popular and literary fiction would take throughout the twentieth and twenty-first centuries. Readings will include work by Vladimir Nabokov, Flannery O’Connor, Truman Capote, Don DeLillo, Jhumpa Lahiri, David Foster Wallace, and Chimamanda Ngozi Adiche. *Prerequisites:* COM1 and 6 hours of 2000-level literature courses in ENGL.

### 3710: Gender: Humanities Focus

Sections 01, 40; 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/GWST 3710; junior standing.

### 4010: Technical Writing in the Professions

Sections 01-06, 40-43; 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/COM1 and WB/COM2; junior standing.

### 4025: Writing for the Web

Section 01; Knievel

*Prerequisites:* junior standing & completion of COM 1 and COM 2 or WA and WB. In this course, we will explore the ways in which digital tools and the Web create new opportunities for digital composition and, indeed, a digital rhetorical life presence wherein users—both singular and collective— create and disseminate text in various media forms to make meaning in and for personal, public, and professional purposes. We will ask, in 2018, what does it mean to compose? What are the tools of composition? The emerging rules/guidelines governing composition/publication/circulation? Students can expect to compose within a blend of traditional written genres and digital, multimodal forms; moreover, students will create both individual and collaborative texts using different modalities. Traditional writing assignments may include, at minimum (this is a writing-intensive course), a combination of analytical and reflective essays, as well as a proposal. Digital composition projects will likely include some



combination of digital video and/or audio composition used as part of a digital storytelling unit, and, possibly, a website or blog assignment.

### 4075: Writing for Non-Profits

Sections 01, 40, & 41; Knievel; Couch

In English 4075, students will read and learn about non-profit organizations and the kinds of communication that enables them to function and pursue their missions. To that end, we will consider the role of different kinds of correspondence and social media as they feature in non-profit work and mission development. The course will be built, primarily, around a grant writing project designed to give students an opportunity to practice the research and writing skills common to this important genre; this project will involve engaging with a non-profit client organization. Other projects will include a formal presentation and other informal presentations, and, likely, rhetorical analysis essays, possibly a short ethnographic piece and/or social media analysis, and shorter correspondence pieces.

### 4080: Film Genre Studies: Philosophy of Horror

Sections 50/80; Creel

Offers structural, film historical, and political analyses of selected major film genres.

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

### 4340: Modern Poetry

Section 01; Russell

This is perhaps the most important and life-changing course you will take during your college career. Modern poetry—roughly defined as World War I to the present—will cover the main poetic movements within modern poetry written in English, and teach you how to close read and analyze poetry, which will in turn learn you how to read for your other classes. Of special importance will be issues of race, gender, and class. Why? The epic social movements of the 20th century (feminism, post-colonialism, civil rights, etc.) derive inspiration from and find reflection in modern poetry. Concerned you may be a moron? Take this course.

<https://www.youtube.com/watch?v=XiRdN011k8g&feature=youtu.be>

### 4600: Studies in: Feminist Theories

Section 01; Connolly

Surveys contemporary feminist theories and places those theories within the framework of social, literary, and artistic criticism. Uses feminist theories to address questions such as nature of meaning in literature and artistic forms; construction of science; and identity of the individual as these phenomena are affected by gender construction. *Prerequisite:* 12 hours of women's studies. (Offered once a year).

### 4600: Studies in: Women in Judaism

Section 04; Ward

Women and issues facing women have played a key role in Judaism, from ancient Israelite religion to the present day, and central in any study of social history and contemporary directions in religion. Study women in Bible, in late antiquity (including Jewish perspectives on early Christianity), the middle ages, Jewish law and ethics, and modern times. This course helps chart the way and examine the context of social change, as women enter roles in religion and teaching unthinkable only a few generations ago.

### 4620: Independent Reading

Sections 01+; Staff

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

### 4630: Honors Thesis

Sections 01+; 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: Lit of Social Justice

Section 02; Henkel

Can literature change the world? What is social justice, and what is the relationship of literature to it? How have creative and critical writers contributed to the task of building a better world? We will read stories about economic, racial, gender, and environmental justice. Texts may include Frederick Douglass' "The War with Mexico," Henry David Thoreau's "Civil Disobedience," Sanora Babb's *Whose Names Are Unknown*, W. E. B. Du Bois' *Black Reconstruction*, and Octavia Butler's *Parable of the Sower* and *Parable of the Talents*.

### 4780: History of the English Language

Section 01; Anderson

The History of the English Language is the study of English from its roots in Indo-European and Germanic languages to the varieties of Present Day English. I have divided the class into 2 broad elements (internal history, the pronunciation, sentence structure, and vocabulary), and external history (historical developments, such as the Viking invasions, the Norman Conquest etc.) We begin with issues of sound and writing, and move from there to specific descriptions of the history of English. Methods of instruction will include in-class and out-of-class assignments responding to lecture, discussion, group work, and other activities. We will also consider the basics of neurolinguistics theory, language acquisition, and some other modern issues. By the

end of term, students should be able to explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English.

### 4970: Writing Internship

Section 01; 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.

### 5000: Studies in: Non-Fiction Comics

Section 01; Marks

How often do you discover an artistic golden age only after it’s long over? Right now, a creative renaissance is occurring in a medium that had been mired in triviality for the better part of a century. Among the majority of adults, those who are steeped in the arts and *even among those who simply know that this medium exists*, it comes as somewhat a surprise to learn that the graphic novel – i.e. comics – might be the preeminent emerging art form of the twenty-first century.

Comics, comix, and graphic novels have become a mainstay genre of contemporary literature. From its infancy on the Sunday pages of the early 20th century newspapers (with important historical predecessors), the “comics genre” has grown up through its awkward (yet historically important) adolescence of superheroes, into a fully-fledged adulthood that draws upon genres of novel-length fiction, fantasy, mythology, journalism, history, and autobiography. This course concentrates its attention on the rich offerings of non-fiction comics and graphic novels. This genre, popularized and arguably inaugurated by Art Spiegelman’s *Maus* (1986, 1992), includes works that range from the personal memoir to the grand historical survey. Together we will read *Maus* along with Alison Bechdel’s *Fun Home* (2006), GB Tran’s *Vietnamerica* (2010), Joe Sacco’s *Palestine* (1997), and Shigeru Mizuki’s *Onward Towards Our Noble Deaths* (2011), among others, to consider this important subgenre’s vitality and pertinence. Assignments will include a weekly thought journal and two papers.

### 5010: Rhetoric and Composition: History, Theory, Practice

Section 01; Kinney

Prepares graduate students to teach college composition and rhetoric at UW and beyond, with attention to the intellectual traditions that inform our writing program’s pedagogy. It examines the theories that support informed writing instruction and offers classroom strategies that may be applied to any course in English studies. Prerequisite: graduate status or 12 hours of 4000-level work.

## 5220: Studies in Medieval Literature

Section 01; Anderson

A seminar course in selected genres, figures, and themes in Medieval English literature. We will also read texts in translation (from Latin, Arabic, Old Norse, Anglo-Saxon, Medieval Italian, Old French, Old and Middle High German, etc), while we work on establishing knowledge/intro to different theories, and on basic Middle English acquisition in class. I provide links to interlinear translations of Chaucer, or online translations of other Middle English for those early weeks to make the process less burdensome. I also use facing page translations when possible.. *Prerequisite:* graduate status or 12 hours or 4000-level work .

## 5360: Studies in Ethnic Literature: Irish Literature

Section 01; Obert

This course surveys Irish and Northern Irish literature (fiction, poetry, drama, non-fiction, and film) and criticism from 1960-present. We will begin by exploring Ireland's struggle for self-definition mid-century, including its reckoning with its (relatively) recent independence from the UK, its engagement with its own postcoloniality, its place in relation to both tradition & modernity, its renewed relationship with the Catholic Church, and its indebtedness to/breaks from the earlier cultural nationalism of the Irish Literary Revival. We will then carry on to discuss present-day cultural concerns in the Irish Republic, including the role of the Irish language, issues of gender & sexuality in modern Ireland, the place of the border between Ireland & Northern Ireland in the Irish imagination, and the implications of the Celtic Tiger's recent cycle of boom and bust. We will also spend a significant portion of the semester dealing with 'the Troubles' in Northern Ireland, examining how writers have responded to civil conflict, sectarian violence, and tentative peace.

## 5530: Modern Critical Theory and Practice: Citizen Hollywood or Theory at the Movies

Section 80; Aronstein

In this class, we will study a range of theoretical thinkers (Mulvey, Adorno, Zizek, among many others) whose ideas have shaped the ways in which we talk about all kinds of texts, from traditional literary works to popular culture. And, since it is hard to think about theory in a vacuum, we will "go to the movies" analyzing key Hollywood films from the 1920s to the present and exploring the ways in which Hollywood cinema has historically participated in the construction of America and the citizens who inhabit it.

## 5960: Thesis Research

Section 01; McCracken-Flesher

This course aims to give second-year MA students a strong start on writing a thesis, and a boost toward future career options. Your thesis manifests your insights, your capabilities, and your professionalism. It is the combination that will propel you to success in one of the many careers in which humanists excel.

We will consider how to get the biggest boost from your oral exam (and coach you through it if it still lies ahead); how to contribute to and gain from your intellectual community (the library, your cohort, your faculty, your national and international colleagues); and how to develop, formulate, focus, write and present a great idea. With your predecessors, now professors, lawyers, CEOs, deans, creative and technical writers, journalists—you name it—we will work to identify your best pathway in or outside of academe.

By the end of the semester you will have completed specific steps in thesis development, submitted your first chapter, and presented in conference format.

Our class meets regularly. As a community, and aided by faculty colleagues, we will discuss assigned readings, and present and discuss your work. You may be asked to present at any time, and you should always come prepared through reading and for discussion.