

Spring 2020 English Course Descriptions

For more information:

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

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

Sections 01-19; 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 40 & 41; Harkin (online)

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

Sections 01; Leonard, 40, 41; Collie (online)

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; Bell, 02; Hutson, 03; Konesko, 04; Johnson, 05; Swanner, 06 & 07; King

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 : Disability in Film

Section 01; Wheeler

In this section, students will examine films about people with disabilities using theoretical perspectives introduced by scholars and activists such as Tobin Siebers. The purpose of the course is not to cast certain films as positive or negative portraits but rather to develop a better understanding of the many facets of disability and to question to what extent these films convey a nuanced view of disability. We'll supplement the on-screen performances of able-bodied and able-minded actors in the roles of characters with disabilities with personal essays by real people living with a variety of conditions. Crosslisted as WIND 2500-01: Topics in: Disability in Film. *Prerequisite:* COM1. COM1 May not be taken concurrently.

2020: COM2: Literature, Media, and Culture : Gender and Media

Section 02; Pexton

The literature, music, film, and television that we consumer is both shaped by and in turn shapes cultural expectations and norms surrounding gender expression and identity. This course aims to examine and understand the complex relationship between media and our conceptions of gender. Students will analyze a variety of texts, including literature, movies, television shows, and music videos, reflecting on various gender portrayals and how they shape our lives and experiences.

2020: COM2: Breaking Down Bodies in Literature, Media, and Culture

Sections 03; Canepa

What might we consider a body? What might we consider a text? This course will challenge us to consider the various forms with which we interact in society—those that shape and are shaped by us, and how they interact with each other. We will cover a wide range of critical theory, literature, visual media, and film to critically consider the “bodies” inherent within these works that inform our social, political, historical, and aesthetic experiences. While evaluating these social concepts, this class will also deepen critical analysis and critical thinking as transferable skills that will aide you in your academic career and your personal and professional life..

2020: COM2: Literature, Media, and Culture

Sections 04; Dale

This English 2020 course takes race as subject, as form, as trope, as metaphor, and as key ingredient in literature. It asks: what happens when we study a text, movie, or art piece through race? How does the process of discussing race influence our daily lives? How are race and masculinity and feminism in dialogism with one another? This course features texts like Richard Wright's *Native Son*, Tsitsi Dangarembga's *Nervous Conditions*, and this course also features films like *Trading Places*, *Do the Right Thing*, etc. We will also be viewing art and taking a visit to the art museum to see the special collection they have of African Art. The course is designed to be interactive and to be room for everyone to share their voice no matter their background.

2025: Intro to English Studies

Sections 01; Aronstein

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.

A Google search for English major jokes yields 26,700,000 results. Some of them are jokes for English majors aimed at an audience supposedly fixated on grammar, bad puns, and insider knowledge about Hemingway and Godot. Others are jokes about English majors and aimed at an audience that derides the study of English as impractical, indulgent and useless on the job market. But, all jokes aside, what does it mean to be an English major? What is the history of English Studies in the University? What, exactly, do English majors study? What skills do you need to succeed as an English major? And, finally, what can you do with an English major? These are some of the many questions we will explore in this class as we read, view and discuss literary, academic and popular texts, ranging from Shakespeare's plays and modern poetry, through science fiction and fantasy stories, to graphic novels and blockbuster films.

2035: Writing for Public Forums

Section 01; Drummond

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 also spend time working with 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: The Bible as Literature

Section 01; Marks

Read and studied for two millennia, the Bible has moved innumerable intelligent men and women, but biblical reading has most often been centered on theological concerns. The stories and edicts of the Bible have profound literary force and authority. Reading an English translation, we will study representative parts of the Hebrew Bible. Focusing on fascinating stories like "The Fall of Man," "The Binding of Isaac," Joseph's ascent to power in Egypt, and the various tales of Judges, we will learn about textual issues regarding translation, how the Bible was written, what it means when we deem a work "sacred," how the Bible corresponds to different contemporary myths that provide a compelling context for the Hebraic story, and how, as a culture's central religious text (in part), the Hebrew Bible teaches its readers to interpret all kinds of written texts. We will also explore ethical issues as they arise. This is a literature course where we will attend to critical perspectives of the Hebrew Bible, and at the course's end you will have gained important skills in how to interpret the work that is perhaps the central work of Western culture.

2340: Native American Literature

Section 01; Russell

This introductory course is a broad survey of the varieties of Native American expression—from transcribed oral narratives to contemporary poetry, novels, and films. We will study American Indian expression of specific tribal values and beliefs, considering how these reflect different tribal ideologies. Often we will consider how Native American literature maintains a sense of tribal identity in the face of overwhelming social and political pressures to assimilate. We will look at the modern, urban construction of pan-Indianism, exploring how contemporary literature has furthered this enterprise. My goal is you to come away from class understanding the range and richness of Native American literature, as well as comprehending the crucial importance of history, culture, politics, and government policy in the shaping of these expressions. By semester's end, I want you to be able to discuss the differences among and between various Native American nations, speakers, texts, and historical periods.

2345: American Indians in Hollywood Film

Section 01; Russell

Examines the ways Hollywood film has constructed various forms of racial identity for American Indians. Cross listed with NAIS 2345. Prerequisite: WA/COM1

2345: Introduction to African American Literature

Section 01; 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.

2425: Literature 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.

2490: Studies in:
Section 01; Holland

2490: Monsters in Literature and Film
Section 02; Pexton

In this course, we will examine the monster narrative and its path through the process of adaptation. We will analyze how the monster (vampire, ghost, zombie, mutant, etc) has always been with us in our stories, as far back as humans can be traced, as well as how they go forward with us. In this class, we will study the stories embedded in different cultures, well-established literary monsters, and their adaptations into a variety of modern media. We will utilize a vast range of materials, from oral story-telling, visual culture, television and film, video games, literature, scholarship and criticism. Through the lens of adaptation, we can examine the ways in which the monster's meaning has been constructed and played out as it has evolved. Course requirements include one Final Multimedia Project, 2-3 response papers, active participation in class, as well as various quizzes.

2490: Blues and African American Literature
Section 04; Herdt

In this course, we will examine blues music as the first form of African American popular music in tandem with the early recording industry and investigate the influence of this music on culture from the early 20th century until the near present. This class is composed of blues history, studies of specific artists, labels, blues revivals, blues and feminism, and the adaptation of blues to various literary and film texts. We will look specifically at Robert Johnson, B.B. King and Jimi Hendrix for their contributions to the blues and the mythology surrounding these figures. Because this is an interdisciplinary course, we will utilize a vast range of materials, from documentary film to fictional film, visual culture, literature, scholarship and criticism, and of course the music itself to draw conclusions about the medium. An underlying thread that binds all the above texts together is the idea of authenticity, and we can question this notion about the music in how its meaning has been constructed and played out as it has evolved as an international phenomenon. Course requirements include one 7-10 page essay, four response papers, active participation in class, a final exam as well as various quizzes.

3000: Literary Theory
Section 01; Anderson

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.

3000: Literary Theory

Section 02; McCracken-Flesher

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!

3010: Application to Rhetoric, Comp Ped & Prof

Section 01; Thompson, 02; Knieval

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.

3020: Culture, Communication, Work

Section 01; Small

A group's “culture” is made up of its shared beliefs, values, and behaviors. Organizations—everything from student RSOs at UW to huge multinational corporations like Citibank or Apple—have their own cultures. Individuals also bring their own identities to the workplace, influenced by their histories, families, and other social groups. The combination of organizational cultures and individual identities can make workplaces into complex sites of communication. This class will help you learn to understand communication as shaped by individual identities and organizational cultures. We'll explore our own identities, consider what those means for us as colleagues and collaborators, and observe groups interacting to understand how communication styles shape the ways those groups function. As we discuss workplace practices, we'll also practice the basic genres and formats of technical/professional writing, so this COM3 course is a great alternative to taking English

4010. Taking this class will help you develop some all around strategies for a stronger communicator in the workplace.

3200: Topics In: Renaissance Literature

Section 01; Anderson

This course focuses on the language, literature, history, and culture of England between 800 and 1400. We will also read texts in translation (Old Norse, Anglo-Saxon, Medieval Italian, etc) while we work on establishing knowledge of the various traditions, and on basic beginning Middle English acquisition in class. I provide links to interlinear translations of Chaucer, or online translations of other Middle English to make the process less daunting. I also use facing page translations when possible. We will look at monsters, crusade texts, nationalisms and identity in romance, and shifts in religious/mystical literature. Texts will include some Chaucer, Piers Plowman, Njal's Saga, Siege of Jerusalem, Wonders of the East (monsters/travelogue), Dante's Inferno, lyrics and Middle English romances. Students will be taught to read Middle English and the class will include a translation component. Many texts will be excerpted on the course website, which also has translations, basic introductions, and critical articles.

3300: Topics in Milton: Revolution, Equality, Social Justice

Section 01; Fenton

In his poem, "London 1802," William Wordsworth exclaimed, "Milton!...England hath need of thee," at a turbulent historical moment wanting a guiding star of "virtue, freedom, power." Today, more than ever, the world needs John Milton, a writer who, more than almost any other in English, stood deeply rooted in the public discourse of his time, a period of political, religious, and cultural revolution—a time not unlike our own. Milton's humanist writings were crucial in the development of American constitutional values protecting freedom of expression, and his epic poem, Paradise Lost influenced political, theological, and artistic ideas about rebellion against authority, the value of individual liberty, the complexities of gender and equality, and the meanings of social "justice." The main focus of the class will be Paradise Lost and how Milton's art recreates the first few lines of biblical Genesis and the story of "the fall" of humanity through the eyes of some of the most fascinating characters in literary history: Satan, God, Adam, Eve. The poem enables us to consider contemporary issues of power, equality, boundaries, nationalism, failed revolution, love, social and individual justice/injustice, evil, and hope. Milton was not so much an advocate for the humanities as an activist for humanity.

We will dig deep into a single, quite magnificent text, and learn how it can be approached (orally/aurally—after all, because Milton was blind). We will also read excerpts of other Milton poems and prose as they bear on our thematic issues, so we can see the non-linear, often contradictory trajectory of his ideas. Close reading, discussion, team-based research on relevant topics, oral presentations, creative and analytical writings.

3400: Media Ecologies of the Novel

Section 01; Edson

In this course we will study the interactions of novels (and a couple non-fiction narratives) in the crowded media "ecosystem" of eighteenth-century England. As an emergent form, the novel defined itself against and sought the prestige/market of other visual and print modes, including letters, histories, travel narratives, erotica, newspapers, sermons, criminal biographies, economic

treatises, and gossip columns. As an experimental form, novels challenged the boundaries between fact and fiction as well as the genre categories we now take for granted. This course explores how the novel forced its way into a crowded market and seized the attention of the book-buying public, achieving popularity by imitating, stealing, or mocking competing modes. How and why do novels disrupt generic expectations? Can we explain these disruptions as attempts to enlarge audiences or expand markets? Why do novels masquerade as histories, letters, and found documents? How do novels remediate other media forms? Texts assigned may include: *Robinson Crusoe* (Defoe), *Moll Flanders* (Defoe), *Fantomina* (Haywood), *Pamela* (Richardson), *Shamela* (Fielding), *Tom Jones* (Fielding), *Fanny Hill* (Cleland), *Man of Feeling* (Mackenzie), *Northanger Abbey* (Austen), *History* (Prince), and *Mathilda* (Shelley).

3600: 20th Century American Fiction

Section 01; Zibrak

Surveys fiction from the U.S. from 1920 to 2020 to examine changing notions of the self, race, class, gender, ability, and region in the United States. Covers major literary movements and genres and contextualizes materials by discussing the cultural developments of the period with an emphasis on individual experience. Authors include Wharton, Cather, Wright, Baldwin, McCarthy. Two shorter writing assignments, final paper, midterm and final. Prerequisites: COM1 and 6 hours of 2000-level literature courses in ENGL.

3710: Gender and Humanities

Section 01 & 02; Denney

Theme: gender and representation, through issues of the nude, masculinities, femininities, differing sexualities, and stereotypes in the disciplines of art history, gender studies, and cultural studies; and issues of biography and autobiography in terms of race, class, sexuality, ethnicity and gender within the disciplines of literary/art historical genres.

Questions: how do artistic/literary representations mirror and help to define suitable feminine behavior differently from suitable masculine behavior, and how can we then expand that discourse to be inclusive of the gender spectrum? How do such “gender scripts” not only reinforce but also create a sense of identity?

Objectives: To sharpen students’ ability to analyze visual and textual messages about gender, sexuality, ethnicity and class; to help students define and apply terminology in the fields; and to have a grasp on feminist philosophy and its application within the humanities.

Time period: (mostly) the 15th century through the present worldwide with some forays into the ancient world. Crosslisted with ART 3710 and WMST 3710.

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, 02; Thompson, 03; Johnson, 04, 05; Burchett, 40, 41; Collie (online), 42, 43; Creel (online), 45; Hartnett (online), 46; Fisher (online)

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.

4020: Publication Editing

Section 01; Burchett

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. Prerequisite: WA/COM1, WB/COM2 (ENGL 2035 and 3000 recommended).

4025: Writing for the Web

Section 01; Greer

Covers a variety of issues relevant for composing in the 21st century. As students learn to design and generate effective writing for a particular audience in a digital environment, they will also develop skills with advanced web and print research, basic HTML programming language, and standard web design software. Prerequisites: WB/COM2 and junior standing.

4040: Rhetoric, Media, and Culture

Section 01; Drummond

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'll 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?

4040: Rhetoric, Media, and Culture

Section 80; Creel (online)

Rhetoric is often associated with public speech, overt political speech, or other “non-fiction” modes of communication. In this course, we will examine popular culture (fiction film, television, video games, comic books, etc.) as a sort of public rhetoric using several rhetorical theorists who study the formation of individual and national identities. This class will guide us through the ways in which popular culture shapes the way that we view ourselves and others, and gives us a vocabulary to describe this phenomenon, critique it, and

even push back against it. Completing this class should allow students to develop their awareness of rhetorical theory and see how our own patterns of media consumption reinforce and challenge existing societal hierarchies.

4075: Writing for Non-Profits

Sections 01, 02; Greer, 40; Couch (online)

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: Film Genre Studies: Queer, Black, and Brown Speculative Fiction

Sections 01; Bell

This semester, we will watch and think about films in the genres of speculative and science fiction, focusing on works by directors from marginalized backgrounds and/or films that build from non-dominant perspectives in the US and beyond. We'll ask how these films think about the future, and whether they offer ways to "unthink" the inevitability of certain ubiquitous social narratives (about the environment, the economy, race, and gender, for example). We'll follow these films in asking if it really has to be the end of the world. Prerequisite: 6 hours of 2000-level literature courses or consent of instructor.

4600: Topics in 20th-Century American Fiction: Confederate Monuments and Union Memory

Section 02; Swanner

It may seem from today's headlines about Confederate flags and monuments that memorializing the Civil War has only recently become a controversy. However, the problems of remembering the Civil War have troubled the American imagination since the last shot was fired. This course will analyze post-war literature that confronts both the necessity and the shortfalls of American memory. Through texts like *Huckleberry Finn*, *Gone With the Wind*, and *Beloved*, students will learn that (mis)remembering the Civil War is a challenge that involves complex ideas about race, justice, national identity, and more. Prerequisites: COM1 and 6 hours of 2000-level literature courses in ENGL.

4600: Afro-Latinx-Caribbean Literature

Section 03; Pignataro

A special topics course through which regular and visiting faculty can explore regarding specialized or new research topics regarding Latinx studies. Prerequisite: junior standing. Afro-Latinx-Caribbean Literature. 3. [D] Examines in comparative perspective the literature of the experiences of the Afro-Latinx-Caribbean population in the U.S. Students gain an understanding of how the intersection of race, class, gender, and sexuality shape the lived experiences of Afro-Latinx-Caribbean through different literary genres, which include political, historical, and economic views. Cross listed with LTST 4990.

4600: Environmental Justice in Literature and Culture

Section 04; Henry

In this class, students will explore the intersection of environmental and social justice issues through an analysis of literary fiction, film, visual art, music, and other media. Students will consider how environmental issues are deeply connected with issues of race, gender, ethnicity, economic status, and the legacies of slavery and colonialism. Students will also study the role of narrative and storytelling as a means for communities to organize and respond to complex environmental problems on local, national, and global scales. Course topics will include environmental racism; settler colonialism and indigenous environmentalisms; gender and the environment/ecofeminism; the impacts of energy extraction and the “resource curse;” food justice; and climate justice. Prerequisite: WA/COM1

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; Zibrak

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 in Comics and Graphic Novels

Section 01; Marks

How often do you discover an artistic golden age only after it’s long over? Right now, a creative renaissance is occurring in a medium that had been mired in triviality for the better part of a century. 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, focusing on novels and collections, traditional and underground forms, and the influence of other cultures (i.e. Japanese Manga), in order to understand why comics has emerged as one of the pre-eminent literary/art forms of the 21st century.

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

Section 01; Anderson

This course will examine some new approaches to Medieval Literature, including theories of emotions, race, nationalism and identity, and eco criticism. We will also read texts in translation (from Latin, Arabic, Old Norse, Anglo-Saxon, Medieval Italian, Old French, etc), while we work on establishing knowledge/intro to different theories, and on basic beginning Middle English acquisition in class. I provide links to interlinear translations of Chaucer, or online translations of other Middle English for those early weeks to make the process less burdensome. I also use facing page translations when possible. Texts will include Chaucer, Piers Plowman, Njal's Saga, Siege of Jerusalem, Wonders of the East (monsters/travelogue), Dante, lyrics and Middle English romances.

4999: Senior Seminar: British Comedy

Section 02; McCracken-Flesher

England traditionally is the home of the “stiff upper lip.” But Britain also has a rich tradition of comedy. This course will think about what comedy is and does in Britain—over time and spread across the geographies, genders, and ethnicities of a place that is more varied than we might think. We will begin by establishing theories, traditions and rhetorics of comedy through two of Britain's best-known authors: Shakespeare and (the Irishman) Wilde. We will go on to see how comedy based on wit, on pranks, and on pratfalls develops through to the twenty-first century. We will move from music hall to situation comedy all the way to encounter comedy and the comedy of embarrassment, tracing the conventions and innovations of mass-consumption humor. Is comedy the most conventional of forms, or the rhetoric by which a culture shatters its margins, changes itself, and theorizes a complex world? At every stage, we will consider cultural context and formal innovation. We will pass from Shakespeare through Monty Python to The Office by way of Joe Orton and The Royle Family (sic). There will be reading and viewing outside of class. Since many visual materials will be available only in class, attendance is essential. This course is a COM3. Prerequisites: COM1; COM2; ENGL 3000; senior standing.

5000: Studies In: Radical Women Rhetors, Suffrage Edition

Section 01; Kinney

This course asks students to analyze historical figures who broke social norms to become influential speakers and writers during their times. Inspired in part by the 150th anniversary of women's right to vote in Wyoming and 100th anniversary of women's right to vote in the US, this semester's iteration of “Radical Women Rhetors” will ask students to research figures who became influential in the suffrage movement. Using the Wyoming House for Historic Women (WHHW) as one potential locus for our research, we will seek to uncover and expand histories of women and other marginalized populations, with a focus on those figures who have helped to foster “democracy, human rights, suffrage, [and social] justice” (WHHW). In a culminating project, students theorize how women used rhetoric to undermine (and/or support) barriers of sex, race, and class in relationship to the suffrage movement.

5050: Writing in Public Genres

Section 80; Zibrak

Introduces students to various forms of public writing in the humanities and helps them identify their own strengths as public humanists. Students will examine different venues and forms for public-facing writing in humanistic subject areas. By asking questions about how the most successful examples of these forms make their intellectual content both rigorous and engaging, students will discover how writing in the public humanities works. The course culminates in a student-designed final writing project that both performs and interprets one of the key public humanities forms covered in the class.

5061: Rhetorics of Public Memory

Section 01; Small

Memory is “the soil in which desires, fears, predictions, and projects [of the future] take root” (Paul Ricoeur). From establishing a literary canon to motivating our daily decisions, the persistence of memory for individuals, collectives, and cultures is undeniable. As French philosopher Pierre Nora writes, “Memory is life...in permanent evolution...” which also makes it “vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived.” This course will explore lieux de mémoire—places and spaces—where memory is constructed. We’ll begin by surveying foundational work defining memory in all its forms, spiraling in to focus on public memory in particular. Sites of public memory are communal spaces where a feeling of the “then-that-is-now” reconnects us to a shared history, even as it invites us to re-evaluate our mutual present and to (re)imagine our potential futures. Next, we’ll turn to considering how shared public memories are rhetorical constructions, designed to (often) perpetuate a culture’s master narratives and/or to (sometimes) introduce counternarratives of resistance and transformation. After learning and applying methods of rhetorical criticism to analyze sites of public memory, we’ll end the course with the (equally rhetorical) process of creating sites of public memory. Therefore, this course will examine public memory as a concept, a product, and a process.

No previous experience in rhetorical theory or criticism is required. English 5061 is cross listed with COJO 5061 and dual listed with ENGL 4061. Prerequisite is graduate status or previous completion of 12 hours of 3000-4000 level work.

5530: Modern Critical Theory and Practice

Section 01; Frye

This graduate seminar on Modern Critical Theory will combine an introduction to structuralism, post-structuralism, cultural, gender, racial and post-colonial theory, with some of the most current forms of theory, including queer theory and theories of time and space, historical phenomenology and theories of material culture, eco-criticism, and post-human theory. We will also discuss a selected number of texts chosen to elucidate these theoretical approaches. Students will be asked to respond in writing to each week’s reading and discussion, to take a midterm, to write a shorter paper and one longer research project, and to present reports and otherwise help to shape the class.

5900: Practicum in College Teaching

Section 01; Gernant, 02; Burchett, 03; Greer, 04; Kinney

Work in classroom with a major professor. Expected to give some lectures and gain classroom experience. Prerequisite: graduate status.

5960: Thesis Research

Section 01; Edson

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. Prerequisite: enrollment in a graduate degree program.

5965: Thesis Research II

Section 01 & 80; 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 nonacademic careers following the MA degree. Prerequisites: ENGL 5960 and enrollment in a graduate degree program. 5975. Independent Studies.