

Fall 2020 English Course Descriptions

For more information:

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: Staff; 40, 41 : Harkin (online) & 42: Covello

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 WMST 1080. (Offered both semesters)

1101: First Year Seminar: What is Adulthood?

Sections 02: Stewart

In this class, you will critically examine what it means to be an adult in the 21st century. 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 (and even early thirties)) are often accused of having an "extended adolescence." The reasons for this prolonged process of maturation have been 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. Maybe those facing adulthood are reshaping the very definition of what it means to be "grown up" in innovative and meaningful ways.

1101: First Year Seminar: Zombies

Sections 03: 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 scholarly articles, zombie films and television shows, along with a variety of other "texts" to explore issues that are important to the non-zombie: gender, class, race, environment, science and

technology, corporate control...just to name a few. Along the way, you will practice using several research options, as well as hone your critical reading, writing, and communicating skills.

1101: First Year Seminar: Travel Writing

Sections 04 & 05: Bergstraesser

“True travels and the inquiry of the essayist,” states travel writer Paul Theroux, “require the simpler stratagems of being humble, patient, solitary, anonymous, and alert.” In this course, you will be asked to explore your “traveling self” as well as refine your skills as a writer. We will study the essays of such writer/travelers as Pico Iyer, Gary Shteyngart, Andrea Lee, and Colson Whitehead, whose work stretches from Las Vegas to Bombay. We will also look closely at the act of writing nonfiction, focusing on its analytical and creative techniques. Through a series of trips based on and off campus (to the Art Museum, to Laramie, to Southeast Wyoming) and a slate of activities (essays, interviews, a travel video) you will learn to define yourself as a traveler and enrich your life experience through travel.

2005: Writing in Technology & the Sciences

Sections 01; Staff, 40, 41; Burchett (online)

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/COM1.

2020: COM2: Literature, Media, and Culture: Loony Toons

Sections 01 & 02: Holland

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.

This course requires insightful discussions of Looney Tunes made in America from 1940; your own compelling interpretations of said cartoons in short papers; revisions of these papers; quizzes; a midterm; a final research paper.

Prerequisite: COM1. May not be taken concurrently.

2020: COM2: Literature, Media, and Culture

Section: Bergstraesser

In this course, you will acquire the tools for understanding, appreciating, and writing about literature. Specifically, we will be studying nonfiction, everything from memoir to personal essays to op-eds to descriptive essays. We will read and analyze the works of such authors as Joan Didion, Brent Staples, George Orwell, and E.B. White. Discussion posts, reading, and writing (both creative and analytical) are equally important in this class, and you will be expected to hone your skills in each area.

During the semester, you will be responsible for three 1000+ word essays, nine discussion posts, three reading exams, an oral presentation that you will upload, and a final reflection paper. This course fulfills your O (Oral Communication Requirement) and COM2 requirements.

2025: Intro to English Studies

Sections 01: Russell; 02: Obert

English 2025 is the required gateway course to the English major. 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 2020, 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 set of written, oral, and digital assignments.

The loose theme for the course this semester 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. Some of the course assignments include a letter to the editor, a newsletter, a public service announcement(s), and a brochure. This class focuses on effective writing for a particular (public) audience, collaborative skills, and use of technology necessary for ethical, and 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 a COM1, (previously WA).

2350: Intro to African American Literature

Section 01; Pexton

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 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 a variety of texts, including TV and film, and discussion; written and oral assignments will assess reading comprehension and an aid to class discussion. The goals of the course are to give students a

broad overview of the African American literary tradition and to sharpen students' writing and analytical skills.

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. Crosslisted with ENGL 2360. *Prerequisite:* WA/COM1.

2425: Literature in English I

Section 01: Fenton

In this course, we will examine some of the major literary works of the medieval and early modern period, largely focusing on English texts, but we will seek to understand the multi-"national," and multi-cultural intersections and influences within literature up to the mid-17th century. We will learn how to approach and read different genres of literature, and also address questions such as how does the past resonate in the present? what about "old" literature still matters and what might not? how have ideas about heroism, community, individuality, personal identity, gender, love, freedom, and beauty emerged and evolved. We will see this wonderful early literature in its cultural contexts and learn how to "read backwards," as well as learn to read and analyze literary elements in the literature.

2430: Literature in English II

Section 01: Edson

Per the course catalog, this course covers English and American literature from 1750 to 1850. But let's be honest: the first literature survey (ENGL 2425) never makes it much past Milton. So this course covers English and American literature from 1680 to 1850. Writers of this era enlist a variety of modes (poems, plays, sermons, satires, fiction) to process many different revolutions (political, economic, social) from the rise of democracy and capitalism to the emergence of the feminist and anti-slavery movements. Over the semester we will discuss how traditional literary forms attempting to represent, explain, or explain away these momentous cultural changes failed and succeeded at their task, and how new forms were made and old ones broken through the encounter with unprecedented social forces. Taking the "making and breaking" title literally, there will also be a book history component, where we will take apart some cheap paperbacks—break binding, tear covers, etc.—in order to talk about the book as medium and technology. Keeping with the documented popularity of poetry in terms of sales and resales until the 1820s (when the novel took over the market), we will read a lot of poems, honing your skills at analyzing poetic forms while also grappling with poetry's unique (and infuriating) mix of radicalism and traditionalism. Authors to be covered range from Aphra Behn, Susanna Centlivre, Jonathan Swift (yes, *Gulliver's Travels*) to Olaudah Equiano and the British Romantics. From the other side of the Atlantic, authors assigned may include Jonathan Edwards, Ann Bradstreet, and Susanna Rowson.

3000: Literary Theory

Section 01; Anderson

This is an introduction to some contemporary theories, which provoke new thinking about the ways in which we approach literature.. We will read some primary theoretical texts, as well as

some applications of theory. I am arranging the syllabus according to subjects in general terms: they overlap to a large degree. Students will present at least one theoretical text in class, e.g. Derrida, Marx, etc. This course in literary theory sums up some of the ideas you have seen in previous classes. We will use Sophocles' Oedipus Rex, Ovid's Metamorphoses, King Lear, some John Donne poems (on course website), and the film of Rosencrantz and Guildenstern as examples of texts to think about the different theories we encounter. After this discussion of theories and texts, you will write a conference paper using theoretical and current critical materials.

3010: Application to Rhetoric, Comp Ped & Prof

Section 01: Fisher

This course introduces you to common methods, concepts, and theories in the interrelated fields of composition, rhetoric, and technical/professional writing. ENGL 3010 helps you understand how various research traditions have developed alongside each other over time, and it allows you to design a substantial research project that draws on the methods and approaches we study. Taken as a whole, this course will offer you theoretical and practical approaches relevant to your further undergraduate coursework, your career plans and/or future graduate study.

3010: Application to Rhetoric, Comp Ped & Prof

Section 02: Small

Our section will focus on different ways of making knowledge in the broad discipline of writing studies, sampling methods from a variety of perspectives. We'll begin with a general introduction to "research" and its relation to theory, then we'll dig in to try three particular applications. Inspired by the study of rhetoric, we'll practice textual criticism. Next, we'll try out narrative methods which are often engaged in the study of composition and literacy. Finally, we'll learn about a form of inquiry used in technical communication: user experience studies. This class will include hands-on practice as well as analysis of how data turns into knowledge (in other words, interpretive methods and writing styles). Students will complete the class with a solid introduction to methods, concepts, and theory emphasized across the discipline of writing studies, and will be prepared to design a thoughtful, well-crafted multimodal project. Prerequisites: ENGL 2025 and junior standing.

3200: Topics In: Renaissance Literature

Section 01; Anderson

This course focuses on the language, literature, history, and culture of England between 800 and 1400. We will also read texts in translation (Old Norse, Anglo-Saxon, Medieval Italian, etc) while we work on establishing knowledge of the various traditions, and on basic beginning Middle English acquisition in class. I provide links to interlinear translations of Chaucer, or online translations of other Middle English to make the process less daunting. I also use facing page translations when possible. We will look at monsters, crusade texts, nationalisms and identity in romance, and shifts in religious/mystical literature. Texts will include some Chaucer, Piers Plowman, Njal's Saga, Siege of Jerusalem, Wonders of the East (monsters/travelogue), Dante's Inferno, lyrics and Middle English romances. Students will be taught to read Middle English and the class will include a translation component. Many texts will be excerpted on the course website, which also has translations, basic introductions, and critical articles.

3500: Topics in 19th Century Literature

Section 01; Holland

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: Race and Class in 20th and 21st Century Literature

Section 01; Marks

Perhaps the most important issues facing contemporary English-speaking audiences involve race and class. This course will survey a broad range of texts that include these issues. Tentative texts will include World War I British poetry, poetry by Seamus Heaney and W.B. Yeats, “Sonny’s Blues” by James Baldwin, *Between the World and Me* by Ta-Nehisi Coates, *Watchmen* by Alan Moore and Dave Gibbons, *Maus* by Art Spiegelman, *Wonder Woman* (book, Gail Simone; film, dir. Patty Jenkins), *Black Panther* (book, Christopher Priest; film, dir. Ryan Coogler), and *Get Out* (dir. Jordan Peele). Assignments will include writing and exams.

3710: Gender and Humanities

Section 01 & 02; Denney

Theme: gender and representation, through issues of the nude, masculinities, femininities, differing sexualities, and stereotypes in the disciplines of art history, gender studies, and cultural studies; and issues of biography and autobiography in terms of race, class, sexuality, ethnicity and gender within the disciplines of literary/art historical genres.

Questions: how do artistic/literary representations mirror and help to define suitable feminine behavior differently from suitable masculine behavior, and how can we then expand that discourse to be inclusive of the gender spectrum? How do such “gender scripts” not only reinforce but also create a sense of identity?

Objectives: To sharpen students’ ability to analyze visual and textual messages about gender, sexuality, ethnicity and class; to help students define and apply terminology in the fields; and to have a grasp on feminist philosophy and its application within the humanities.

Time period: (mostly) the 15th century through the present worldwide with some forays into the ancient world. Crosslisted with ART 3710 and WMST 3710.

4010: Technical Writing in the Professions

Sections 01, 02; Staff, 03: Van Baalen-Wood, 41; Creel (online), 42, 43; Staff (online), 44; Stewart (online), 45 & 46; Greer (online); 47 & 48: Raymond (online); 49: Hartnett (online); 55: Creel (Casper students)

Enhances professional writing skills applicable to a variety of professions. Includes writing and communication that considers audience analysis and adaptation, information design and use of visuals, and a range of formats and genres. Emphasizes clarity and precision of language. May feature primary research and problem-based or service-learning projects.

Prerequisites: WA and WB or COM1 and COM2; junior or senior standing.

4025: Writing for the Web

Section 01: Knievel

Writing for the Web, is an elective course in the professional writing minor and English major, as well as a COM 3 course in the University Studies Program. In the course, we will balance critical consideration of research and scholarship in the areas of professional writing and digital composition with practice applying digital, networked rhetorical practices common to both contemporary citizenship and the digital terrestrial/virtual workplace.

Discussions and assignments will center on our own personal digital literacies, the idiosyncrasies of online culture, and the digital expectations and practices common to professional life. We will also move to consider, more specifically, ways in which networked, multimodal composition and digital forms of storytelling enable organizations and companies to do important intra-and extra-organizational communication work, some of it logistical and productive, some of it geared toward branding and building publics/audiences that identify with missions and products/services. Assignments will include a mix of academic writing assignments (e.g., analyses and reflections), professional writing genres (e.g., proposals, memos or activity reports), and multimodal composition (possibly podcasts, videos) using a range of digital tools. This is not a course in HTML coding. Prerequisites: WB/COM2 and junior standing.

[4040: Rhetoric, Media, and Culture](#)

[Section 01: Thompson & 02: Drummond](#)

What made Game of Thrones a worldwide phenomenon? How can Wicked still be popular after 16 years on Broadway? And why is Bodyworlds the most popular museum exhibit in history? Rhetoric, Media, and Culture will examine artifacts of popular culture (film, television, music, video games, comic books, etc.) as forms of persuasion. We will explore the choices authors, composers, curators and directors make to capture the attention – and shape the identity -- of millions of consumers. What cultural nerves do they touch? What rhetorical techniques do they employ? And what can we, as rhetoricians of our own careers and personae, learn from them?

[4070: Black Horror Films](#)

[Section 80; Creel \(online\)](#)

This course will focus primarily on Black horror filmmakers in the landscape of horror cinema. We will screen films from Oscar Micheaux to Blacula and the Candyman reboot, identifying the defining tropes and concerns of Black filmmakers as expressed through the horror genre. In doing so, we will work with competing definitions of horror film as a philosophy and as a cultural rhetoric.

[4075: Writing for Non-Profits](#)

[Sections 01: Knievel; 40 & 41: Staff \(online\)](#)

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 seek to develop an understanding of nonprofit cultures and the stakes that attend nonprofit work before turning our attention to some of the key rhetorical genres that help organizations realize their goals (e.g., communicating mission, fundraising). 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.

4455: Slavery and Freedom

Sections 01: Henkel

What was the experience of enslavement? What does it mean to be free? Has slavery been abolished? How are we to understand the history and legacies of slavery and the resistance to it? In what ways are slavery and waged labor similar and dissimilar? How was literacy used as a tool both to strengthen the system and to dismantle it? To answer these questions, we will study a range of texts from across the Americas, including classic slave narratives, fiction, histories, and critical theory.

The first half of the semester will focus on the experience of enslavement, from a variety of perspectives; the second half will focus on its abolition and on the legacies of enslavement.

4470: Chicano Folklore

Section 01: Pignataro

4600: First Person Writing

Section 01: Zibrak

How can we write about ourselves in a way that reaches out to others? What does it mean to say “the personal is the political”? First-Person Writing is an intensive study of forms of life-writing in four units: “Letters & Fragments,” “Text & Image,” “Historical Observers” and “Writing the Body.” Texts will include essays, traditional and graphic memoirs, literary criticism and theory, portraits, and film from writers and artists ranging from Virginia Woolf to Roxane Gay, Vladimir Nabokov to Bich Minh Nguyen, Truman Capote to Jean-Michel Basquiat. Students will write both autobiographical pieces and critical essays.

4600: Studies in Comics and Graphic Novels

Section 04: 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. In the past 35 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.

4620: Independent Reading

Sections 01& 02; Staff

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

4630: Honor's Thesis

Sections 01: Staff; 02: Zibrak

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.

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.

4999: Senior Seminar: Authors as Public Intellectuals

Section 01: McCracken-Flesher

What does it take for an accomplished author to accomplish also the role of public intellectual? This class considers when, where and how authors exceed their art and actively engage in socially formative discourse. We will establish phenomena and terms of study by researching core cases such as Walter Scott, who retrieved popular ballads, made the novel a lever for national politics, coded a monarch for a local culture and invented modern tourism; Naomi Mitchison, whose novels pursued women's and species' rights, and whose public politics got her blacklisted as a communist by George Orwell; Bob Geldof, singer and lyricist with the Boomtown Rats, who founded the international movement that was Live Aid; and J.K. Rowling whose support of medical charities and pronouncements on gender make her simultaneously admired and reviled. Through such cases, this course aims to provoke nuanced engagement with literary lives lived at their fullest extent. It will ground students in significant literature, theorize

celebrity and popular discourse, explore the difference between art, punditry and intellectualism, and support students in individual research into the creative, critical, theoretical and cultural commitments of major writers as public figures. Drawing on a list that includes Dickens and social policy; H.G. Wells and history; C.S. Lewis and religion; the laureate poet Jackie Kay on British racism; Nina McConigley on Wyoming and cultural complexity, etc., the class itself will select figures on whom to dwell.

Students should expect to participate in independent and collaborative research across literary culture and popular discourse; they will produce critical studies and themselves design and participate in public events.

[4999: Senior Seminar](#)

Section 02: Zibrak

Art and the lives of those who create it have fascinated writers and thinkers over the past two centuries. In this course we will read fictional works that deal with the “problem” of art and artists and non-fiction essays on the social, economic, and political life of the work of art. Our class is organized around a set of guiding questions:

- What role does art serve in society?
- Why is it important to preserve art and produce it?
- How does art evolve as technology and society change?

We will work on exploring these questions together through discussion, presentations, and writing, culminating in a final project that may be a long essay or creative work.

[5000: Transmedia Storytelling](#)

Section 80: Aronstein

In this class we will bring an interdisciplinary approach to the question of how artists, narratives, and genres achieve cultural sustainability. In other words, how do stories attract new audiences to remain relevant over time? We will frame our answer to this question with theories drawn from literary, cultural, rhetorical and consumer culture studies, looking at the ways in which texts move from one media to another (for instance, novel, to play, to film, to video game) to adapt over time, as well as at the marketing machinery and consumption patterns that make such adaptation possible. As a class, we will decide on two “test cases” (possibilities: Shakespeare, King Arthur, Jane Austen, Oz, Harry Potter, Star Wars, Game of Thrones, Dickens--the list could go on) to work through together and then we will end with a series of student-designed and led classes covering other authors and narratives.

[5010: Rhetorical Composition](#)

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.

[5070: Qualitative Methods in English](#)

Section 01: Small

"Research" is the gathering and analysis of data to generate knowledge. In English studies, research takes many forms, including literary criticism, rhetorical analysis, historical study, and deconstruction via critical race theory. During fall 2020, we'll study embodied knowledge making that goes beyond these typical methods. Our class will provide an introduction to the basic features and tools of qualitative research but will concentrate on three specific applications: the study of culture/community (ethnography) via walking and place-making methods; the study of personal experience (phenomenology) with an emphasis on rhythm, sound, and silence; and the study of material culture through visual inquiry. We'll complete one micro-project to practice designing, conducting, and representing research, and we'll reflect over the always-messy nature of knowledge making. Our final project will be a research proposal that can be submitted to UW's Institutional Review Board if you want to pursue the project for your thesis.

Prerequisite: graduate status or 12 hours of 4000-level work.

5080: Grad Apprenticeship

Section 01; Staff

5330: Studies in: 20th Century Literature

Section 01: Russell

This course will familiarize students with the depth and breadth of Native American Indian / Indigenous literature and film. Of special interest will be the way Indigenous authors and filmmakers deconstruct stereotypes, adapt indigenous traditions to create a unique canon of indigenous art, and grapple with issues of identity, tradition, and sovereignty. By the end of the course, students can expect to be familiar with: the canon of Native American literature and film; a range of scholarship specific to representations of indigenous people in literature and film; and, the broad social, historical, and cultural movements affecting Native Americans over the course of the 20th century and into the 21st century.

5890: Consumption, Markets and Cultures

Section 01: Drummond

5900: Practicum in College Teaching

Section 01; Hutson, 02; Gernant, 03; Burchett, 04; Greer

Work in classroom with a major professor. Expected to give some lectures and gain classroom experience. Prerequisite: graduate status.

5960: Thesis Research

Section 01; 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, but also with attention to alternative/non-academic career possibilities).

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.