1010: College Composition & Rhetoric--or Writing @ 7200 Feet
Sections 01-37; 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, 40-42; Dewey, Harkin, Covello
An introduction to key issues in women’s studies. A topical examination of women’s participation in and relationship to institutions of society, such as family and school, as well as processes and activities, such as work, art and politics in historical and cross-cultural analysis. Cross listed with GWST 1080. (Offered both semesters)

1101: First-Year Seminar: Zombies, Living Dead, Walkers...Humans
Section 01; Pexton
You may know how to survive the zombie-pocalypse, but do you know that when they aren’t trying to eat your brains, zombies CAN be good teachers? In this class, we will use zombie films and television shows to explore issues that are important to the non-zombie: gender, class, race, environment, science and technology, corporate control...just to name a few.

1101: First-Year Seminar: Conceptualizing Adulthood and Adolescence in 21st Century America
Sections 03; Stewart
“Oh grow up!” We’ve all heard this phrase at some point in our lives. But what does it mean to be a grown up? 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) are often accused of having an extended adolescence. The reasons for this prolonged process of maturation is often linked to parental influence, affluence, rising cost of college tuition, the decline in service-based jobs, etc. But perhaps, the very idea of extended adolescence is merely a myth.Perhaps those facing adulthood are reshaping the very definition of what it means to be “grown up” in innovative and meaningful ways. Readings for the course range from comics and fiction, to newspaper articles. Assignments for this course include paired presentations, an archival multi-
modal project, attending one out-of-class event, several short reflections papers and an analysis paper.

1101: First-Year Seminar: Film Genres
Section 04; 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.

2005: Writing in Technology & the Sciences
Sections 01, 40, 41; 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 COM1.

2020: Literature, Media, and Culture
Sections 01, 03, 40; Holland, Bergstraesser
Introduces students to the basic tools of literary, film, and media analysis and develops students' critical writing, digital analysis, and oral communication skills. No expertise in literary criticism or film theory is necessary in this course; all majors are welcome. Prerequisite: COM1. COM1 may not be taken concurrently.

2025: Introduction 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?

2360: Mexican American Literature  
Section 01; Pignataro  

2410: Literary Genres-the Short Story  
Section 01; Pexton  
The short story reflects the human condition in all of its complexities, and by reading and analyzing the short story from a variety of countries, we can track the issues and anxieties, conflicts and global confrontations human beings experience. Our texts will be a range of short stories by writers from around the world. Our goal is to analyze them and the ideas they represent as fully and complexly as possible. The Student Learning Outcomes are accomplished through reading and discussing the ideas and issues presented in those texts; through a variety of writing assignments that will develop skills incorporating research; through thinking about audience, collaborating, drafting and revising. USP: fulfills the H requirement; Prerequisite: COM 1.

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; Holland  
This sophomore-level survey of literature in English, 1750-1865, examines texts produced during some of the most tumultuous, revolutionary times in Western history. The questions being hotly debated then shape the way you think today. Fundamental philosophical issues were being investigated—in writing, in lives, at home, and on the battlefield. Individuals, communities, and nations debated: who should be a full and complete citizen and who should not? What is the proper relationship between an individual and the state? What should be the relationship between reason and religion? From where does legitimate power derive? Should a nation be held accountable to certain ideals? Who had authority to speak or write—in what contexts—and who did not? What was the value of nature and “civilization”? A survey course moves rapidly, covering a wide swath of literary territory. We will read primarily from the anthology Transatlantic Romanticism to interpret how this literature in England and America engages with the important political, historical, and sociocultural events of its day. To facilitate your close reading, I have selected The Bedford Glossary of Critical and Literary Terms. To help you write your essays, I strongly recommend that you purchase Andrea Lunsford’s The Everyday Writer.

3000: Literary Theory  
Section 01; 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 and cultural artefacts by placing them in dialogue with important works of both theory and literary criticism. Prerequisites: ENGL 2025 and junior standing.

3010: App to Rhet, Comp Ped & Prof  
Section 02; Thompson  
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.

3300: Topics in: Renaissance Literature: Shakespeare  
Section 01; Frye  
We will read a total of eight plays by William Shakespeare, concentrating on his earlier comedies, tragedies, and history plays. For English and English Education students, as well as for Theatre and History majors, and the curious.

Our course outcomes will include

- to read the plays and formulate a basic understanding of them in their cultural context
- to learn how to visualize plays being performed as we read them
- to learn to ask meaningful questions of the plays
to formulate answers to these questions based on the evidence provided through close reading, focusing on interpretations that are consistent throughout each play as a whole
· to gain a knowledge of the interaction of society and Shakespeare’s plays
· to learn to use theories of drama, gender, culture, and ethnicity in written and oral discussion of the plays

3340: Philosophy in Literature  
Section 01; Hix  
One point at which philosophy and literature converge is in their shared sense that hypothesizing counterfactual conditions contributes to (indeed, is a necessity of) sound decision-making. If I can’t imagine possible futures, I can’t decide what to do now that will shape the future favorably, or decide what to do now to prepare myself for what things will be like in the future. Conducted at a certain “pitch” and “scale,” this imagining produces utopias and dystopias. In this course, we will read and reflect on several notable examples of utopia or dystopia, some “philosophical” (Sayak Valencia’s Gore Capitalism) and some “literary” (e.g. Margaret Atwood’s The Handmaid’s Tale), toward the aim of refining our own future imagining and present decision-making.

3500: Topics in: 19th Century Literature: Romanticisms  
Section 01; Marks  
When asked to define Romanticism, a leading Romantics scholar described Romanticism as “having sex on the kitchen floor during a party.” In addition to questioning contemporary sexual mores, Romanticism laid the foundation for the elimination of slavery in the West, the acquisition of equal rights by women and oppressed classes, and an energetic interest in the natural world during the age of industrialism.  
This class will explore the dynamic trans-Western landscapes of Romanticism, be they British, American or French. In addition to studying traditional Romantic writers like Emily Dickinson, William Wordsworth, Henry David Thoreau, Nathaniel Hawthorne, Margaret Fuller, John Keats, and Mary Shelley, we will encounter lesser-read but historically significant writers like Dorothy Wordsworth, Harriet Jacobs, Charlotte Smith, Joanna Baillie, Lydia Child, and Mary Robinson. Through our readings, we will discover how these writers and thinkers helped to formulate a post-Enlightenment sensibility that challenged prevailing societal attitudes about subjects like the natural environment, human rights, gender, and religion. We will also read contextual historical documents, such as Mary Wollstonecraft’s Vindication of the Rights of Women.

3710: Gender: Humanities Focus  
Sections 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.

4010: Technical Writing in the Professions
Sections 01-04, 40-50; 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.

4025: Writing for the Web
Section 01, 02; Knievel
Prerequisites: junior standing & completion of COM 1 and COM 2 or WA and WB. In this course, we will explore the ways in which digital tools and the Web create new opportunities for digital composition and, indeed, a digital rhetorical life presence wherein users—both singular and collective—create and disseminate text in various media forms to make meaning in and for personal, public, and professional purposes. We will ask, in 2019, what does it mean to compose? What are the tools of composition? The emerging rules/guidelines governing composition/publication/circulation? Students can expect to compose within a blend of traditional written genres and digital, multimodal forms; moreover, students will create both individual and collaborative texts using different modalities. Traditional writing assignments may include, at minimum a combination of analytical and reflective essays, as well as a proposal. Digital composition projects will likely include some combination of digital video and/or audio composition used as part of a digital storytelling unit, and, possibly, a website or blog assignment. Note: this is not a course in coding.

4070: Film Dir:
Section 80; Creel
Offers an intensive examination of representative films by selected film makers. Prerequisite: 6 hours of 2000-level literature courses.

4075: Writing for Non-Profits
Sections 01, 40, & 41; Knievel; Collie

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 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; 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.

4470: Chicano Folklore
Section 01; 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. Cross listed with CHST 4470. Prerequisites: CHST 1100 and WA or COM1.

**4600: Studies in: Feminist Theories**  
Section 40; Connolly  
Surveys contemporary feminist theories and places those theories within the framework of social, literary, and artistic criticism. Uses feminist theories to address questions such as nature of meaning in literature and artistic forms; construction of science; and identity of the individual as these phenomena are affected by gender construction. **Prerequisite:** 12 hours of women's studies. (Offered once a year).

**4600: Studies in: Modern Poetry**  
Section 01; Russell  
This is perhaps the most important and life-changing course you will take during your college career. Modern poetry—roughly defined as World War I to the present—will cover the main poetic movements within modern poetry written in English, and teach you how to close read and analyze poetry, which will in turn learn you how to read for your other classes. Of special importance will be issues of race, gender, and class. Why? The epic social movements of the 20th century (feminism, post-colonialism, civil rights, etc.) derive inspiration from and find reflection in modern poetry. Concerned you may be a moron? Take this course.

**4600: Studies in: Pursuing Inquiry and Creating Change in the Academy**  
Section 01; Fisher  
This course invites you to be a partner in studying and promoting strong undergraduate learning experiences. In the class, you’ll learn about a variety of methods for gathering good information, making sense of that information, and using that information to drive meaningful change. More specifically, the Fall 2019 section of HP 4990/ENGL 4600 will focus on inquiries related to improving UW students' first-year experiences and their writing, speaking, and digital communication activities in classes and across campus.

The course is open to any interested students (regardless of major), especially those with an interest in studying writing and communication activity, creating positive learning environments, and working closely with faculty to design and pursue meaningful projects.

The fall class will culminate in student development of research, analysis and/or action projects. Students will work directly with faculty and staff to explore and plan potential projects.

Stipends will be available for students who continue researching (as independent-study or internship credit) into the spring.

**4620: Independent Reading**  
Sections 01, 02; Staff  
Involves independent study and research experience in given topic, person, movement in literature. **Prerequisites:** 6 hours of 2000-level literature courses, consent of instructor and permission of department chair.
4630: Honors Thesis
Sections 01, 02; 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: Lit of Social Justice
Section 02; Henkel
Can literature change the world? What is social justice, and what is the relationship of literature to it? How have creative and critical writers contributed to the task of building a better world? We will read stories about economic, racial, gender, and environmental justice. Texts may include Frederick Douglass’ “The War with Mexico,” Henry David Thoreau’s “Civil Disobedience,” Sanora Babb’s Whose Names Are Unknown, W. E. B. Du Bois’ Black Reconstruction, and Octavia Butler’s Parable of the Sower and Parable of the Talents.

4780: History of the English Language
Section 01; Anderson
The History of the English Language is the study of English from its roots in Indo-European and Germanic languages to the varieties of Present Day English. I have divided the class into 2 broad elements (internal history, the pronunciation, sentence structure, and vocabulary), and external history (historical developments, such as the Viking invasions, the Norman Conquest etc.) We begin with issues of sound and writing, and move from there to specific descriptions of the history of English. Methods of instruction will include in-class and out-of-class assignments responding to lecture, discussion, group work, and other activities. We will also consider the basics of neurolinguistics theory, language acquisition, and some other modern issues. By the end of term, students should be able to explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English.

4970: Writing Internship
Section 01; Knievel
Students work 6-8 hours per week as “writing interns” for a private business or public agency, performing specific writing/editing tasks for that client. Students are supported and enabled through a series of classroom sessions and individual meetings with the course instructor. Form progress reports and a comprehensive final report are required. Prerequisite: successful completion of ENGL 4010, 4020, or 4050.

4999: Senior Seminar 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: Senior Seminar Realism & Reality
Section 02; Zibrak
Literary realism was created in opposition to previous movements in literature that tended to romanticize the human experience and omit scenes of everyday life; it was concerned both with method and subject matter. We will discuss why literary realism was so controversial and trace its legacy in genres closer to our own time like true crime, documentary film, and reality TV. We will also read and discuss historical and contemporary theorists of realism and reality to examine how our perceptions of what is “real” are shaped by culture and, in turn, how our desires for the “real” shape cultural products.

5000: Studies in: Storytelling as Rhetoric
Section 02; Small
“We tell ourselves stories in order to live... We interpret what we see, select the most workable of the multiple choices. We live entirely, especially if we are writers [or researchers or interpreters], by the imposition of a narrative line upon disparate images, by the ‘ideas’ with which we have learned to freeze the shifting phantasmagoria which is our actual experience.” (Joan Didion, The White Album, p. 11)

As Didion reflects, the stories we tell ourselves form the foundations of our identities as well as the gravities that pull us together into communities. Yet the process of taking individual stories and turning them into cohesive narratives is fallible and fraught. Imposing any central narrative theme or structure necessarily oversimplifies the “shifting phantasmagoria” of real life. Narratives also create centers and margins, writing into the world those who belong and those who feel estranged. This course is all about stories. We’ll explore theories about what stories are and how they work, we’ll practice methods of gathering stories via narrative research, and we’ll consider the processes and challenges of gathering stories into unified (and perhaps artificial) narratives. Likely texts include Thomas Newkirk’s Minds Made for Stories, Thomas King’s The Truth about Stories: A Native Narrative, Jean Clandinin’s Engaging in Narrative Inquiry, and David Boje’s Narrative Methods for Organizational and Communication Research. No previous experience in the formal study of rhetoric or in the formal study of qualitative methods is required. Please contact Nancy Small (nancy.small@uwyo.edu) if you have questions.

5000: Studies in: Texts and Textiles
Section 03; 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. Textiles have wrapped, defined, and helped to display the human body, from the sixteenth and seventeenth centuries to our own time, when the intersection of the written and visual arts in the twentieth and twenty-first century continues these material connections. In order to study texts and textiles, we will address theories of material culture and feminist historicism, as well as texts and video across time and the globe.

5010: Rhetoric and Composition: History, Theory, Practice
Section 01; Fisher
ENGL 5010 prepares graduate students to teach college composition and rhetoric at UW and beyond, with attention to the intellectual traditions that inform our writing program's pedagogy. It examines the theories that support informed writing instruction and offers classroom strategies that may be applied to any course in English studies. Prerequisite: graduate status or 12 hours of 4000-level work or consent of instructor.

5080: Grad Apprenticeship
Section 01; Staff
The graduate apprenticeship furthers a graduate student's professional development by allowing him/her to teach in a course other than Freshman Composition and to engage in a close working relationship with a faculty member. Apprentices will engage in a full range of teaching activities, such as grading, constructing assignments and exams, lecturing, leading discussion, and so on. Does not apply to hour requirement for the degree. Prerequisite: graduate standing and permission of the English department chair.

5320: Studies in Realism and Naturalism
Section 01; Zibrak
Why did literary realism emerge in the nineteenth century and what part did it play in ordering society and shaping our understanding the modern United States? How can a literary genre change the way we think and feel? Students will explore these questions through readings in American literary realism and naturalism from the late nineteenth to the early twentieth centuries including works by Chopin, Dunbar, Dreiser, Howells, James, Norris, and Wharton alongside theories of the genres by Jameson, Kaplan, Pizer, Fleissner, and others.

5900: Prac-College Tchng
Section 01-04, 07; Staff
Work in classroom with a major professor. Expected to give some lectures and gain classroom experience. Prerequisite: graduate status.

5960: Thesis Research
Section 02, 80; Henkel, Obert
Designed for students who are involved in research for their thesis project. Also used for students whose coursework is complete and are writing their thesis. Prerequisites: enrollment in a graduate degree program.
5975: Independent Study
Section 01, 02; Staff
Independent study and research experience in a given topic, person, or movement in literature at an advanced level. Prerequisite: permission of chair; graduate standing.