

Spring 2017 English Course Descriptions

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

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

Sections 1-20; 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 1-3; 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)

1101: First Year Seminar: Adulthood & Adolescence in the 21st Century

Section 1; Stewart

This class asks students to critically examine what it means to be an adult in the 21st century in America. This course will ask the following questions: How is adulthood marked and/or celebrated? What defines adulthood and how might these definitions differ when one considers gender, race, sexuality, socioeconomic status, etc.? Currently, young people (those in their late teens through their late twenties (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. Or perhaps, the very idea of extended adolescence is merely a myth. Perhaps those facing adulthood are reshaping the very definition of what it means to be "grown up" in innovative and meaningful ways.

1101: First Year Seminar: Film Genres

Section 2; Marks

This course will examine a number of films through the classification tool of genre. Genre, in its traditional sense, designates a kind or type of film that can usually be recognized with such common labels as western, gangster, horror, science fiction, musical, romance, etc. This

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

1101: First Year Seminar: Video Game Theory

Section 3; Thompson

In this class, we will use video games not only as objects of entertainment but also as objects of instruction, objects of cultural value, and objects of human production, distribution, and consumption. This course fulfills the First-Year Seminar (FYS) requirement of the 2015 University Studies Program. Students will critically examine and evaluate evidence, claims, beliefs, or points of view about meaningful, relevant issues. Students will be introduced to active learning, inquiry of pressing issues, and individual and collaborative processing of ideas through the First-Year Seminar curriculum.

2005: Writing in Technology & Sciences

Section 1; Creel; Sections 2-3; Small

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: Intro to Literature

Section 1; Marshall

In this class, we will read a combination of classic and contemporary fiction, drama, and poetry from a variety of different perspectives and places, and examine how some of these texts have been recreated into other forms -- such as animation, short films, and even pieces of music. Additionally, we will investigate at least one feature length film using critical literary theory in order to think about how our interpretations and experiences might shift when reading a visual text.

2020: Intro to Literature

Sections 2, 4-7; Staff

This course fulfills the University Studies WB requirement. Literature shows us language in its most beautiful form, exposes us to new experiences and ideas, and teaches us to understand and question our world. In this class, we will read literature from around the world, and through discussion and writing, explore the many meanings presented. Varies by instructors.

Prerequisites: WA/COM1.

2025: Intro to English Studies

Section 1; Parolin

English 2025 is the new gateway course into 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 usefulness 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 2016, it encompasses literary and cultural analysis, rhetorical theory, persuasive composition, and effective communication via a range of technologies. In our class we will engage this rich field through an exciting range of readings and a challenging range of written, oral, and digital assignments.

The loose theme for the course will be “discovery and power”: Through literature we discover ourselves and the world around us. The discoveries we make lead to power in many guises. In our class, we will read novels, plays, and poems that thematize the relationship between discovery and power. We will consider, too, how the estimable art of rhetoric confers power, allowing us to understand and influence the world. And at every step of the way we will investigate the value of English studies: Why be an English major? What can this field of study do for you? What can you do for it?

Ideally, discovery and power do not just happen on the pages of the texts we will read – they also happen to *you* through your study of English. Accordingly, we will highlight the process of self-discovery and empowerment through English over the course of our class.

2035: Writing Public Forums

Section 1; Knievel

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/COM1.

2170: Bible as Lit

Section 40; Nye

More properly titled the Bible as Bible, this course deals with the unique status of that work and its profound influence on the forms of our culture. In the first part of the course we learn techniques of literary close reading through a detailed study of the Pentateuch. We explore the history of text and translation, the relation of doctrine and story, narrative style and literary form, the culture and politics of the ancient mid-east, the emergence of the Hebrews as a distinct people consolidated by a book, a law--and how these all affect modes of interpretation. In the second part we extend our study into the sacred texts of the later Hebrew and early Christian traditions, and we review briefly the history of biblical hermeneutics, concentrating our attention on the typological and mythological schools of criticism. Several quizzes, take home exercises, three or four essays, a midterm and a final exam and/or paper are required. Cross-listed with Religious Studies 2500-40. Prerequisite: WA/COM1.

2345: American Indians in 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/COM1.

2425: Lit 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: Lit in English II

Section 1; Croft

Surveys major figures and literary movements in literatures written in English 1750-1865. *Prerequisite:* WA/COM1.

2435: Lit in English III

Section 1; Baskin

Surveys major figures and literary movements in literatures written in English 1865-present. *Prerequisite:* WA/COM1.

3710: Gender & Humanities

Sections 1-2; Staff

Explores how men and women are imaged differently, studying the influence of representation on gender (including representations in literature, film, art, popular culture, and/or performance). Sharpens students' ability to analyze texts and images and investigate those texts' messages about gender, sexuality, ethnicity and class. Cross listed with ART/GWST 3710; junior standing.

4000: 21st Century Issues in Professional Writing

Section 1; Knieval

The capstone course in the professional writing minor and also satisfies the COM 3 USP requirement. This spring, we will spend some time constructing a theoretical framework geared toward understanding key issues in the study and practice of professional and technical communication. We'll start with some foundational material, looking at the role of rhetoric, design, and audience in increasingly digital professional writing spaces and then move to more focused study of ethics, visual rhetoric, and the impact of technology on professional communication, among other things. More traditionally academic (journal review) and professional (e.g., usability test and documentation) projects will range widely and include both individual and collaborative work done in different media for different audiences, some academic, some professional. Students will develop a final portfolio project at the end of the term.

4010: Technical Writing in the Professions

Sections 1-3, 41-48; 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.

4010: Technical Writing in the Professions

Section 40; Meg Van Baalen-Wood

English 4010 is a senior-level technical communication course (WC/COM3) that shifts the focus from writing for the academic world to writing for the professional world. In this course, you will gain strategies for improving writing, communication, and analytical abilities for a professional audience based on real-world topics and demands. Much of the coursework will focus on analyzing, designing, developing, and revising writing in various genres, both individually and in collaboration with classmates. Genres may include, for example, memos, abstracts, descriptions and/or instructions, a resume and cover letter, and a long-form report or proposal. Throughout the course, you will be asked to share your writing with your classmates through group writing assignments and peer editing. Prerequisites: WA/COM1 and WB/COM2; junior standing.

4020: Publication Editing

Section 1; Kirkmeyer

Theory and practice of editing in the contexts of book, magazine, newspaper, and web-based publications. Standard editing practices for using grammar, proofreading marks, and computer editing tools. Prerequisites: WA/COM1, WB/COM2 (ENGL 2035 and 3000 recommended).

4061: Rhetorical Theory & Criticism

Section 1; Patton

An investigation into how rhetorical theory, spanning from its ancient roots in Aristotelian thinking to its current postmodern components, operates in society. Explores how various critical methods can be utilized to gain a stronger understanding of public communication texts, including newspapers, speeches, music and film. Cross listed with COJO

4061. *Prerequisite:* COJO 1040 and 3040 or ENGL 2035.

4075: Writing for Non-Profits

Sections 1-2; Creel; Section 40; Couch

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/COM2.

4120: Shakespeare: Tragedies & Romantic Comedies

Section 1; Croft

We will read six of Shakespeare's plays in the genres of tragedy and romance. 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. Films shown will include some international films.

Assignments will include short response papers, a mid-semester research poster, an in-class group performance, attendance/participation, article annotations, and either a final research paper or filmed scene from one of the plays.

4180: Middle English Lit

Section 1; Anderson

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

4260: Victorian Prose

Section 1; McCracken-Flesher

The Victorian era was the age of print, particularly in prose. What with the new steam press and the new steam engines running all over the country, in Britain more people than ever before could afford more publications than ever before and could get them in more places than before. And because of the new professionalism, more people had more to say about more things. It was a time of new enthusiasms and anxieties that required multiple expression in different ways. We will move through the period's problems and their modes of expression. We will consider the effects of Empire, industry, city building, religion, Darwinism, and gender as they intersect with the opportunities of print. We will consider the role of the prophet or sage, the discourses of exploration, the modes of apology, the generic oddity of novels focused on modes of knowing like detection or science--etc.

Students will explore what Victorians knew, and how they knew it through the shiftable genre of prose. They will adopt a Victorian journal, and trace our themes in it across the semester; they will learn to evaluate prose as text, and to recognize its patterns and innovations; they will question how particular authors fit within or stretch the ideas and literary traditions of the times. Welcome to the cacophony that is a community formed in prose. Most reading materials will be retrieved from online or the course shell.

4270: Classical Epic

Section 1; Holt

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 CLAS 4270. Prerequisite: completion of a USP WB/COM2 course.

4360: American Prose: Early Through Mid-Nineteenth Century

Section 1; Holland

A study of major fiction and relevant non-fiction, written in America from the beginning through the middle of the nineteenth century. *Prerequisite:* 6 hours of 2000-level literature courses or consent of instructor.

4450: African American Novel

Section 50; Zibrak

Considers the aesthetic dimensions and cultural matrix of novels and longer prose works by Black Americans over the course of the past 150 years. Authors ranging from Frederick Douglass to Chimamanda Ngozi Adiche. *Prerequisites:* junior/senior standing, six hours of 2000-level literature courses in ENGL. Fulfills USP (D) requirement. Casper only. Wednesday 12-2:50.

4455: Literature of Enslavement: American Dream/American Nightmare

Section 1; Forbes

Is America the land of dreams or nightmares? This intensive study of the circum-Atlantic enslavement explores the history of a truth stranger than fiction: true-life stories and struggles that have decisively shaped politics, aesthetics, ethics, and even economics. Over the course of the semester, we will tackle such questions as: How has enslavement defined the concepts of freedom, citizenship, and nation? What does it mean to be human, to be black, to be art? Are we living in a “postracial,” “colorblind” society, or are the legacies of slavery visible today? Authors studied will include Frederick Douglass, Harriet Jacobs, Nat Turner, Charles Chesnut, Walter Johnson and Octavia Butler. This class can fulfill either the pre-1900 requirement or emerging fields requirement, as well as the A&S D.

4460: American Indian Lit

Section 1; Holland

Advanced critical study of the history of American Indian literature, emphasizing the authors' views of social change. Cross listed with AIST 4460. *Prerequisite:* 6 hours of 2000-level literature courses or consent of instructor.

4470: Chicano Folklore

Section 1; Pignataro

Provides a survey of the origins, development and contemporary folklore of the Mexican American, Chicano people of the United States with comparative relation to Mexico and other groups in the United States. This class will focus on Chicano spirituality as an important component of Chicano/a folklore. We will look at historical and political aspects of Chicano Folklore that highlight notions of spirituality and religion through humor, popular culture, and written and oral texts. Cross-listed with LTST 4470.

4600: Studies: Latina/o Lit & Culture

Section 1; Pignataro

A variety of significant topics in LATINA/O LITERATURE AND CULTURE will be the focus of this course. Readings will include: Narratives, essays, drama, poetry and graphic novels. In addition to folklore and popular culture, film screenings will be part of our critical thinking and analysis discussions. Cross-listed with LTST 4990.

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: Honor's 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: Democracy in the Literatures of the Americas

Section 1; Henkel

What has democracy been, and what could it be? This seminar will investigate how writers in the Americas have understood the ideas and forms of democracy and have imagined its alternative possibilities. The seminar will introduce students to both literatures in translation from across the Americas, including the Caribbean and Latin America, and to the multicultural literatures published in the United States, starting with "Ain't I a Woman?" by Sojourner Truth, *Democratic Vistas* by Walt Whitman, "Every Cook Can Govern" by C. L. R. James, and *Ariel* by José Enrique Rodó. By putting the voices of canonical authors in conversation with others who have often been excluded from literary study, we will raise questions about how we understand democracy in the Americas and how the literary imagination might point the way to deeper, more meaningful conceptions of democracy. Additional texts may include David Walker's *Appeal, Facundo: Civilization or Barbarism* by Domingo Faustino Sarmiento, "Strike Against War" by Hellen Keller, and *In the Castle of My Skin* by George Lamming.

4640: Emerging Fields: Rhetoric of Video Games

Section 2; Thompson

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

4640: Emerging Fields: Post-Colonial Lit

Section 40; Obert

This course is a comprehensive introduction to the field of Postcolonial Studies, which challenges the study of literature as we know it by introducing both an international vantage and crucial tools of cultural critique into the canon. Contending that postcolonial literature necessarily redefines *all* literature, the course explores the wide-ranging political, social, and cultural effects of colonial interventions, local liberation struggles, and processes of decolonization. It focuses particularly on the post-WWII decline of the British Empire and the reverberations of its rule on former colonies. We will read a diverse group of literary, critical, and theoretical texts from the likes of India, Pakistan, Nigeria, South Africa, Zimbabwe, the Caribbean, the Irish Republic, and Northern Ireland in the class, and will use these texts to ask questions about historical constructions of race, the intersections of language and power, the development of national identity, and more. We will conclude by taking stock of the contemporary effects of history's colonial conquests, considering phenomena like globalization,

economic imperialism, and mass migration as legacies of Empire and its discontents. This course fulfills the G requirement for A&S Core.

4970: Writing Internship

Section 1+; 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.

4990: Senior Seminar in English: A Better World is Possible

Section 1; Henkel

Creative writers and critical theorists from a variety of traditions have asserted, in different ways, that a better world is possible, and that critical thinking and writing are a powerful tools with which to imagine and build that world. Some of these writers have been practical, some have been utopian or dystopian, some have proposed ideas that seemed outrageous in their era but now seem like common sense. Examining these authors’ works can provide a fuller understanding of the critical nature of literary study and of the world in which we live.

Possible texts include Plato’s *Republic*, Spinoza’s *Ethics*, Thomas Paine’s *Common Sense*, David Walker’s *Appeal*, *The Many Headed Hydra* by Peter Linebaugh and Marcus Rediker, *The Solitude of Self* by Vivian Gornick, *The Black Jacobins* by C. L. R. James, *The Parable of the Sower* and *The Parable of the Talents* by Octavia Butler, *Willing Slaves of Capital* by Frédéric Lordon and *The Dispossessed* by Ursula K. Le Guin.

5320: Studies in 19th Century American Literature: Environment and Race: American Literature in Black, White & Green

This course brings together environmental humanities, critical race theory and posthumanism in the study of American literature and film. The focus will be 19th-century, but we’ll also include 20th & 21st-century perspectives to explore questions like: How have American writers understood the concepts of “nature” and “environment” in relation to theories and “sciences” of race? Who or what is “human” and how does the human relate to nature? Why are people of color are often erased or ignored in discussions of the environment? What groups are privileged in environmental discourse? Are environmentalists racist? Is there a “black environmentalism”? Authors studied will include Harriet Jacobs, Dianne Glave, Edgar Allan Poe, Charles Chesnutt, Octavia Butler, Alex Weheliye, and Beyoncé. Please contact Prof. Erin Forbes with any questions eforbes@uwyo.edu

5360: Studies: Irish Lit

Section 1; Obert

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

5530: Modern Critical Theory

Section 1; McCracken-Flesher

Theory, we think, is strong when it applies extensively. Yet emerging phenomena can precipitate new theory. Standing as we may be on the verge of the posthuman, today's theorists seek to understand the -human in its moment of becoming post-. This class considers how we meet this challenge in text and theory. Were we never fully "human," as Rosi Braidotti suggests from her reading of Enlightenment thinkers? Have we been posthuman since we lifted the first twig? Are bodies and brains at stake, or boundaries, as Kathleen Hayles suspects?

In this course, we will inhabit the perplex of the posthuman as it is posed by texts and met by today's theories. With this developing perplex standing as a challenge to our course, and any final determinations, I ask you to assist me in determining the readings and direction for the semester. We will read theorists from Braidotti, Haraway and Hayles back through network, phenomenology, deconstruction, ideology, discourse and language theories to Freud and Marx, and behind them Hume and Locke. Where shall we range for our literary investigations?

Students signing up for this course please join me on November 9th, 2-2:50 p.m. (in my Hoyt office) to brainstorm possibilities from the Culture novels of Iain M. Banks through *Ready Player One* or Johnny Depp's *Transcendence* to your latest videogame or the crowd-sourced unpredictabilities of social media.

