1010: College Composition & Rhetoric--or Writing @ 7200 Feet
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
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 FYS: Quests Narratives & Epics
Quest narratives and epics are ways to think about identity; they also shape identity. This course will examine ancient, medieval, and modern texts (in translation), and we will look closely at issues of how we read these texts, and investigate how we think about them in different ways, cultures and times. We will discuss how we analyze the actions in similar episodes in different texts, and refine ideas about assumptions and information, as we read different kinds of research. We will read excerpts from The Iliad, Oedipus, Virgil, Ovid, Beowulf, Sir Gawain and the Green Knight, and Dante. Much of this will be on the course website or in a course reader.

2005: Writing in Technology & the Sciences
This COM2 course develops writing styles specifically suited to technological and scientific fields of study. In particular, we’ll focus on translating technical information for a variety of audiences, best practices for working in teams, techniques for data visualization, and delivery of oral presentations (for example, poster presentations). The class is designed to be hands-on and activity-based, so consistent attendance and participation will be important. Prerequisite: successful completion of COM1

2020-41: Literature, Media, and Culture
From Beowulf to World War Z, Hollywood continues to mine literature and culture for its audience. This tradition dates back from the very beginnings of horror cinema to the present—with F.W. Murnau’s adaptation of Bram Stoker's Dracula into one of the first silent films, Nosferatu, to the many remakes throughout the decades, ending in television shows like True Blood. In this class, we will explore what happens in this shift from written word to big screen, through the lens of the horror story. What do the additions and deletions of plot points, characters, and other “integral” aspects of a text mean for the stories that get told about a culture?

2020-40: Literature, Media, and Culture: American Sport
From Beowulf to World War Z, Hollywood continues to mine literature and culture for its audience. This tradition dates back from the very beginnings of horror cinema to the present—with F.W. Murnau’s adaptation of Bram Stoker's Dracula into one of the first silent films, Nosferatu, to the many remakes throughout the decades, ending in television shows like True Blood. In this class, we will explore what happens in this shift from written word to big screen, through the lens of the horror story. What do the additions and deletions of plot points, characters, and other “integral” aspects of a text mean for the stories that get told about a culture?
In this asynchronous online course, you will dive into American sport through the study of literature and different types of media (including film and art). You will acquire the tools for understanding, appreciating, and writing about sports—and get ready to share (through online discussions and essays) your own personal experiences in sport as well. By exploring a variety of authors and media, we will investigate the many ways sports are a part of our culture and lives. Online discussion, reading, and writing are equally important in this class, and you will hone your skills in each area by the end of the semester. This course fulfills your COM2 University Studies requirement. I will be offering one section of this course: ENGL 2020-40.

2435: Literatures in English III, 1865-Present
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 presentations, two exams, and multiple essays.

2025: Intro to English Studies
Fenton and Drummond

If you Google “Jokes for English majors,” you’ll get 75,000 results in 0.63 seconds. Most of these are based on grammatical errors, bad puns, and esoteric knowledge about famous authors such as Virginia Woolf and Ernest Hemingway. But all joking aside, what does it mean to be an English major in 2022? What, exactly, do English majors study these days? What skills do you need to succeed as an English major? And, finally, what can you do with an English major after you graduate from UW? These are some of the many questions we will explore in this class. From Shakespeare’s plays to poetry slams, from Dungeons and Dragons to Dune, from Taylor Swift to Kendrick Lamar, we will analyze and interpret the texts that both reflect and constitute our cultural landscape. English 2025 is the gateway course to the English major. It is a prerequisite for upper-division study in the department.

2025-02: Gateway to the English Major (COM 2)
McC racken-Fles her

This course is designed for potential and up-and-coming majors.

We live in language! In this course, learn how to participate fully in public culture through literary and language arts. You will gain the primary skills and techniques that make you a functioning citizen and an outstanding English major;

This course provides an introduction to English Studies, covering the history of English as an academic field, the options available within it, and possible career paths. Students will also be taught the skills they need to succeed as English majors, including critical reading and writing, and literary and rhetorical analysis.

Your studies will include reading in a number of genres, and you will be expected to attend or view UW and other theatre productions. Assignments will cultivate a variety of skills appropriate to the many responsibilities and paths of an English major, including digital and public humanities.

Prerequisite: COM1; English major status.

2350: Introduction to African American Literature
Henkel
The African American experience, with roots in Africa, the international slave trade, and throughout the western hemisphere, was forged through forced migration, the mixing of diverse peoples, and the struggles against slavery and for freedom. The people of African descent who were brought to the United States created a rich literature, built through their own unique traditions, language, rituals, symbols, and experiences. The history they built did not always come about through circumstances of their own making, but the culture that came from that history made a profound impact on their communities, the nation, and the world.

This course is an introduction to African American literature and culture, with an emphasis on the voices and language used by Black people. The course is not meant to be exhaustive, but rather to give a sample, which can be a guide to further study. The course is arranged chronologically, and intended to orient students to some of the major themes of the African American experience, including migration and mixing; slavery and freedom; labor and culture; and history and the continuing efforts to develop African American identities. The class is an intensive experience in reading and discussion; written and oral assignments will assess reading comprehension and be a guide to discovering ideas for class conversation. 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. Texts may include Sojourner Truth, “Ain’t I a Woman?”; Kyle Baker, Nat Turner; Frederick Douglass, Narrative; Ida B. Wells-Barnett, A Red Record; Zora Neale Hurston, Their Eyes Were Watching God; Toni Morrison, Beloved; Angela Davis, The Meaning of Freedom; and Claudia Rankine, Citizen: An American Lyric.

2435: Literature in English III

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.

3000: Literary Theory

ANDERSON
An introduction to critical theory as a methodology within literary studies. The course covers major schools of theory and major figures within those schools. Students will read, discuss, and write about literary texts by placing them in dialogue with important works of both theory and literary criticism.

3010: Application to Rhetoric, Comp Ped & Prof

SMALL
This course 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, analyzing how persuasive power plays out via words and symbols. 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 emphasizes 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. Pre-requisites include completion of English 2025 and at least junior standing.

3200: Topics In Medieval Lit

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 Dante, Chaucer, a variety of European and Arabic romances and lyrics, and visionary/mystical material. Many students find reading Middle English daunting and intimidating, and few have much experience; in the interests of making the experience more useful and less stressful, I will schedule texts in translation for the first 2-3 weeks of the course, and we will practice reading from Chaucer in class, and then we will begin the Middle English texts with Chaucer, and move backwards to romances, such as King Horn, and then move to other 14th C texts. Most texts will have translations into modern English available.

3500: Topics In 19th Century Literature: Banned Books and Stories Not Told
Henkel

In 1885, the Committee of the Public Library of Concord, Massachusetts banned Mark Twain's Adventures of Huckleberry Finn because they thought that the book was “more suited to the slums than to intelligent, respectable people.” In response, Twain wrote to his publisher, Charles L. Webster, that the Committee members have “given us a rattling tip-top puff which will go into every paper in the country. They have expelled Huck from their library. That will sell 25,000 copies for us sure.” Whether because they discuss difficult questions of race, class, gender, or sexuality, or because they confront taboos that some would rather be kept quiet, literary texts have faced a long and complex history of censorship. We will examine why these texts have presented challenges to their readers, and aim to discover what they might teach us about free speech and censorship. Texts may include Kyle Baker’s graphic novel Nat Turner, the Gag Rules prohibiting speech about the abolition of slavery in the US Congress, the Black Codes in southern US states, Henry David Thoreau’s Civil Disobedience, the Seneca Falls Declaration of Sentiments, Walt Whitman’s Leaves of Grass, Nelly Bly’s Ten Days in a Madhouse and Charles Chesnutt’s The Marrow of Tradition.

4010: Technical Writing in the Professions
Wood

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.

4040: Rhetoric, Media, and Culture
Drummond

What made Game of Thrones a worldwide phenomenon? How can Wicked still be popular after 19 years on Broadway? Why would Lady Gaga and Tony Bennett perform on the same stage? 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’ll explore the choices authors, composers, curators and directors make to capture the attention – and the identity -- of millions of consumers. What cultural nerves do they touch? What techniques do they employ to do so? And what can we, as rhetoricians of our own careers and personae, learn from them?
4075: Writing for Non-Profits
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.

4600: Women in Horror
This course will focus on the numerous contributions of women to horror in film, literature, and games from across the globe. Issues of women filmmakers, gendered portrayals on the screen, and feminist horror theory will be centered.

4640: Postcolonial Literature & Theory
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 postcolonialism today, considering phenomena like globalization, economic imperialism, and mass migration as legacies of Empire and its discontents.

4780: History of the English Language
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.

Course outcomes:

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.

4999: Senior Seminar
Drummond
Why do we still watch The Wizard of Oz 80 years after it was made? Why do we still listen to the Beatles 50 years after they broke up? Some artists, narratives, and genres achieve cultural sustainability; that is, we still care about
them – and consume them – decades years after their creation or demise. In this class, we’ll draw from literary, rhetorical, and consumer culture studies to explain how this process takes place. And we’ll also examine the marketing machinery and consumption trends that make such sustainability possible. Two large cases will anchor the class: Oz (from the 1900 original text by L. Frank Baum to the Broadway show Wicked, and beyond); and the Beatles (from their formation in the late 50s to their breakup in 1970, and beyond). For their final project, students will choose their own artist, group, or artistic movement to illustrate cultural longevity.

5000: Studies in Non-Fiction Comics (Holocaust and War)
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 whose subjects relate to the Holocaust and armed conflict. Beyond Maus, texts may include Survivors of the Holocaust by Zane Cunningham and Ryan Jones, We are on our Own by Miriam Katin, Episodes from Auschwitz by the Auschwitz-Birkenau State Museum, A Bag of Marbles by Joseph Joffo, Palestine by Joe Sacco, Showa, 1939-1944, A History of Japan by Shigeru Mizuki, Vietnamera by GB Tran, The Life of Frederick Douglass by David F. Walker, and The Harlem Hellfighters by Max Brooks and Canaan White, among others. Requirements will include weekly reflections, teaching a class, and a research essay.

5055: Narrative and Story Telling
SMALL

In this class, we’ll observe the rhetorical craft of expert storytellers, consider theories about what stories are and how they work, practice methods of gathering stories via narrative research, and contemplate the implications of gathering stories into unified (and perhaps artificial) narratives. We’ll also establish a shared set of key terms, critical thinking questions, and better practices for working with everyday peoples’ stories. Skills and knowledge from this course can be applied to classroom assessment projects, to scholarship in teaching and learning, and/or to developing a deeper understanding of how stories make us who we are. No previous experience in the formal study of rhetoric or in the formal study of qualitative methods is required.

5360: Contemporary Irish Literature
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 & Practice

Anderson

This course is an advanced survey of some contemporary critical practices. Its two primary aims are (a) to familiarize students with the definitions, methodologies, and scope of each method of critical inquiry, and (b) to provide opportunities through class discussion and written assignments for students to apply the theories in their close readings of texts. Some of the theories we will study will include critical race theory, cultural studies, post-colonialism, and affect theory. We will spend the first section of the semester covering some basics, and then move to exploring some more recent critical approaches.

As a means of reading, surveying, and applying different theories, we will look at ideas about race from some ancient texts to the present. The course will be organized into modules, where we consider texts (in translation) from the Greco-Roman world’s still influential categories, to texts from medieval/late antiquity, the Renaissance, the 18th C’s imperialism and colonialism, and finish in the modern era.

The modules will center around theories as the overarching, transhistorical approaches to texts, and then will focus on race and geography (philosophical notions of civilization and travel), race, slavery, and culture (when and how do they become entangled? in what texts?), and finish with race and bodies (somatic, gendered, and behavioral). Students will write a mixture of presentations during the course, an annotated bibliography on the topic of your chosen research, and a final research paper. Students will also be able to select some of the texts for study, and I hope the research paper will be part of your larger thesis ideas.

By the end of the course, you should understand some of the shifts in the idea of race: “other, gens, ethnos, populus, barbarian, nation, Orientalism, Saracens, authochthons, slavery in war and race, color and nature in the Pacific, contemporary problems of race in other countries (Canada, New Zealand, Brazil); and be able to place these works within various theoretically grounded and articulated social, historical, and cultural contexts. Students will write a mixture of presentations during the semester, an annotated bibliography on the topic of your chosen research, and a final research paper. All these literary materials will be in translation.

We will read various brief excerpts of critical theories to help us respond to these primary texts, and discuss changing cultural manifestations and theories of race.

5885: Studies in Pop Culture – Temporality on the Screen

In this course, we will explore theories of time and history through portrayals of temporal anomalies in popular culture. We will explore temporal theory and historiography in narratives about time travel, time loops, nonlinear time, and time manipulation in film, television, and video games to determine how our temporal anomalies construct us historically and individually as audiences.

5890: Consumption, Markets, Cultures

This course will introduce you to the productive intersection of consumption, markets, and culture. At this nexus, producers and consumers meet for an exchange. But they also meet for an experience. And “experiences” will be the focus of our class.

It turns out that cultural producers market their venues—performance events, museums, tourist sites, Vegas hotels and theme parks—by curating and marketing stories and narratives wrapped tightly in appealing experiences. They use arts and entertainment to offer consumers an experience that keeps them coming back—and taking their children with them. No one does this better than Disney. More recent examples include the immersive Van Gogh exhibit and Meow Wolf. And don’t forget the Beatles, still “hot” 52 years after their break-up.
In this class, we’ll ask: How do such experiences get produced? And why do consumers flock to them? As a final project, students will be asked to research their own artist or movement whose experiences keep consumers wanting more.

**5960: Thesis Research**

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.