

Spring 2021 English Course Descriptions

For more information:

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

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

Sections 01-28; 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; Vandermeade

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; Young, 80 & 81; Staff

Develops writing styles and techniques, document design and formats, and audience/readership considerations that are specifically suited to technological and scientific fields of study. The course concludes with a student-directed long form report. Prerequisite: successful completion of WA/COM1.

2015: Composition & Rhetoric II

Sections 01; Canepa, 02; Hutson, 03; Konesko, 04; Swanner, 05 & 06; Johnson

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: Kennedy vs. Nixon

Section 01; Alonso Galva

In the mid-20th century two men, John F. Kennedy and Richard Nixon, went to war for the White House. In doing so they began a generation long battle over the heart and soul of this

nation, over the American spirit. We still live in their collective shadow. In this class, we will write, we will debate, we will practice storytelling, we will hone our skills as citizens and readers all while studying the legacies (histories, speeches, policies, followings, assassinations, etc.) of these two American Presidents and the era that changed a nation. This course fulfills your O (Oral Communication Requirement) and COM2 requirements.

2020: COM2: Literature, Media, and Culture: Dogs in Literature, TV, and Film Section 02; Enlow

“*Canis Lupus Familiaris*, indeed; the familiar is always where the uncanny lurks” – Donna Haraway, *When Species Meet*

In this class, we will examine a variety of texts that complicate our understandings of the dog as a cultural and historical figure. Together, we will look in familiar places, past and present, for strange, unsettling, and weird dogs. We will rigorously debate questions such as: Why bother looking at animals in human stories? What does it mean to be a dog’s enemy? An animal’s equal? Did dogs domesticate us? While we study dogs in literature, TV, and film, students will develop skills in written, oral, and digital communication in this COM2 course. This course fulfills your O (Oral Communication Requirement) and COM2 requirements.

2020: COM2: Literature, Media, and Culture: Disney vs. Original Text Section 03; Taylor

Once upon a time, Walt Disney Studios began animating fairy tales. They turned figures from folklore and literature into the brightly colored, singing and dancing characters we know and love today. If you’ve ever wondered exactly what was changed –why, for example, Disney’s Little Mermaid lives happily ever after instead of dissolving into seafoam as H.C. Andersen’s does – then this class is for you! Using your reading, writing, and oration skills, you will explore and unpack the various cultural differences that produced the Disney tales with which so many of us are familiar. This course fulfills your O (Oral Communication Requirement) and COM2 requirements.

2020: COM2: Literature, Media, and Culture: Contemporary Masculinities, Gender, and Culture Section 04; Mack

Masculinity and manhood are valued and integral to American culture and the American identity – but what exactly is masculinity? How does America understand masculinity? And, how does womanhood and manhood relate to masculinity and performances of masculinity? This discussion-based class will examine these questions by utilizing contemporary films, graphic novels, music, and books, in order to answer, examine, critique, and investigate how masculinity is portrayed and understood within America culture. This course fulfills your O (Oral Communication Requirement) and COM2 requirements.

2025: Com2: Intro to English Studies Sections 01; McCracken-Flesher, 02; Fenton

We live in language! In this course, learn how to fully participate 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.

2345: American Indians & Film

Section 01: Russell

In this course we will watch both mainstream Hollywood and Independent films about Native American and other Indigenous people. We will begin with early cinematic representations of Native Americans from the 1910s and 1920s, continue up through the 20th century into the 21st century covering many films and genres. We will discuss how cinematic representations of Native Americans and Indigenous people perpetuate or deconstruct stereotypes and myths, and how film as an art form is in conversation with major social / cultural movements. We will have two guest speakers: Actor Gary Farmer to discuss his roles in many films about Native Americans; and, Sami (Indigenous Scandinavian) scholar Troy Storfjell to discuss the indigenous film Sami Blood.

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.

2435: Survey of English Literature III: 1865-present

Section 01: Marks

We will study literature written in English that encompasses events like Reconstruction (Huckleberry Finn), Victorian social consciousness (Middlemarch), American Romanticism and aestheticism (Walt Whitman and Emily Dickinson) and twentieth century issues involving race (James Baldwin and Ta-Nehisi Coates). Texts are tentative. 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.

2490: Blues

Section 01: 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.

2490: Studies In: Theorizing Disney

Section 01: Thompson

In this course we will examine rhetorics of fiction from theoretical and historical perspectives and analyze Disney films along the way, using the terms and methods of analysis from the particular historical periods. We will begin with portions of Aristotle's Rhetoric and Poetics to distinguish between rhetorical and literary approaches, and we will read in writers like Gorgias that blend the two.

Each student will select one "author" (filmmaker, game designer, and novelist) and 2 works by that author to study throughout the semester. There will be frequent papers and presentations. We will address the following questions: What do we value in popular culture? How are rhetorical and literary approaches to pop culture similar and different and what are the advantages and disadvantages to each? Are critics and writers either rhetorical or literary? What's left out when approaching pop culture as rhetoric and/or poetics? How does metaphor intervene in these distinctions?

3000: Literary Theory

Section 01; Anderson, 80 & 81; Creel

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.

3010: Application to Rhetoric, Comp Ped & Prof

Section 01; Thompson

This course introduces you to common methods, concepts, and theories in the interrelated fields of composition, rhetoric, and technical/professional writing. ENGL 3010 helps you understand

how various research traditions have developed alongside each other over time, and it allows you to design a substantial research project that draws on the methods and approaches we study. Taken as a whole, this course will offer you theoretical and practical approaches relevant to your further undergraduate coursework, your career plans and/or future graduate study. Prerequisites: ENGL 2025 and junior standing.

3300: Topics In: Shakespeare

Section 01; Swanner

This rabble-rousing literary history will explore early modern representations of protest, disobedience, and insurrection. By alternating between Shakespeare's plays and other politically troublesome texts, this course will track the explosive political events in early modern England that eventually led to the beheading of King Charles I. We'll learn the basics of sixteenth- and seventeenth-century political theory in order to see how some thinkers—including Shakespeare—challenged authority, even at the risk of their own lives. We will see that, although the terms of political resistance have changed, early modern thinkers were dealing with many of the same debates that we are today, including the nature of political representation, the limits of legitimate resistance, the role of religion in governance, and the memorialization of a controversial past.

3400: Topics In: Histories of Reading

Sections 01 & 80; Edson

What are the social and affective aspects of reading? Why do we read predictable mystery novels, sappy romances, and celebrity scandal blogs? Does training in academic reading alter or destroy certain reading habits or ways of relating to books? Listed in the course catalog as a pre-1900 period course, ENGL 3400 in this iteration will be foremost a theory and methodology course devoted to the above kinds of questions, a course best described as an intensive introduction to the history and sociology of reading. For the first six weeks or so we will focus on case studies from the long eighteenth century (1660–1830). Then we will transition to student-designed, student-led discussions applying concepts from earlier in the course to solve problems and tell stories about the social lives of books from many times and places. Did readers in the past mainly read closely and silently, or was reading a social event? Did past readers even read? And what constitutes “reading” in the digital now? Not only thinking about how reading practice differs over time and across race, gender, and class lines, we will attend to all the social transactions involving reading matter (letters, newspapers, tweets) that do not involve reading at all. Course texts will range from the classics of reception and reader-response theory (Stanley Fish, Janice Radway) to recent work in affect (Leah Price, Rita Felski) as well as meditations on reading in an age of digital distraction. Depending on the COVID-19 situation, the class may do some in-person archival work at Coe or the AHC. Assignments may include a “Book Traces” project, a research paper, an autoethnography, and a team-led discussion.

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; Greer

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

Section 01; Greer, 02; Burchett, 03: King, 04 & 05: Burchett, 40: Hartnett (online), 41; Couch (online), 42, 43 & 44; Stewart (online), 45; Raymond (online), 46; Hartnett (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.

4010: Technical Writing in the Professions

Section 50; Fisher

This Winter 2020-2021 section of ENGL 4010 offers an accelerated, online approach to technical communication. This version of ENGL 4010 gives you a chance to extend your knowledge of technical writing conventions and genres, investigate real-life activities of professional writers, expand your skills with technologies to support professional writing, refine job application materials, and develop your written and oral interpersonal communication skills. The course is initially self-paced, and you will need to contribute to course materials and discussions on a regular basis from Dec. 28 until the end of the course (Jan. 24).

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

4025: Writing for the Web

Section 01: Greer

Designed for students interested in writing for the web. Explores rhetorical, political, and social dimensions of writing and communicating on the web. Students will learn to design and generate effective writing for multiple audiences in a digital environment. Prerequisite: WB/COM2 and junior standing.

4040: Rhetoric, Media, and Culture

Section 01: Staff & 02: Creel

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 40, 41 & 42; Couch

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.

4080: Film Genre Studies: Global Absurdist Film

Sections 01: Creel

As the world tilts perilously close to spinning out of control, some filmmakers find comfort in the idea that, perhaps, none of this means anything. Albert Camus argued that our fundamental condition as human was absurd, defined by our desire to find meaning and purpose in contrast to an indifferent universe. For this course, we will attempt to contextualize the history of absurdist film with contemporary existential threats, identifying cultural anxiety as an impetus for the abandonment of meaning.

4090: Film and Religion

Sections 01: Flesher

This course considers the interplay of culture, film and religion from classic movies up to the most recent releases. Bringing the many perspectives of Religious Studies to bear, Professor Paul Flesher will teach you to decipher how films deploy religion to pursue social issues and energize culture to advocate religious perspectives—and always make a buck.

4600: Afro-Latinx-Caribbean Literature

Section 01; 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 02; 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

Required workshop for those engaged in writing an English Honors Thesis. In addition to independent meetings with thesis advisors, this workshop offers a group setting in which to learn advanced thesis-writing techniques and workshop drafts with the instructor and peers.

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: Reconstruction

Section 01: Henkel

The legacies of slavery and its abolition continue to influence the world in which we live. As the contemporary protests for racial justice demonstrate, the relation between democracy, labor, and slavery in the United States is a problem that haunts the 19th century and continues to echo in our era. In *Black Reconstruction*, W. E. B. Du Bois writes that after emancipation, a diverse array of people, including whites in the working class and some planters, “looked toward political combination and economic alliance with the Negro. Such persons [...] saw a vision of democracy across racial lines, [...] in opposition to capitalists and landowners” (350). The people who proposed and built such multiracial alliances, Du Bois shows, faced considerable repression from both the former slaveocracy and from Northern capital. This seminar examines that relationship between democracy, labor, and slavery, with a focus on its repression after Reconstruction in the United States in the late 19th century.

This senior seminar is a “teach your research” model, and students will work alongside the professor to gather, organize, and analyze primary materials and scholarly sources that will lead to a book publication. Put another way, in this course students will be directly involved in the research, analysis, and writing that leads to a scholarly publication. Therefore, we will emphasize both the content of class materials and the scholarly methodologies of producing research in literary and cultural studies. The instruction will be a mix of synchronous meetings via Zoom and asynchronous team activities, all of which can be done at a distance, given the needs to stay safe during the pandemic.

4999: Senior Seminar

Section 02: 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.

5000: The Disney Discourse

Section 01: Aronstein

In the 1960s, Richard Schickel wrote: “Disney has succeeded in putting a pair of Mickey Mouse ears on every developing personality in America.” In this class, we will examine myths about America and Americans that accompanied those mouse ears: that we were a nation of dreamers and doers, that science and technology would usher in a “great big beautiful tomorrow,” that manifest destiny would march from the frontier (Frontierland and Adventureland) to the stars

(Tommorowland). As we do so, we will focus on Disney's visions of the past and the future as arguments about his present, studying the ways in which the Disney discourse was codified, multiplied, and disseminated during Walt's lifetime, and capitalized on after his death. We will look at a variety of Disney texts--from animated and live action movies, television shows and documentaries to merchandise and theme parks-- in the context of both their political and historical moment and Disney's real and imagined biography.

5000: Film Genre Std: Absurdist Film

Section 80: Creel

As the world tilts perilously close to spinning out of control, some filmmakers find comfort in the idea that, perhaps, none of this means anything. Albert Camus argued that our fundamental condition as human was absurd, defined by our desire to find meaning and purpose in contrast to an indifferent universe. For this course, we will attempt to contextualize the history of absurdist film with contemporary existential threats, identifying cultural anxiety as an impetus for the abandonment of meaning.

5080: Grad Apprenticeship

Section 01; Kinney

5280: Romanticism

Section 01: Marks

When asked to define Romanticism, I once overheard a leading feminist Romanticism scholar describe Romanticism as "having sex on the kitchen floor during a party." In addition to questioning contemporary sexual mores, Romanticism laid the foundation for the elimination of slavery in the West, the environmental movement, and the acquisition of equal rights by women and oppressed classes.

We will explore these dynamic landscapes of British Romanticism. In addition to studying traditional Romantic poets like Wordsworth, Keats, and Shelley, we will encounter lesser read but historically significant writers like Charlotte Smith, Joanna Baillie, and Mary Robinson. Through our readings, we will discover how these writers and thinkers helped to formulate a post-Enlightenment sensibility that challenged prevailing societal attitudes about subjects like the natural environment, human rights, labor, gender, and religion. We will also read contextual historical documents, like Edmund Burke's treatise on the French Revolution. Additionally, we will discuss a lesser known tributary of the French Revolution, the Haitian Slave Revolution, as we glance at North American Romanticism.

Requirements include leading a class, a conference-style presentation, and an end-of-semester final project.

5320: American Women Writers

Section 01: Zibrak

In January of 1855, Nathaniel Hawthorne wrote from England to his publisher, "America is now given over to a d--ed mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash." The "trash" Hawthorne rejected was some of the best-selling and most beloved fiction of the nineteenth century— writers like E.D.E.N.

Southworth and Fanny Fern. In this class, we will read works by these writers and other "scribbling women" alongside history of the period and the first wave of what was then called

the Woman Movement as well as literary criticism and feminist theory. In our readings, we will consider the relationship between the rise of female professional authorship alongside changing beliefs about the role of women in American culture.

5530: Affect Theory: A Cultural History of Emotion

Section 01: Obert

This course serves in part as an introduction to a mode of thought: we will approach critical theory less as a monolithic ‘discipline’ – a set of “difficult” philosophical texts to be read, summarized, and set aside at semester’s end – than as an analytical tool that we can usefully apply in an ongoing way to life and to literature. The course is also a look into an emerging critical field: affect theory draws on psychology, neurobiology, cultural studies, and more to try and help us understand that most inscrutable of human motivations: our feelings. Throughout the semester, we will look at what, exactly, emotion is, where it comes from, and how it affects our orientations towards the world. We will also examine emotion historically (why did the Victorians consider “hysteria” a viable medical diagnosis?) and culturally (why are different ‘feeling-states’ variously valued and regulated by different cultural groups?), ultimately coming to understand affective encounters, at least in part, as socially constructed experiences. We will read a series of key theoretical texts over the course of the semester, and will also apply their (and our) insights to literature, film, and other cultural phenomena (the collective intensity of feeling inspired by, say, Princess Diana’s death, or by the recent BLM protests). The course serves as a useful introduction to the kinds of theoretical work you will likely encounter throughout graduate school.

5890: Consumption, Markets and Cultures

Section 01: Drummond

This course will introduce you to the fruitful intersection of consumption, markets, and culture. At this nexus, producers and consumers meet for an exchange. But they also meet for an experience. And that will be the focus for our class. How do experiences -- the kind we encounter in the commercial sphere -- enable a product to keep enduring over time, albeit in different forms? Oz is one example; the Beatles are another. Although the group dissolved 50 years ago, their cultural impact remains profound, primarily through new experiences created for and about them. So not only will we study the Beatles' albums, we will examine far-flung experiences of them. These include Love, the Cirque du Soleil show in Las Vegas; the Cavern Club, a reconstruction of the original Beatles concert venue in Liverpool; and the Dakota apartment building in New York City, where John Lennon was assassinated in 1980.

5900: Practicum in College Teaching

Section 01; Hutson, 02; Small, 03; Greer, 04; Gernant, 05; Pexton

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

5960: Thesis Research II

Section 01; Henkel

