

## Spring 2019 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 01-23; 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; 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)

### 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 WA/COM1.

### 2015: College Composition and Rhetoric II

Sections 01-06; Staff

ENGL 2015 helps students become stronger writers, speakers, and thinkers, and features assignments that explore issues that pertain to students' majors and future careers. Students will engage in different genres for a range of audiences, revise substantially, and practice critical thinking in academic, civic, and professional contexts. Prerequisite: ENGL/Synergy 1010 (COM1).

## 2020: COM2: Literature, Media, and Culture From *Beowulf* to *World War Z*

### Section 01-02; Pexton

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: COM2: Literature, Media, and Culture

### Section 03-04; Bergstrasser

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, as well as explore the topic in media and film. Discussion, reading, and writing are equally important in this class, and you will be expected to hone your skills in each area. This course fulfills your COM2 University Studies requirement.

## 2020: COM2: Literature, Media, and Culture

### Sections 05; Fleischauer

Knights, chivalry, swordfights and magic – the Arthurian legends have it all. Yet, who is Arthur? Did he ever truly exist? The tales of the exploits of Arthur, his knights, Queen Guinevere, Morgan le Fay, and Merlin have fascinated audiences for nearly a thousand years. But what is it about these stories that keeps us coming back?

In this course, you will read and watch interpretations of the legend, focusing on the adaptation of Arthur, Merlin, Guinevere, and Morgan. Through tracing the legend from the works of Geoffrey of Monmouth in 1100 BCE up to present day film, you will gain a greater understanding and appreciation of Arthur, his court, and how stories change over time as we try and answer the question, “Who was Arthur, really?” And, the more important question, does it matter?

## 2020: COM2: Literature, Media, and Culture

### Sections 06; 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.

## 2025: Intro 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 01-02; 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 include an editorial, a public service announcement(s), web page and analysis, and a research article. 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).

### 2340: Native American Literature

#### Section 01; Holland

This introductory course is a broad survey of the varieties of Native American expression—from transcribed oral narratives to contemporary poetry, novels, and films. We will study American Indian expression of specific tribal values and beliefs, considering how these reflect different tribal ideologies. Often we will consider how Native American literature maintains a sense of tribal identity in the face of overwhelming social and political pressures to assimilate. We will look at the modern, urban construction of pan-Indianism, exploring how contemporary literature has furthered this enterprise. My goal is you to come away from class understanding the range and richness of Native American literature, as well as comprehending the crucial importance of history, culture, politics, and government policy in the shaping of these expressions. By

semester's end, I want you to be able to discuss the differences among and between various Native American nations, speakers, texts, and historical periods.

### 2435: Literatures in English III, 1865-present

#### Section 01; Marks

We will study literature written in English that encompasses events like Reconstruction (*Huckleberry Finn*), Victorian social consciousness (*Middlemarch*), American Romanticism and aestheticism (Walt Whitman and Emily Dickinson) and twentieth century issues involving race (James Baldwin and Ta-Nehisi Coates). Texts are tentative. We will consider selected texts slowly and carefully. You will refine your close-reading skills over the span of the semester. Requirements include quizzes, two exams, and multiple essays.

### 2490: Blues and African American Literature

#### Section 01; Herdt

In this course, we will examine blues music as the first form of African American popular music in tandem with the early recording industry and investigate the influence of this music on culture from the early 20th century until the near present. This class is composed of blues history, studies of specific artists, labels, blues revivals, blues and feminism, and the adaptation of blues to various literary and film texts. We will look specifically at Robert Johnson, B.B. King and Jimi Hendrix for their contributions to the blues and the mythology surrounding these figures. Because this is an interdisciplinary course, we will utilize a vast range of materials, from documentary film to fictional film, visual culture, literature, scholarship and criticism, and of course the music itself to draw conclusions about the medium. An underlying thread that binds all the above texts together is the idea of authenticity, and we can question this notion about the music in how its meaning has been constructed and played out as it has evolved as an international phenomenon. Course requirements include one 7-10 page essay, four response papers, active participation in class, a final exam as well as various quizzes.

### 3010: Application to Rhetoric, Comp Ped & Prof

#### Section 01; Fisher

Introduces common methods, concepts, and theories emphasized in these interrelated intellectual traditions. It asks students to examine how research traditions have developed alongside each other over time, and prepares students to design a multimodal research project. Prerequisite: ENGL 2025; junior standing.

### 3010: Application to Rhetoric, Comp Ped & Prof

#### Section 02; Thompson

In our class, we will study Rhetoric, the lost art and magic not of telling the truth but of using language with purpose in order as Cicero wrote “to teach, to delight, and to persuade”; however, our examples of Rhetoric—and the language that both responds to and creates it—is not limited to dusty textbooks: in this class we will harness rhetorical theory in order to examine operational persuasion in television, rap music, political speeches, film, and in stand-up comedy. Prerequisite: ENGL 2025; junior standing.

### 3020: Culture, Communication, Work

### Section 01; Small

A group's "culture" is made up of its shared beliefs, values, and behaviors. Organizations—everything from student RSOs at UW to huge multinational corporations like Citibank or Apple—have their own cultures. Individuals also bring their own identities to the workplace, influenced by their histories, families, and other social groups. The combination of organizational cultures and individual identities can make workplaces into complex sites of communication. This class will help you learn to understand communication as shaped by individual identities and organizational cultures. We'll explore our own identities, consider what those means for us as colleagues and collaborators, and observe groups interacting to understand how communication styles shape the ways those groups function. As we discuss workplace practices, we'll also practice the basic genres and formats of technical/professional writing, so this COM3 course is a great alternative to taking English 4010. Taking this class will help you develop some all around strategies for a stronger communicator in the workplace.

### 3300: Topics In: Renaissance Literature

#### Section 01; Frye

We will read several of Shakespeare's later plays, including comedies and romances like *All's Well That Ends Well*, *The Winter's Tale*, and *The Tempest*; at least two of Shakespeare's Roman plays, and his great tragedies, including *Othello*, *Hamlet*, and *King Lear*. We will be using the third edition of the Norton Complete and the Norton Essential Shakespeare. Prerequisite: COM1 and 6 hours of 2000-level literature course.

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

#### Section 01; Henkel

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. Prerequisite: COM1 and 6 hours of 2000-level literature course in ENGL.

### 3600: Topics In: Race and Class in 20<sup>th</sup> and 21<sup>st</sup> 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 contain 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 consist of writing and exams.

### 4000: 21<sup>st</sup> Century Issues in Professional Writing

#### Section 01; Knievel

In English 4000, students will read, analyze, and apply research and scholarship from the field of technical/professional communication to writing and communication-related problems that impact both "writing professionals" and "professionals who write" in contemporary workplaces.

Starting with discussion of key rhetorical principles, we will move quickly to an examination of ethics as it applies to writing and communication, and then on to both design and usability as sites of emphasis, developing a usability study project in consultation with a client. While some projects are still being determined, students can likely anticipate, at least, working individually and collaboratively to craft analytical essays, give poster (and other) presentations, write reports, and develop a portfolio of their own work.

### 4010: Technical Writing in the Professions

Sections 01-06, 40-47; 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.

### 4020: Publication Editing

Section 01; Franklin

### 4075: Writing for Non-Profits

Sections 01 & 40; Staff

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 applications 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. 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 campaign proposal, and shorter correspondence pieces.

### 4270: Classical Epic Poetry

Section 01; DeLozier

Reading and discussion of major works of Greek and Latin epic poetry, centered on Homer and Vergil. Also includes consideration of the background of these works (both mythological and historical) and the development of the epic tradition in the ancient world. Cross listed with ENGL 4270. Prerequisite: 3 hours of classic courses. (Offered in spring and alternate years).

### 4455: Slavery & Freedom in the Americas

Section 01; Henkel

Like Nina Simone sings, do you wish you knew how it felt to be free? In this seminar, we will explore the complex and intertwined relationship between slavery and freedom in the Americas. 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, possibly including classic slave narratives such as those by Nat Turner, Juan Francisco Manzano, and Sojourner Truth together with more recent texts, including Lucy Holcome Pickens' novel *The Free Flag of Cuba*,

C. L. R. James' *The Black Jacobins*, W. E. B. Du Bois' *Black Reconstruction*, Aimé Césaire's play *A Tempest*, Marie Vieux-Chauvet's trilogy *Love, Anger, Madness*, Assata Shakur's autobiography, Charles Denby's *Indignant Heart: A Black Worker's Journal* and writings on prison abolition by Angela Davis.

### 4600: Theatre & Film

#### Section 01; Pignataro

This course is designed to provide an overview of United States Latina/o Theater and Film. Through a critical study of representative works of drama, performance, and film written, directed, produced, and/or starring US Latina/o artists, we will explore historical and contemporary issues affecting US Latina/o communities including, but not limited to, politics, power, immigration and legal status, LGBTQ+ rights and representations, border issues, race, class, gender, and sexuality.

Note: Films may include profanity, violence, and/or sexually explicit images.

### 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: Honor's 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: Studies In: Satire and Memory

#### Section 01; Edson

We know that satire entertains. We laugh at *The Onion*, *Reductress*, *SNL*. Satire has also long been understood as reformist or didactic, as a mode that teaches lessons or makes people better by raising laughter at corruption, inhumanity, hypocrisy. The outpouring of progressive satire in the age of Trump would seem to confirm this. But satire also involves gossip and shaming. It both challenges and intensifies ideological identities and investments. Historically, satires have attacked the weak as much as they have mocked the strong. Does satire teach and reform? If so, how does it do it? If not, what does it do?

In considering these questions, this course bridges two periods (18th century, today) and two mediums (print, digital). In the first half of the course, we'll read some of the classics of satire—including Jonathan Swift's *Gulliver's Travels* and *A Modest Proposal*. We'll use these older satires to develop a toolbox of concepts, paying special attention to past satires that were taken seriously (like *The Onion* sometimes is today), including Daniel Defoe's *Shortest Way with the Dissenters*. In the second half, we'll draw from this concept toolbox to analyze the work of contemporary satire in TV and film and across the internet. Much of the second half of the course will be student-designed and student-led. The instructor will be highly interested in

thinking about how satire remembers and is remembered. He will push the class to consider satire as a form of cultural memory, as foremost a way of remembering rather than of teaching or reforming. The class is encouraged to push back.

### 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: Transmedia Storytelling

#### Section 01; 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. We will begin with two “test cases,” Oz (from L. Frank Baum to Wicked) and King Arthur (from Geoffrey of Monmouth to Guy Ritchie) and end with a series of student-chosen authors and narratives.

### 4999: Comics and Graphic Novels

#### 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). Assignments will include a weekly thought journal, leading class, one short paper/presentation, and a longer research essay.

Prerequisite: ENGL 3010; Senior standing.

## 5000: Technical Communication, Rhetoric, and Genre

### Section 01; Knivel

In this course, we will consider technical communication as both a discipline and as a site for teaching and learning.

We will start with Carolyn Miller's controversial-at-the-time (1979) claim that technical writing constitutes a "humanistic endeavor" before looking backward and forward to examine the roots of such a claim and how it has revealed itself to be so in the topical landscape of the field during the intervening years and today. From there, we will sample and discuss current technical communication scholarship with an eye toward gaining an understanding of technical communication as a site for applied rhetorical practice operating within a variety of institutional, organizational, and social contexts. Along the way, we will examine dimensions of the field's theoretical, historical, and methodological backdrop before considering contemporary issues of importance, including usability, communication technologies, genre, ethics, social justice, and design, among others.

Then, we will move to a more pointed discussion of how we can teach technical communication at this historical moment, focusing much of our energy on the so-called technical communication "service course"—a veritable melting pot of majors, professional futures, interests, skills, needs, motives, and levels of student investment—as our primary site of pedagogical inquiry. Together, we'll examine technical communication curricula and course texts, as well as the content and activity that comprise technical writing instruction.

Students in the course will lead class discussion of issues and articles, as well as develop instructional approaches to different topics and literacies that they will share with the class. Other assignments may include, but are not limited to, a journal review, regular reading responses, a textbook or monograph review, a brief research-based essay, class observations, and an annotated syllabus.

## 5000: Texts and Textiles

### Section 80; Frye

In cultures around the world, there exists an implicit connection between texts and textiles, between telling stories and weaving cloth. In English, texts and textiles are connected through an underlying philology: the words "text" and "textile" derive from the Latin *texere*, to weave, so that texts are very much "that which is woven." From the perspective of people as producers and consumers, quilting, embroidery, and the knots and patterns of sewing, weaving, and knitting place us within narratives of fertility, continuity, and the performance of identity. The intersection of the written and visual arts from classical and early modern times, through the twentieth and twenty-first centuries, continues these material connections. In order to study texts and textiles, we will address theories of material culture, feminist and historicist theory, as well as texts and video across time and the globe.

## 5310: Early American Literature/ Making Race in America

### Section 01; Holland

This seminar will investigate how literature reflected and shaped the development of different racial identities in America. We will begin with James Fenimore Cooper's *The Last of the*

Mohicans (1825), questioning why Natty Bumppo feels the need to assert repeatedly that he is “a man without a cross” (i.e., not a mixed race person.) We will see D.W. Griffiths’ *The Birth of a Nation* (1915), considering the empowerment of white supremacy after the Civil War. We will read works by white writers and scholars, black writers and scholars, and Native American writers and scholars—and question how and why such designations seem appropriate and “natural” now.

### 5330: 20<sup>th</sup> Century U.S. Literature-Issues of Race, Class, and Gender

#### Section 01; Russell

A seminar in selected significant writers of poetry, drama, and prose from the end of the nineteenth century to the present. Prerequisite: graduate status or 12 hours of 4000-level work.

### 5530: Modern Critical Theory & Practice: 19<sup>th</sup>-Century American Women Writers and Critical Gender Theory

#### Section 01; Zibrak

In January of 1855, Nathaniel Hawthorne wrote from England to his publisher, “America is now given over to a damned mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash.” The “trash” Hawthorne rejected was some of the best-selling and most beloved fiction of the nineteenth century— writers like Susan Warner, E.D.E.N. Southworth, and Fanny Fern. In this class, we will read works by these writers and other “scribbling women” alongside history of the period and the first wave of what was then called the Woman Movement as well as present-day literary criticism and feminist and affect theory. In our readings, we will consider the relationship between the rise of female professional authorship alongside changing beliefs about the role of women in American culture.

### 5965: Thesis Research II

#### Section 01; Edson

ENGL 5965 is a graduate-level seminar in professionalization and thesis completion. In consultation with the instructor, each student will adopt a personalized metric for making and measuring progress (words, pages, hours) on their thesis over the semester. Ideally, students will finish drafting their traditional or public-facing thesis around or soon after Spring Break. Classes will involve focused peer feedback sessions and mini-writing retreats. Most classes will also feature a visiting speaker on career-seeking in a particular field. In previous semesters, visiting speakers have included: Damien Kortum (of LCCC, speaking on teaching careers at two-year colleges); Jo Chytka (of UW, speaking on university academic support and advising positions); Robin Bocanegra (of COMEA, Cheyenne, speaking on non-profit careers); Matt Drollette (of UW, on writing center careers); and Thyra Page (of Trihydro, speaking on grants and technical writing in the private sector). As part of the class all students will draft application materials (letter, CV, teaching philosophy) in response to a real two-year teaching position advertisement.