

Fall 2016 English Course Descriptions

For USP information: http://www.uwyo.edu/registrar/university_catalog/engl.html

1010: College Composition & Rhetoric

Sections 1-31; 33-36; Staff

ENGL 1010 is designed to help first-year students become stronger writers, speakers, and critical thinkers, and it features assignments that allow students to explore their issues that matter in the university community and the broader civic sphere. The course requires you to engage in different genres for a range of audiences, emphasizes revision, and gives you practice in critical thinking and researched writing, reinforcing the notion that writing conventions differ according to their rhetorical situations. The course'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 1-3 & 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. Meets H and D requirements. Cross-listed with WMST 1080. (Offered both semesters)

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

Section 1; 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.

2005: Writing in Technology & Sciences

Sections 1-3; Galbreath; Creel

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 WA.

2020: Intro to Literature

Sections 1-2, 5-8; Staff

Prerequisites: WA; Sophomore Standing. In this course you will acquire the tools for understanding, appreciating, and writing about literature. We will study several genres of writing and you'll learn the basic concepts related to literary technique and critical inquiry. Discussion, reading, and writing are equally important in this class, and you will be expected to hone your skills in each area. This class fulfills your COMM2 requirement and will help you to achieve knowledge of writing conventions; develop reading, writing, and critical thinking skills; and gain competence in rhetorical knowledge.

2020: Intro to Literature

Section 3; Nye

What is literature, and why should we spend time reading? This course explores answers to these questions, both in our own and in former ages. We will be studying the various elements of literary creation as manifest in greater and lesser works in the three major genres: poetry, drama, fiction. What sorts of decisions are made by the literary artist, and how are these embodied in the actual work? What are our duties as readers? What are some of the modes of criticism available to us? Students should be committed to reading intensely and writing a quantity of prose commensurate with the USP WB requirement, and of a quality suitable to an articulate, rational being. Several quizzes, take home exercises, five or six essays, a midterm and a final exam and/or paper are required. Satisfies WB and CH requirements. Prerequisite: WA. This section is designed for prospective English majors.

2020: Intro to Literature: Literature of the Environment

Section 4; Marks

In this section of Intro to Lit, we will be “going green,” so to speak. While exploring and learning about multiple literary genres, like poetry, fiction, drama, film, and comics, we will concomitantly adhere to works that take as their theme the natural environment in which we live. This will allow us to read literary non-fiction as well. As this is a Com 2 class, you can expect a variety of oral and/or digital assignments in addition to writing.

2020: Intro to Literature: Black Writers

Section 9; Forbes

Freedom. Struggle. Family. Racism. Love. Loss. Hope. Literature written by Black authors has powerfully tackled each of these topics, and more. In this writing-intensive course we will discuss and analyze an exciting and challenging selection of major literary works by Black writers. Students will learn to read, understand, discuss and write about poems, songs, personal narratives, essays, short stories, speeches, journalism and novels in relation to their historical, political, and economic contexts. Class time will combine lecture and discussion with frequent small group assignments and oral presentations. Written assignments will help students sharpen and develop tools for literary and critical analysis and research. Authors studied may include:

Phyllis Wheatley, Frederick Douglass, Ida B. Wells, Frantz Fanon, Audre Lorde, Octavia Butler, Caryl Phillips and Barak Obama. Cross-listed with AADS 2990.

2035: Writing Public Forums

Sections 1-2; Stewart

Introduction to professional writing that focuses on analyzing and producing texts designed to influence public opinion. Genres may include letters, editorials, web pages, pamphlets, e-mail, speeches and position papers. Focuses on skills in collaboration and use of technology necessary for ethical, effective participation in public discourse. Prerequisite: WA.

2340: Native American Literature

Section 1; Thompson

Broad cultural study of Native Americans, past and present. Emphasizes folklore and literature. Cross-listed with AIST 2345. Prerequisite: WA.

2345: American Indians & Film

Section 1; Russell

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

2350: African-American Literature

Section 1; Forbes

What is African American Literature? How has it shaped core American ideals such as freedom, equality, and citizenship? In this reading-intensive survey of African American literature from the eighteenth century to the present day we will explore how the African American literary tradition developed in relation to history, politics and economics, and how it changed the course of the nation. You can expect a combination of discussion and lecture with frequent small group assignments. Exams will assess understanding of the readings and lectures, as well as critical thinking and writing skills. Written assignments will help you balance creative, outside-the-box thinking with clear, persuasive writing. Authors studied may include: David Walker, Nat Turner, Harriet Jacobs, W.E.B. Du Bois, Langston Hughes, Maya Angelou and Toni Morrison. Cross-listed with AADS 2350.

2360: Mexican-American Lit

Section 1; Staff

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

2410: Literary Genres: Short Fiction

Section 1; Pexton

This course fulfills the University Studies WB and H requirements. In this course, we will explore the short story by looking at the history of the form. Our texts will be a range of short stories by classical and current writers, along with a series of essays that will help us contextualize the stories. Our goal is to analyze these stories and the ideas they represent as fully and complexly as possible. Students will read, discuss, and write about the short story as a literary form, as well as produce one finished short story/short film of their own.

Prerequisite: English 1010.

2425: Literature in English I

Section 1; 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: Literature in English II

Section 1; Holland

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

2435: Literature in English III

Section 1; McCracken-Flesher

Ranging from late Tennyson to early tomorrow, this survey introduces you to movements and variations in literary arts across the English speaking world over almost two centuries. These have been times of massive, varied and widespread literary production. They have been marked

by shifts in aesthetics, ethics and anxieties, the multiplication of media from print to the internet, and the expansion of authorship from celebrated individuals to social groups. We will track the making and the aftermath of the twentieth century in authors as disparate as Oscar Wilde, Virginia Woolf, Alfred Hitchcock, Nella Larsen and Langston Hughes, and in texts as strange as verse by Emily Dickinson, musical comedy by Gilbert and Sullivan, abstract films by Man Ray, ghost stories by M. R. James, skits by Monty Python, and poetry by Super Atari. (This is only a sampling.)

Assignments will include close readings, a midterm, a two-part final (including essay), and a group presentation.

In addition to gaining knowledge and understanding of the variety of literature in English, students will be introduced to twentieth and twenty-first century modes of analysis, and develop their abilities in scholarly writing and speaking.

3340: Philosophy in Literature: Utopia/Dystopia

Section 1; Hix

In philosophy and in literature alike it is an important practice: to envision conditions (in nature, in society, or in both) that are better or worse than current conditions, as a way of seeing ourselves and our world more clearly. In this course, we will read together several utopian or dystopian works of philosophy and/or fiction (in the case of utopian/dystopian work, it can be hard to maintain that separation), to explore what their envisioned conditions might reveal to and about us.

3710: Gender & Humanities

Section 1; 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. Meets COM-2 requirement. Cross-listed with ART/WMST 1080.

4010: Technical Writing in Professions

Sections 1-8 & 40-45; 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 last half of the course is devoted to solution of a student-initiated problem, culminating in the writing of a long-term report. Prerequisites: WA and WB; junior standing.

4025: Writing for the Web

Sections 1-2; 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 2016, 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 "print" genres and digital, multimodal forms; moreover, students will create both individual and collaborative texts. 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, and, possibly, a website or social media assignment.

4075: Writing for Non-Profits

Sections 1-2; Creel; 40-Robbins

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

Prerequisite: WB.

4075: Writing for Non-Profits

Section 41; Couch

This course is designed for students interested in working in the nonprofit sector. It explores the rhetorical, political and social dimensions of written and oral communication in the nonprofit world. It features analysis and practice in appealing to multiple audiences, including clients, volunteers, and funding sources. Students will focus on their preferred nonprofit type and--with attention to rhetorical choices--develop communication tools ranging from mission statements, press releases and oral presentations to grant proposals.

4110: Shakespeare: Romantic Comedies and History Plays: Uncomfortable Shakespeare

Section 1; Parolin

Shakespeare is often thought of as the most comforting of writers, the one we are all supposed to be familiar with, the one who anchors our study of English literature. This class, however, will focus on *discomfort*. Shakespeare's plays, originally written for the raucous and socially heterogeneous London theatre of the 1590s, were so successful (and remain so culturally fascinating) partly because they focus on discomfort. The histories stage civil war, betrayal, and murder; even the comedies, with their drive toward marriage, stage anger, confusion, broken hearts, the threat of violence, and the process of social exclusion. Going to see a Shakespeare

play, audiences then and now come face to face with existential fear as well as the difficulty of building community and nation.

Accordingly, we will attend to discomfort in Shakespeare's plays, both the ways in which the plays make a theme of discomfort and the ways in which they still make us uncomfortable today. In Shakespeare, cherished social institutions like the family cause pressure and conflict; seemingly inevitable cultural constructs like gender involve restriction and coercion; religious difference involves discrimination and exclusion; love involves jealousy, suspicion, and power. When we think about the generic features of comedies and histories, we will also consider how Shakespeare uses genre to intensify, moderate, and/or manage feelings of discomfort. Does a happy ending solve problems and banish unease or does tension remain? What counts as a happy ending anyway? How secure is Shakespearean happiness -- or our own?

Exploring these issues, we will also consult current scholarship on Shakespeare as well as contemporary theories of comfort and discomfort. Writing assignments for the course will include regular response papers, a midterm paper, a final research paper, and a final exam. Plays to be studied may include: *A Midsummer Night's Dream*; *The Taming of the Shrew*; *Much Ado About Nothing*; *The Merchant of Venice*, *Richard II*, *Henry IV, Parts One and Two*; and *Henry V*.

4110: Shakespeare: Romantic Comedies and History Plays

Section 2; Croft

We will read six of Shakespeare's plays in the genres of comedy and history play. We will not only read these plays as literary or dramatic texts but also consider film adaptations, some of which might be useful in the high school classroom. The plays we will consider are the following: *Richard III*, *King John*, *Henry IV, Parts I and II*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, and *Twelfth Night*. Throughout the course, the major themes will include the War of the Roses, Elizabethan politics and religion, Shakespeare's presentation of romantic love, and issues of gender and sexuality.

4190: Milton

Section 1; Nye

No writer has a better claim than John Milton to be master of the English epic, and this course will trace the evolution of his complex poetic genius. We will study the various influences, literary, biblical, political, ecclesiastical, classical, aesthetic, and academic that contribute to that genius, surveying the literature before and after Milton that derives much of its significance from his achievement. But we will concentrate mostly on a careful close reading of his English poetry and prose. His thought and language can be thoroughly exhilarating for a modern reader. A reading journal, several short papers, quizzes, midterm and final exams, and a seminar-style research paper will be required. Prerequisite: 6 hours of 2000-level literature course or consent of instructor.

4240: 19th Century English Lit: Romanticism

Section 1; Marks

This class will explore the dynamic landscape of British Romanticism. In addition to studying traditional Romantic poets like Wordsworth, Keats, and Shelley, we will encounter lesser read but historically significant writers like Charlotte Smith, Joanna Baillie, and Mary Robinson. Through our readings, we will discover how these writers and thinkers helped to formulate a post-Enlightenment sensibility that challenged prevailing societal attitudes about subjects like the natural environment, human rights, gender, and religion. We will also read contextual historical documents, like Edmund Burke's treatise on the sublime.

4245: Jane Austen

Section 1; Nye

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

4320: English Novel: 19th Century-Early 20th Century

Section 50; Zibrak

Spans the English novel's Victorian (realist) manifestation, to its Modernist reconsideration. Representative authors from Dickens to Woolf. This course also fulfills the English Literature Survey III requirement. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor. (Casper students only)

4600: Studies: Feminist Theories

Section 1; Pafunda

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 the 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 or permission of the instructor.

4620: Independent Reading

Sections 1+; Staff

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

4630: Honors Thesis

Sections 1+; Staff

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

4640: Emerging Fields: Comics, Comix, and Graphic Novels

Section 1; Marks

In the past thirty years, critics, artists, academics, and mainstream culture have begun to recognize the growing artistic impact of comics, comix, and graphic novels. From its infancy on the Sunday pages of the early 20th century (with important historical predecessors), the comics medium 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 will examine the rich offerings of comics and graphic novels, focusing on novels and collections, traditional and underground forms, and the influence of other cultures (i.e. Japanese *Manga*), in order to understand why comics has emerged as one of the pre-eminent literary/art forms of the 21st century. Course assignments will include a daily response journal, exams, and a final research paper.

4640: Emerging Fields: Global Modernism

Section 2; Baskin

Moving beyond the nation-state as an organizing category, this course will consider the global turn in literary studies in relation to modernism. Probably the most influential cultural movement of the twentieth-century, modernism was long seen as an exclusively European invention (even if it was later helped along by a few disaffected and often exiled British, Irish and American writers). However, recent scholarship has thoroughly complicated this familiar picture by developing a truly global concept of modernist literature. Focusing on literary texts written in English, we will trace out the newly expansive understanding of modernism that has emerged from its placement in a global context. Authors may include: Conrad, Eliot, Woolf, Rhys, Achebe, Brathwaite, Walcott, Coetzee, Roy.

4640: Emerging Fields: Speculative Lit

Section 3; Pafunda

Presents from semester to semester a variety of significant topics in emerging fields or approaches to literature written in English. Prerequisite: 6 hours of 2000 level literature courses.

4640/4990: Emerging Fields

Section 50; Zibrak

Literary realism was created in opposition to previous movements in literature that tended to romanticize the human experience and omit scenes of everyday life; it was concerned both with method and subject matter. We will discuss why literary realism was so controversial and then trace its history to previous genres and its legacy in genres closer to our own time: memoir, documentary film, websites, and reality TV—in addition to reading theoretical accounts of how our reality is shaped. (Casper students only)

4830: Victorian Women's Lives

Section 1; Denney

An interdisciplinary approach to the study of women's issues in art, using literary, cultural and sociological texts to enlarge the art historical basis. Topics include “domestic goddess,” class issues, racial questions, working women, prostitution, education, marriage and divorce. Cross-listed with ART/WMST 4830. Prerequisites: ART 2020, ENGL/WMST 1080.

4970: Writing Internship

Section 1+; Staff

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

4990: Senior Seminar: Getting to the Posthuman

Section 1; McCracken-Flesher

How do we know who we are? And who will we be tomorrow? As we race toward the posthuman, we are living a problem posed in and to some degree created by cultural and literary theory. 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 posthuman.

This Senior Seminar 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. We will range from *Jekyll and Hyde* to *Do Androids Dream of Electric Sheep*; from Doctor Who and Mr. Data to Lady Gaga in her “Meat Dress”; from *Mass Effect 3* to John Oliver on encryption to body hacking.

Assignments will be individual and collaborative. They will include theory synopses, quizzes, textual analyses, teaching opportunities, conference experience and research writing.

This course fulfills the English Major Senior Seminar requirement, and is a WC. By the end, you gain a strong understanding of significant theory through to today. And . . . you'll have an idea of who you're *going* to be!

4990: Senior Seminar

Section 2; Thompson

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

5010: Practical Teaching in English Writing and Literature

Section 1; Kinney

ENG 5010 prepares graduate students to teach college composition and rhetoric at the University of Wyoming and beyond, with specific attention to the intellectual traditions that inform first-year writing pedagogy. The seminar examines the contemporary theories that support informed writing instruction and provides an overview of the history of composition and rhetoric (a field also commonly known as “writing studies”). In addition to introducing participants to foundational scholarship in the field, ENG 5010 offers classroom strategies recommended for ENG 1010 and that may also be applied to future courses you develop in English studies.

5061: Rhetoric Theory Criticism

Section 1; Thompson

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

5080: Grad Apprenticeship

Sections 1+; Staff

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

5290: Studies: 20th Century English Lit: Contemporary Literature and the Global City

Section 1; Baskin

Since 2009, for the first time in history, more people have been living in cities than rural areas. By 2050, the world urban population will increase by another 84%. Since the 1970s, urbanization has been spurred by the economic and cultural dynamics of globalization. The urban, the global and the contemporary are completely intertwined. Grappling with these facts, and traveling from the (perhaps) familiar locales of London, New York and Los Angeles to the newer global cities of Taipei, Lagos, Mumbai and Vancouver, this course looks at works of Anglophone poetry, fiction, film, television and photography from the 1970s to the present that aim to come to terms with the new urban reality of contemporary global life. Authors/works studied might include some of the following: Teju Cole, Mohsin Hahmid, Sesshu Foster, Zadie Smith, Kenneth Goldsmith, Lisa Robertson, Tao Lin, China Mieville, Tom McCarthy, Juliana Spahr, Joseph O'Neill, Chris Abani, Thomas Pynchon, Junot Diaz, *The Wire*.

5960: Thesis Research

Section 2; Obert

This course aims to give second-year MA students a strong start on writing a thesis, providing both intellectual scaffolding and community support for the project. Your thesis is the culmination of your graduate work at UW: it is the expression of your capacity for original research, your argumentative prowess, your organizational abilities, and your professional development. It will help to propel you to success in a career in the humanities, whether inside or outside academia. We devote a course to thesis research because it is crucial to have guidance from both your professor and your cohort as you undertake this important project.

In the course, we will consider how to make the most of your reading list exams; how to tackle a major project like the MA thesis, both conceptually and organizationally; how to develop, articulate, focus, write, and present a great idea; how to effectively participate in your field's major conversations; how to contribute collegially to and gain from your intellectual community (the library, your colleagues, and your faculty); how to understand academia as a profession and English as a discipline; and how to build your career as you move forward (with a focus on applications to doctoral programs, conference-going, and publication).

By the end of the semester, you will have developed and planned your thesis project, devised a thesis proposal, submitted your first chapter to the class and to your MA committee chair, and presented your evolving work in conference format.

5960: Thesis Research

Section 80; McCracken-Flesher

This course for the Outreach Cohort aims to give MA students a strong start on writing a thesis, and to help them align their work to support current or future career plans. Your thesis manifests your insights, your capabilities, and your professionalism. It is the combination that can propel you to success in your role today, or in one of the other 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. In conversation, drawing on your own work experiences and on your predecessors, professors, lawyers, CEOs, deans, creative and technical writers, journalists . . . 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.