

Fall 2023 English Course Descriptions

For more information:

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.

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

ENGL 2020: "Literature, Media, and Culture: American Sport

Bergstraesser

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.

CW 2125 Creative Writing Special Topics: Writing Animals

Our worlds are not the only worlds. We live with and beside the non-human animals: pronghorn, Swainson's hawks, lap dogs, mountain lions straying through town, pine beetles, Mourning Cloaks, drowned kittens, nighthawks overhead, raccoons in the kitchen, Mountain Whitefish. How do we sound these worlds? And why? To what ends? Writers have long looked to and imagined the non-human, but how *do* we do that? How do we write (and think) that which we name but may not be able to fully know? In this course we will consider (through class discussion of assigned readings, independent research, writing exercises and semester-long creative writing

projects) ways of thinking / representing non-human animals and our relationships with them. In this course, we will approach and mind those relationships.

We will be considering a range of creative work: stories, poems, essays, short videos, dramatic monologues, paintings, photographs. Of each creative piece we will discuss the questions that we read as driving the piece, and the questions the piece raises for us. It's not possible for me to know our questions now, ahead of time, but some *possible* questions, or rather, some of my own questions: How do we look at non-human animals? How are we looked at? How do non-human animal and human animal lives intersect? What boundaries have been erected historically and why, to what end? How are our lives shaped by non-human animals? How are non-human animals lives shaped? What responsibilities do humans have? What causes for joy, what concerns?

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.

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*.

ENGL 2490: Introductory Studies in Comics and Graphic Novels

How often do you discover an artistic golden age only after it is 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. In the past 35 years, critics, artists, academics, and mainstream culture have begun to recognize the growing artistic impact of comics, comix, and graphic novels. From its infancy on the Sunday pages of the early 20th century (with important historical predecessors), the comics medium 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 will examine the rich offerings of comics and graphic novels using race as their themes. We will study works ranging from the superhero genre, *Black Panther* to the sober *March*, John Lewis's personal recounting of the Civil Rights Movement. Assignments include weekly reflections in response to the readings, two exams, a group project, and two longer projects (which may be critical or creative), among others.

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.

English 3000

This is an introduction to some contemporary theories, which provoke new thinking about the ways in which we approach literature.. We will read some primary theoretical texts, as well as some applications of theory. I am arranging the syllabus according to subjects in general terms: they overlap to a large degree. Students will present at least one theoretical text in class, e.g. Derrida, Marx. etc. This course in literary theory sums up some of the ideas you have seen in previous classes. We will use Sophocles' Oedipus Rex, Ovid's Metamorphoses, King Lear, some John Donne poems (on course website), and the film of Rosencrantz and Guildenstern as examples of texts to think about the different theories we encounter. After this discussion of theories and texts, you will write a conference paper using theoretical and current critical materials. Students MUST buy the printed versions of the books.

Prerequisites: ENGL 2025 and junior standing.

3010: Application to Rhetoric, Comp Ped & Prof

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.

ENGL 3500: 19th Century Literature: Romanticism

Marks

This course will study the great variety of works that come under the banner "Romanticism" like William Blake, Samuel Coleridge, William and Dorothy Wordsworth, Mary Robinson, Joanna Baillie, Charlotte Smith, John Keats, and Mary and Percy Shelley, Walt Whitman, Emily Dickinson, and Frederick Douglass. Assignments will include frequent reflections, presentations, exams, and essays. Authors and assignments might change.

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?

ENGL 4067 (Race, Gender, Media & Rhetoric):

***There are graduate sections of this class in AAST 5067 and COJO 5067**

This class encourages exploration of media (film, newspaper, radio, television, and social) through the lens of marginalized and disenfranchised groups. Media is one of the major institutions in the world that has the ability to persuade, and viewers often come to understand the world and their community through such mediated framing which can affect their attitudes, values, and beliefs. The goals of this course is to increase the understanding of and role media plays (past and present) in understanding framing of groups often left out of the center. You will be immersed in your own individual research and group projects where you will have a hands on opportunity to be creative. This class will challenge what you know and think about media and how you choose to interact with media in the future.

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.

Engl 4640: Emerging Fields in Comics and Race

How often do you discover an artistic golden age only after it is 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. In the past 35 years, critics, artists, academics, and mainstream culture have begun to recognize the growing artistic impact of comics, comix, and graphic novels. From its infancy on the Sunday pages of the early 20th century (with important historical predecessors), the comics medium 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 will examine the rich offerings of comics and graphic novels using race as their themes. We will study works ranging from the superhero genre, *Black Panther* to the sober *March*, John Lewis's personal recounting of the Civil Rights Movement. Assignments include weekly reflections in response to the readings, two exams, a group project, leading class discussion, and two longer projects (which may be critical or creative), among others.

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.

ENGL 4999 (Rhetoric & Social Movements):

Patton

This course introduces students to scholarship on social movements, and it aims to do so from the perspective of movements themselves. Social movements occur when people take time away from their everyday lives to come together to make social change. We explore a variety of social movements over large spans of time, connecting them with 21st century issues; e.g., Black Lives Matter, Civil Rights Movements from the 1950s-1970s (Voting, Black Power, Chicano/a, AIM), LGBTQIA2S+ Movements, Standing Rock, Women Rights Movements and more. We will investigate when and how people band together to promote or resist social change through the counter-movements that often occur. We will also consider what it takes to make a movement successful and how and why movements fail. The course will address several key questions, including: Where do movements come from and who participates in them? What challenges do social movements face and what are the consequences—for individuals, institutions, and state policies? How are they shaped by their political, social, and cultural environment? Why, how, and to whom do social movements matter and more specifically, we will study various historical and contemporary social movements in the United States but also around the world. Furthermore, we will think and talk about how facts, concepts, and theories learned in such a class can help those who are interested in contributing to social change get involved in collective action, developing tools that can be useful within and outside of the classroom. You will have the opportunity to actively pursue your own scholarly endeavors as related to social movements.

ENGL 4999 Course Description

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.

ENGL 5010: Rhetoric & Composition: History, Theory, & Practice

Throughout this course, students read and write about language and writing instruction, exploring the history behind best practices, controversies in the profession, and intellectual traditions that inform writing program pedagogies. It examines the theories that guide effective writing instruction, including classroom strategies to support that instruction. The Summer 2023 version of the course introduces students to the online graduate program in English; and the Fall 2023 on-campus version of the course prepares graduate students to teach college composition and rhetoric at UW and beyond.

ENGLISH 5020: Public Facing English Studies: Authors' Houses: Nodes and Networks

McCracken-Flesher

SU; DISTANCE MA ONLY; requires one week residence in Laramie

Contact Michael Edson for program requirements

Introduction to the history and theory of public intellectualism and English studies. Students develop theoretical and practical knowledge and explore alternative applications for academic research for publics beyond the classroom.

Authors' afterlives often are negotiated through their houses. Places like Walter Scott's Abbotsford, Jane Austen's cottage at Chawton, or Mark Twain's house in Hartford are nodes for networks of readers and communities of understanding. This class will ground you in the questions and methodologies that illuminate the study of authors' afterlives, particularly through their houses. The course's aim is to facilitate your original research at an opening edge of literary studies. In our colloquium you will (of course) work on primary texts for our main authors, on their critical contexts, and on material culture. You will read primary theories such as Carolyn Steedman's *Dust*; and Susan Stewart's *On Longing*; you will study secondary iterations such as Nicola Watson's *The Literary Tourist* and Paul Westover's *Necromanticism*.

Our primary case will be Walter Scott's Abbotsford, which helped to establish the discourse of literary tourism, and which offers opportunities for original student work, as well as for student travel. But any author, from Shakespeare to Alcott, or house, from Stowe's Hartford home to Stevenson's grass hut in Waikiki, or community, from Douglass's DC to Dahl's Great Missenden, can anchor our questions and launch your research.

We will also study sites and materials identified by the class as cruxes for new and networked analysis. Statewide opportunities include Hemingway's Speer-o-wigwam, and even Buffalo Bill's Cody, but might include the home of a recent regional author. Where did Annie Proulx live in Centennial? Why does Nina McConigley collect pinatas?

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.

CW 5560: MFA Workshop: Time & Space in Fiction

Hagy

Fiction workshop for students who have been admitted to the MFA Program. We will read and analyze student work-in-progress throughout the semester. We will also explore techniques of time management through the reading of selected stories, novel excerpts, and craft essays. Students will be asked to participate in writing exercises and to submit additional readings to enhance discussion and community. *By permission of instructor only.*

ENGL 5065-40 (Black American Rhetorics)

Patton

It is said that you can often judge a country by what it chooses to remember and erase. So, what does understanding Black American experiences mean for civil rights movements across the world, the U.S. as a diverse democratic republic, and why do we or should we care in 2023? To better understand U.S. history and where we are today, we must look to the past, by studying rhetoric through the eyes and experiences of Black American people beyond the narrow frames provided by media and politicians. We use rhetoric every day to persuade one another and it originates from the time of Ancient Africa and Ancient Greece. Rhetoric is the study and use of written, spoken and visual language. Rhetoric investigates how language is used to organize and maintain social groups, construct meanings and identities, coordinate behavior, mediate power, produce change, and create knowledge. Rhetoric is seen in art and graffiti, architecture, media, music lyrics, photography, poetry, protests, social justice movements, and speeches. Travel through time and see how voices so powerful led to a monumental Civil Rights Movement, changes in government, health, and business industry, and end in the present with the understanding of how Black people in the U.S. set the stage for a vision of change and inclusion through the power of speech that changed the world.

ENGL 5360: Contemporary Irish Literature

(online via Zoom for the distance MA cohort)

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.

ENGL 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.