

# Fall 2022 English Course Descriptions

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For more information:

[http://www.uwyo.edu/registrar/university\\_catalog/engl.html](http://www.uwyo.edu/registrar/university_catalog/engl.html)

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

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)

## 2005: Writing in Technology & the Sciences

### SMALL

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

### PEXTON

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

### BERGESTRAESSER

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.

## 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)

MCCRACKEN-FLESHER

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.

## 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.



How do we know who we are? And who will we be tomorrow? In literature and theory, we express, address and sometimes seem to create the problems of human be-ing. This theory course meets the moment of the posthuman. 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 beyond the human. Our course thus situates itself where theory and literature proliferate together, today.

This course 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'll think about the narrative disruption of broken stuff, and even the plotting power of “gut instinct” in the age of the microbiome.

Assignments will be individual and collaborative. They will include theory synopses, quizzes, textual analyses, teaching opportunities, conference experience and research writing. 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! This course is required for English Majors on the Lit. track, and welcomes students at the appropriate level across the humanities and arts. *Prerequisites:* ENGL 2025 and junior standing.

## 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 14<sup>th</sup> C texts. Most texts will have translations into modern English available.

## 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

PATTON

WHAT MADE GAME OF THRONES A WORLDWIDE PHENOMENON? HOW CAN WICKED STILL BE POPULAR AFTER 16 YEARS ON BROADWAY? 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 WILL EXPLORE THE CHOICES AUTHORS, COMPOSERS, CURATORS AND DIRECTORS MAKE TO CAPTURE THE ATTENTION – AND SHAPE THE IDENTITY -- OF MILLIONS OF CONSUMERS. WHAT CULTURAL NERVES DO THEY TOUCH? WHAT RHETORICAL TECHNIQUES DO THEY EMPLOY? 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.

## 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 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).

## 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, autochthons, 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.

## 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.