

Spring 2018 English Course Descriptions

For more information:

http://www.uwyo.edu/registrar/university_catalog/engl.html

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

Sections 01-23; 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

Sections 01-03, 07; 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.

2020: COM2: Literature, Media, and Culture—Analyzing Warner Brothers' Looney Tunes and Merrie Melodies Classic Cartoons

Sections 04, 05; Holland

This COM2 course will focus on your careful, critical oral and written analyses of Warner Brothers' classic cartoons from 1940-70 starring Bugs Bunny, Daffy Duck, Elmer Fudd, Wile E. Coyote, the Roadrunner, Marvin the Martian, and Yosemite Sam. To this end, we will read primary news articles to help you understand the cultural and historical events to which many WB cartoons respond (and often criticize.) Additionally, we will study literary scholarship on archetypes to explore which archetypes/archetypal narratives certain cartoons embody and to ask how these cartoons developed (and sometimes mocked) specific American stereotypical identities during the WWII years up through the Civil Rights movement and the early years of the VietNam War. This course has a mandatory attendance policy, and requires from each student two oral presentations, frequent reading quizzes, extensive writing and revision of your analytical essays, engagement with digital media, a closed-book midterm and final examination over terms you have mastered for the course, and a final research paper.

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

Section 06; Pexton

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. 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 our culture?

2020: COM2: Literature, Media, and Culture: Shakespeare & Film

Section 40; Frye

This special topics version of ENG 2020: Literature, Media, and Culture in a distance format will focus on Shakespeare on the page and on the screen. The class will meet during three intensive weekends during spring semester 2018, with preparatory readings, threaded discussions, as well as writing and speaking assignments to be completed outside of class.

Shakespeare plays have had a profound effect on film, just as filming the plays have changed forever how we think about the plays, from the earliest silent pictures to more recent films, the

Oscar-winning *Shakespeare in Love*, and teen hits like *O* and *Ten Things I Hate About You*. This distance course provides the opportunity to read three plays and attendant criticism while we view, discuss, write about, and verbally address a broad selection of Shakespeare plays and their screen adaptations. I welcome suggestions about plays and video from registered students.

Students will be introduced to reading and analyzing Shakespeare and Shakespeare in film by learning about how films and videos are made, by learning how to ask questions of the plays, how to analyze evidence, and how to write and talk about class readings and viewings.

2025: Intro to English Studies

Section 01-02; Parolin & Russell

English 2025 is the 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 2017, 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 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 allows 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 and 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 for Public Forums

Section 01; Staff

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).

2170: Bible as Lit

Section 01 (London Semester); 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 Mideast, 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.

2345: American Indian & Film

Section 01; 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: Literatures in English I

Section 01; 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: Literatures in English II

Section 01; Croft

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

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. Requirements include quizzes, two exams, and multiple essays.

3340: Philosophy in Literature: Haunting Houses

Section 01; Hix

On the premise that a house “is not simply a building, it is also an enactment” (Wendell Berry), we will enact careful readings of several notable house-centric philosophical/literary works, to pose ourselves such questions as: What happens to me when I enter a house? What happens to me when I leave one? How is my identity shaped by my home? How are my interactions with others shaped by the places in which they occur? What is it to *inhabit* a house? Can a house inhabit me? That is to say, we’ll haunt, and perhaps be haunted by, a few philosophical/literary houses.

3710: Gender: Humanities Focus

Section 01; Denney

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

4000: 21st 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

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).

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.

4080/5000: Film Genres

Section 01; Marks

I have designed this course as an advanced introduction to film studies and film genre with a sustained focus on 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 two distinct genres of American film. In addition to the genres mentioned above, additional generic categories include comics superhero, true story, hard-boiled detective, and action, among others. In order to understand how film genres come about, we will view a variety of films from each category. 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 (zombie 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.

4120: Shakespeare: Tragedy/Romances

Section 01; Frye

This course is about Shakespeare's later plays, beginning with two comedies and, as the semester progresses, arriving at *Hamlet* and *The Tempest*, *King Lear* and *The Winter's Tale*. Paired with the viewing of films and other video, as well as live performance (including our own), as well as reading selected criticism, our readings and discussions will take you to the cutting edge of Shakespeare studies. Requirements include an assignment for each play designed to enhance discussion, two short papers, a longer project, a midterm and an identification exam.

4180: Middle English Lit

Section 01; 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.

4230: Greek Tragedy

Section 01; DeLozier

Reading and discussion of major plays by Aeschylus, Sophocles, and Euripides, together with examination of performance and social context of Greek drama, its use of traditional myths, and selected issues in contemporary scholarship on the tragedies. Cross-listed with CLAS/THEA 4230. Prerequisite: 3 hours of classic courses. (Offered in spring and alternate years).

4245: Jane Austen's England

Section 01 (London Semester); Nye

Who could be more English than Jane Austen? In this course we will study all six of her published novels, her early teenage writings, her letters, and several of her unpublished works. In an age of revolution, experimentation, and dissolution of received literary forms, Jane Austen rescued the novel and demonstrated its suitability for the most comprehensive and humane literary purposes. With exquisite craftsmanship she raised the stakes for her nineteenth-century successors in the novel, and her audiences have been faithful ever since. We will examine her antecedents in the eighteenth-century, the complex cultural milieu in which she emerged, and the range of critical opinion she has evoked over the past two centuries. Why are people admitting, today more than ever, that they love Jane Austen?

4370: American Prose: 1865-1920

Section 01; Holland

In *Gothic America*, Teresa Goddu argues that in the U.S., Gothic novels, while primarily understood to serve as escapist fiction, in fact deeply engaged with responding to the unresolved social, political, and cultural problems of nineteenth-century America. Although Goddu focuses her study on antebellum fiction, we will extend her hypothesis and look for when, how, and

where Gothic elements operate in post-Civil War novels. Additionally we will critically re-evaluate the literary terms “naturalism” and “realism” frequently used to describe American fiction of this period. This class has a mandatory attendance policy and frequent reading quizzes. I expect insightful and engaged participation by each student, short writing assignments, two major literary analysis papers, an annotated bibliography, and a separate final literary analysis/research paper due at the semester’s end. There will be a short answer midterm and final examination. Our texts include Charles Chestnutt, *The Marrow of Tradition*; Mark Twain, *Puddn’head Wilson*; Frank Norris, *McTeague*; Rebecca Harding Davis, *Life in the Iron Mills*; Henry James, *The Turn of the Screw*; and Edith Wharton, *Ethan Frome*.

4460: American Indian Lit

Section 01; Russell

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.

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: 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.

4640: Political Rhetoric

Section 02; 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: Texts and Textiles

Section 03; Frye

"Texts and Textiles" is an Emerging Fields course that focuses on the material connection in cultures around the world 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 women and men as producers and consumers, quilting, embroidery, and the knots and patterns of sewing, weaving, and knitting place us within narratives of fertility and continuity. The intersection of the written and visual arts in the twentieth and twenty-first centuries continues these material connections.

This class will begin with classical myths of weaving and story-telling, move to political connections between early modern needlework and women's writing, and continue into the twentieth and twenty-first century. We will study women as sewers and weavers during the industrial revolution and the subsequent labor movement in America. We will visit and write about virtual and hands-on collections to view quilts, weaving, and fashion, invite guests with textile expertise, and discuss the implications of the issues surrounding our self-expression and work in textiles. In addition to the textiles themselves, course materials will include films and TV featuring the interconnection of texts and textiles, as well as secondary works about theories of material culture, gender, cloth, and everyday practice in both western and non-western cultures. Readings will include Alice Walker, Gertrude Stein, Judy Chicago, Lisa Lou, Louisa May Alcott, and Cynthia Ozik. Reading responses, short papers, and a longer research project will allow students to synthesize this broad range of texts by focusing on areas of personal interest. Prerequisite: English 1010 / Com 1 or its equivalent.

4640/4990: 19th Century American Women Writers

Section 80; 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 E.D.E.N. Southworth, Fanny Fern, and Elizabeth Stoddard. 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 literary criticism and feminist theory.

4830/5830: Victorian Women’s Lives: Their Art, Literature, and Culture

Section 01; Denney

An interdisciplinary approach to the study of women’s issues in art, using literary, cultural, and sociological texts to enlarge the art historical basis. Topics include “domestic goddess,” class issues, racial questions, working women, prostitution, education, marriage, and divorce. Dual listed with ENGL 5830; cross listed with ART/WMST 4830. Prerequisite: ART 2020, WMST/ENGL 1080.

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.

4990: Senior Seminar

Section 01; Thompson

Considers methods, theories, and history of the study of literature and writing. In readings, discussion, as well as oral and written presentations, students seek a broad perspective on knowledge and skills gained throughout study in the English major. Prerequisite: advanced (senior) standing in English.

4990: Senior Seminar: Getting to the Posthuman

Section 02; McCracken-Flesher

How do we know who we are? And who will we be tomorrow? As we race toward the posthuman, we are living a problem posed in and to some degree created by cultural and literary theory. Since the nineteenth century, thinkers like Marx and Freud, encountering the age of industry, pondered historical determinism and the production of the human. Today, by some theories, we are already posthuman.

This Senior Seminar introduces you to the theorists who produced and seek to address the posthuman—from Sigmund Freud on the unconscious to Donna Haraway on the cyborg and our animal affects. We will study texts from classic speculative fiction to discourse-changing film, television and gaming. We will range from *Jekyll and Hyde* to *Blade Runner*; from Doctor Who and Mr. Data to Lady Gaga in her “Meat Dress”; from *Mass Effect 3* to John Oliver on encryption to body hacking.

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

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

5000: Rhetorics of Civil Discourse

Section 01; Small

Our current political climate—marked by sharp divisions—has emboldened some voices to speak in ways that, in turn, make others feel silenced and fearful. How can we work to overcome and resist harmful discourse? How can we discuss issues with political, economic, environmental, cultural, social, and other implications in productive ways? How do we (re)build community amid what may seem to be insurmountable difference? And how can we, as students and citizens, find our own agency in climates of uncertainty? The purpose of this class is to explore rhetorics of “civil dialogue” within particular community contexts to identify macro and micro strategies community members use to navigate sensitive discussions and shape community norms. In addition to reading theories and analyses, students will choose a community to study, will research and develop their own rhetoric-based guidelines for effective engagement in civil dialogue, and will reflect over how particular community contextualization shapes those principles.

5320: Fiction of Reform

Section 80; Zibrak

A seminar designed to acquaint graduate students with selected principal works of American literature, relevant secondary works, and scholarly method. Prerequisite: graduate status of 12 hours or 4000-level work.

5340: Currents-U.S. Lit: Democracy in the Literatures of the Americas

Section 01; 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.

5530: Modern Critical Theory & Practicum

Section 01; Fitch

Major trends in modern poetics and practical criticism. Prerequisite: graduate status or 12 hours of 4000-level work.

5965: Thesis Research II

Section 01; Edson

Designed for students who have reached an advanced stage in the writing of the thesis. Also to inform students of professional genres and practices as well as academic and non-academic careers following the MA degree. Prerequisites: ENGL 5960 and enrollment in a graduate degree program.