

## COURSE DESCRIPTIONS—FALL 2008

### **ENGL 2001 Fall, 2008**

#### **Creative Writing—Poetry**

**Instructor: Zaranka**

**COURSE DESCRIPTION:** This will be a course in the reading and writing of poetry. In addition to discussion of a group of original poems by members of the class each time we meet, we will also be reading from an anthology of contemporary poetry and an anthology of poetics. We'll supplement these anthologies with poems drawn from earlier periods in the tradition of English and American poetry, and from other cultures and traditions as well. Formal assignments will include the creation of a portfolio of your own poems along with the remarks on the poems of others in class. I will assign a comparative paper in which students will be asked to compare and contrast poems by poets included in our anthology, or poems by a poet included in the anthology with a poem by a poet whose work is not included, with remarks on how the poets may demonstrate an allegiance to a certain "poetics" over another. I may also ask selected students to prepare an oral report on a school or movement in poetry—surrealism, say, or confessionalism, or language poetry, etc.

**PREREQUISITES:** You must have already successfully completed ENGL 1000 (Introduction to Creative writing, ENGL 1000) to take this class.

**TEACHING METHOD:** Workshop method.

**METHOD OF EVALUATION:** 1) Attendance and participation. 2) Evaluation of poems and revisions (if necessary) 3) growing sophistication of remarks on peers' poetry, 4) quality of oral report, 5) quality of comparative paper.

**TEXTS:** Poets of the New Century, edited by Weingarten and Higgerson. Twentieth-Century American Poetics: Poets on the Art of Poetry, ed. by Dana Gioia and David Mason.

#### **Texts:**

Poets of the New Century, edited by Weingarten and Higgerson. David R. Godine, Publisher, Inc.

ISBN: 1-56792-178-7.

Twentieth-Century American Poetics: Poets on the Art of Poetry. McGraw-Hill.

ISBN: 0-07-241472-3.

### **ENGL 2100**

#### **The Singer of tales: Beowulf to Shakespeare**

**Instructor: Alexandra Olsen**

A carrier of tales  
a traditional singer deeply schooled

in the lore of the past, linked a new theme  
to a strict meter.

(Beowulf 867b-70a)

Literature consists of tales, composed orally or in writing. English 2100 is a survey of English literature from the earliest extant texts (including one by the first named English poet, Caedmon) through works composed in writing in Elizabethan England, still based on "the lore of the past." Its purpose is to give students a historical grasp of the development and continuity of English literature during the Middle Ages through the very early seventeenth century (1601).

## **ENGL 2221**

### **Shakespeare Seminar: The Growth of Shakespeare's Images**

**Instructor: Linda Bensel-Meyers**

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*For know, my love, as easy mayst thou fall  
A drop of water in the breaking gulf,  
And take unmingled thence that drop again  
Without addition or diminishing,  
As take from me thyself, and not me too.*

**--Adriana, *Comedy of Errors***

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#### **Course Description:**

This term we will study the sowing and growth of Shakespeare's dramatic imagery. From the early *Comedy of Errors* to the final *Tempest*, Shakespeare returned again and again to similar images to comment on our place as individuals within the world of marvelously imperfect humanity. As drops of water intermingled within the ocean of other lives, we will seek ourselves within the overview of Shakespeare's plays, and eventually discover where he resides within us all. Plays to be covered: *Comedy of Errors*, *Titus Andronicus*, *As You Like It*, *Macbeth*, *The Tempest*. Evaluation: Written essays and Dramatic Presentations.

## **ENGL 2741**

### **AMERICAN JEWISH LITERATURE: JEWISH HUMOR**

**Adam Rovner**

This course takes humor seriously in an effort to reveal the development of "Jewish humor" in America from a comparative context. But is there such a thing as Jewish humor? And if so, what are its sources and characteristics? What connects *Curb Your Enthusiasm's* Larry David to Yiddish writer Sholem Aleichem? Is the folk character of the *shlemiel* related to *Grand Theft Auto's* Ken Rosenberg? How might Sigmund Freud's insights into jokes help us understand the bleak comedy of writers who treat the Holocaust? Through lectures, discussion, exercises and papers, students will gain a broad

understanding of the history, psychology, and philosophy of humor as it relates to American Jewish arts and letters.

**ENGL 2750**

**American Literature Survey I**

**Instructor: Clark Davis**

What are the foundational American texts? What does American literary history have to tell us about the on-going conversation in this country concerning individuality, community, democracy, race, and religion? We will read, among others, Benjamin Franklin, John Winthrop, Thomas Jefferson, Frederick Douglass, Walt Whitman, Ralph Waldo Emerson, Mary Rowlandson, Anne Bradstreet, Henry Thoreau, and Herman Melville. Required work will include both papers and historically cognizant exams.

**ENGL 2825**

**Cultural Criticism**

**Jan Gorak**

**COURSE DESCRIPTION:** This course aims to supply i) an introduction to some of the methods and concerns of cultural criticism ii) to apply these to some important works from the past.

**TEACHING METHODS:** Lecture and discussion.

**METHODS OF EVALUATION:** This will include brief responses to specific discussion points raised by the instructor and longer work attempting to test the methods and concepts of cultural criticism.

**ENGL 3010**

**Advanced Undergraduate Fiction Workshop: Theory & Fiction**

**Thursdays, 4-7:50 pm**

**Brian Kiteley**

**COURSE DESCRIPTION:** This is an advanced fiction workshop for students who have completed either English 1000 or CREX 1110 and at least one intermediate (2000) workshop (preferably in fiction). In this class, we will somehow turn theory into fiction or fiction into theory. Be prepared to work hard, read and write a lot, and meet for four straight hours once a week. Don't be put off by the word *theory*—we will also read whatever else you're writing. This course is open only to undergraduates.

We will read these books:

Michael McKeon, *Theory of the Novel: a Historical Approach*

Brian Kiteley, *The 3 A.M. Epiphany*

We will also use these websites for our various researches:

<http://plato.stanford.edu/contents.html>

<http://www.poemhunter.com/poem/self-portrait-in-a-convex-mirror/>

<http://people.virginia.edu/~djr4r/yau.html>

<http://edwardbyrne.blogspot.com/2007/07/john-ashbery-self-portrait-in-convex.html>

The course home page is [www.du.edu/~bkiteley/3010.html](http://www.du.edu/~bkiteley/3010.html)

## **ENGL 3171**

### **The Edwardians**

#### **Professor Gorak**

#### **COURSE DESCRIPTION:**

The brief, turbulent reign of Edward VII between 1901 and 1910 is also a crucial period for the student of English literature, since it is the first time authors write in the context of a hypothetically universal access to literacy and education. The calls for sexual, class, and national liberation come from all sides at this time, together with a sustained campaign by authors for freedom of artistic expression. Some of the important artists of this time—D.H. Lawrence, H.G. Wells—belong to the ranks of the newly-enfranchised. Others—Joseph Conrad, F.M. Ford, E.M. Forster—inhabit these changing conditions with a combination of hope and fear. You will encounter few periods of greater vitality and volatility in your studies of literature: fantasy, science fiction, dialect poetry, all flourish in a remarkably fluid period of literary and cultural history that has still not abandoned “the common reader.”

**TEACHING METHODS:** Lecture and class discussion

**ASSIGNMENTS:** TBA

**TEXTS:** TBA

## **ENGL 3711**

### **20<sup>th</sup> Century American Fiction: The Harlem Renaissance**

#### **Sidra Wahaltre**

The Harlem Renaissance refers to a cultural era in the early twentieth century marked by the prolific literary, artistic, and intellectual production of black Americans. This period is characterized by self-conscious and sustained efforts to assert an African American/black presence in American arts and letters. In this course, we will address the varied, oppositional and sometimes controversial depictions of African Americans as presented in fiction by Harlem Renaissance figures such as Wallace Thurman, Zora

Neale Hurston, Nella Larsen, Carl Van Vechten, and Jessie Fauset. We will also explore relevant non-fiction and paintings for socio-historical context. Our treatment of the period will repeatedly return to two interrelated questions which were of paramount importance during the Renaissance: how should African Americans be portrayed in art and by whom? This course meets the ethnic or international literature requirement for English majors.

**ENGL 3800**  
**Bibliography and Research Methods**  
**Eleanor McNeese**

A cross-listed course for senior English honors majors and graduate students, this course will focus on research techniques and formation of thesis questions. Students will work on their own projects--senior honors theses, MA theses and PhD dissertation proposals. The course is team-taught by Penrose Library and English Department faculty and will meet in Penrose Library.

**ENGL 4011**  
**Graduate Fiction Workshop**  
**Laird Hunt**

While careful examination/discussion of your work will be at the center of our weekly deliberations, we will also be exploring a variety of writings that (hopefully) bust paradigms, interrupt orders, rewrite histories, and just generally upset the apple cart of standard received notions of the literary status quo. Writers we will look at to fuel our conversation and inspire our own writing efforts will include Renee Gladman, Ann Quin, Roberto Bolaño and Aleksandar Hemon. Workshop participants will be asked to make presentations on their current writing interests and obsessions.

**ENGL 4321**  
**Restoration and 18<sup>th</sup> Century Drama**  
**Jessica Munns**

In this course we will study British drama from 1660-1770 looking at the reestablishment of drama and theatre in England at the Restoration and the gradual development of a commercially viable theatre by the Eighteenth century. Although our emphasis will be plays, study of the history and politics of the period will be vital since drama and the London theatres responded quickly to political events. We will also look at other genres to see what drama could do—and what it could not do, and generally to gain familiarity with the topics and tropes of the period.

Texts: *The Broadview Anthology of Restoration and Early Seventeenth-Century Drama*, ed. J. Douglas Canfield, ISBN: 978-1-55111-270-1  
*The Broadview Anthology of British Literature: The Restoration and Eighteenth-Century*, ISBN: 1-55111-611-1

Susannsa Centlivre, *The Wonder: A Woman Keeps a Secret*, Broadview, ISBN: 1-55111-454-2

David Garrick and George Coleman, *The Clandestine Marriage*, Broadview, ISBN: 1-55111-027-X

Please note Broadview will provide these 4 books for the price of 3.

Further reading will include the *Cambridge Companions* which happily are available on-line in the library.

## **ENGL 4424**

### **Special Topics: The Satanic School**

**Benjamin Kim**

In the preface to *A Vision of Judgment*, Robert Southey condemned a new group of writers who had "diseased hearts and depraved imaginations." Southey was alluding to Byron and Percy Shelley. (The group has since been expanded to include Keats and Leigh Hunt, members of the "Cockney School.") Dubbing these writers the "Satanic School," Southey attacked them for their "lasciviousness," "pride," and "impiety." Although Southey's attack was politically motivated, he was not completely blind to the major concerns of the second-generation Romantics. This course will look at the work of Byron and Percy Shelley and place "lasciviousness," "pride," and "impiety" in political and literary context.

## **ENGL 4650-1**

### **MULTICULTURAL LITERATURES**

**Dr. Maik Nwosu & Dr. Chris Teuton**

#### **COURSE DESCRIPTION**

In this course we will explore four regional literatures – African, Caribbean, Native American, and Latin American—analyzing the convergences as well as divergences in thematic and stylistic concerns in what is called “multicultural literatures.” We will begin the course with theoretical and comparative explorations of the concept of “multiculturalism,” then delve into each area of study, examining some of the major issues and culturally specific concepts pertinent to the literature of each region. With its comparative approach, this course will provide a challenging introduction to the artistic complexity and intellectual breadth of multicultural literatures.

## **ENGL 4830**

### **Introduction to the Profession**

**Eliana Schonberg**

This class will introduce students to the fundamentals of writing center and composition theory and practice. Students will learn to adopt a rhetorical approach that considers audience-based writing in context. Students will also develop an understanding of some

expectations for writing in disciplines outside their home discipline. In addition, the class will provide students with the opportunity to articulate an individual consulting philosophy based on their reading and learn to distinguish the role of consultant from that of editor or reviewer. The course will also involve observations and consultations in the Writing and Research Center beginning in the second half of the quarter.

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## **CORE 2432**

### **Science in Literature (Communities and Environments)**

**Bill Zaranka**

**COURSE DESCRIPTION:** While it can be argued and demonstrated that historically science and the arts often complement and overlap each other, by the 19<sup>th</sup> century we see unmistakable evidence of antipathy and a growing divide. "A scientist or mathematician in full command of his powers has no interest in or time for [literature or] philosophy," announces renowned Princeton mathematician Noam Himmel to his spouse, philosopher Renee Feuer, in Rebecca Goldstein's novel, *The Mind Body Problem*. By novel's end, however, they have made peace, having lived through a tempestuous marriage full of echoes of the arguments of Thomas Henry Huxley and Mathew Arnold, for example, and of C.P. Snow and F.R. Leavis. This course will focus on the "Two Cultures," to be sure, but with the intention of balancing the universe of irascible acrimonies with a parallel, more benevolent universe of examples chosen to answer Physicist Alan Lightman's question "So what exactly does science have to offer the arts?" in "The Art that Transfigures Science." My answer is that this transfiguring art has much to offer, indeed.

We will examine not only stereotypes of the scientist but also counters to the stereotypes, as obsessive genius, as crackpot, as well-intentioned but lethal trifler, as benevolent and generous mentor, as speculative visionary, as artist, and so on, as presented in the works

of Galileo, Hawthorne, Shelley, Wells, Curie, Dick, Byatt, Levi, Millhauser, Lightman, Asimov, Sagan, and other 19<sup>th</sup> and 20<sup>th</sup> Century figures.

PREREQUISITES: Foundations Courses.

TEACHING METHOD: Mostly discussion.

METHOD OF EVALUATION: Two tests, short papers, a longer paper.

Texts: Frankenstein, by Mary Shelley. Signet Classic. No ISBN listed.

Do Androids Dream of Electric Sheep? by Philip Dick.

CoursePack, available through University of Denver Bookstore. ISBN:

## CORE 2481

### Witchcraft & Renaissance Drama-*Writing Intensive*

Instructor: Linda Bensel-Meyers

#### Course Description:

Witchcraft and Renaissance Drama will trace how the rise of the witchcraft panic in England is reflected in and fueled by several venues of cultural production in England from 1558-1621. The course will take an historical journey through the laws against witchcraft, the witch trial transcripts, the emerging gender pamphlet wars, and the popular drama as all manifestations of how the metaphor of witchcraft served to address several cultural fears of the transition between the medieval to the early modern period. The exploration will focus on three different periods: Early Tudor, Late Elizabethan, and Early Jacobean to explore how the drama both responded to and shaped the development of the Witch craze.

## AHUM 1110.1

### Discovering Literature: The Tap-root of English Literature

Instructor: Alexandra Olsen

The tap-root, Anglo-Saxon, can never be abandoned. ... This is our own stuff, and its life is in every branch of the tree to the remotest twigs. That we cannot abandon.

C. S. Lewis

The "tap-root" of all literature in English is the literature composed in Anglo-Saxon England between 597 and 1066. These works underlie all later literature, which refers to it by archetype or by direct example. This course focuses on Anglo-Saxon literature, beginning with works which influenced Old English writers and ending with late



Medieval works which derive from the "tap-root."

### **AHUM 1110-2**

#### **Discovering Literature: Marvels, Monsters and Misfits Laird Hunt**

Michael Ondaatje's *The Collected Works Of Billy The Kid* is part novel, poetry sequence, and visual collage; Anne Carson's *Autobiography of Red* is a novel that is also a poem. If, as Georges Bataille has put it, literature is a series of dislocations rather than a continuum, these "hybrid" works and others may mark important break points with the literary status quo. In this course, we will take a survey of the multiple angles of approach the hybrid method offers to creating works of literature and discuss the relationship of such works to the culture at large. We will also discuss what makes a work "innovative" or "experimental." Expect substantial reading of assigned hybrid texts and supplementary materials, frequent written assignments, as well as vigorous in-class discussion.

### **CREX 1110-2**

#### **The Writer's Voice Kelsey Bennett**

In this course, we will explore the role ideas play in the development of genre and creativity through the insights the creators themselves provide within their fiction, essays, and philosophical writings about art. We begin with the assumption that good writers are first good readers. To that end, we will cultivate the habits of close reading and good conversation to complement our own experiments in writing, beginning with Emerson's essays and concluding with a novel by Herman Melville.

### **CREX 1110-4**

#### **The Writer's Voice Christina Cain**

Politics is more than the competition between two candidates, or the discussion of government. Politics is the way in which citizens of an increasingly global society view their relationships to themselves, their state, and their fellow man. Considering this universal definition, what then is the role of the author in politics? Should artists ever esteem purpose over aesthetics? What are the criteria for political literature? What makes it effective and yet still aesthetically worthy of the description "art"?

This class will examine literary political works spanning three centuries, ranging from government and martial topics to domestic and cultural concerns. We will analyze and discuss what makes certain pieces effective and beautiful, others merely effective, and perhaps some, neither effective nor beautiful. The point is not to determine which artist we agree with, but rather which artist's technique, style, and genre most successfully

creates a synthesis of presentation and meaning. In turn, you will be required to experiment with genre, style, and topics to create political and artistic writing of your own that effectively expresses your view of your relationship to the world. Our goal through this process is for you to find your own Citizen Artist's voice.