

Course Descriptions Fall Quarter 2009

AHUM 1110-1 Foundations in Literature:

Alky Olsen

M,W

8A.M.—9:50 A.M.

COURSE DESCRIPTION:

Music and Mirage: Recasting Medieval Literature as Modern Fantasy

In “The King of Elfland’s Daughter,” Lord Dunsany describes the King’s throne as made of “music and mirage,” and the phrase also makes a good description of how modern fantasy often recasts and reconceptualizes works of medieval literature. We will also be viewing film versions of the works and considering how they reinforce the theme of “music and mirage.”

AHUM 1110-2: Canterbury Tales

Ann Dobyns

T,R

12P.M.—1:50P.M.

COURSE DESCRIPTION:

This class is a study of what we do when we study literature. We will be using Chaucer’s *Canterbury Tales* for our study. We will look at the difficulties the text presents and how your struggle with those difficulties might help you to a better understanding and appreciation of the work, its language, cultural context, and literary conventions. You will also participate in written discussions beyond the classroom. To this end, the writing requirements of the class will include in-class responses and out of class exploratory writing, in addition to frequent quizzes, a midterm and final examination.

AHUM 1110-3: “The Pastoral”: How to Live, Where

Bin Ramke

M,W

10 A.M.—11:50 A.M.

COURSE DESCRIPTION:

The recent catastrophes of nature and culture in New Orleans as well as India, Indonesia and elsewhere remind us, among other things, that we have to live somewhere—whether urban or rural the old forces of nature will not leave us alone. I want us to come to some understanding of the many ways in which ideas of “country” and “city” have been contrasted and used to figure out how to live, not just where. The term “pastoral” refers to an ancient literary form, but it refers also to any description of the rural with an implicit contrast to the urban. And there is a skeptical use of the term: “pastoral” can imply the

failure to see current conditions, needs, and dangers.

The following books are the beginning. In addition, each of you will bring other writers, both old and contemporary, into the discussion. We will use handouts and on-line readings to expand the reading list, and relevant films, pictures, and music.

PASTORAL, Terry Gifford. Routledge; ISBN: 0415147336

THE IMAGE OF THE CITY, Kevin Lynch, MIT Press; ISBN 0262620014

THE COUNTRY AND THE CITY, Raymond Williams. Oxford U. Press.
ISBN0195198107

SELECTED POEMS, Francis Ponge. Wake Forest U Press. ISBN 0916390586

POEMS OF PAUL CELAN, Paul Celan and John Felstiner, trans. Persea Books ISBN
089255276X

SPRING, poems by Oni Buchanan. University of Illinois Press ISBN 9780252075643

FSEM 1111: THE HARLEM RENAISSANCE

Maik Nwosu

M,W,

12P.M.—1:50P.M.

COURSE DESCRIPTION:

In this course, we will study the flowering of African American literature, art, and music in the early 1900s known as the Harlem Renaissance. Our study, which will reference the works of artists and musicians, will explore the originary factors, the tenor, and the impact of the Harlem Renaissance. In examining the racial consciousness and literary texture of that era, we will pay particular attention to writers (such as Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, Countee Cullen, Claude McKay).

FSEM 1111: *The Theatre of the Absurd*

Linda Bensel-Meyers

M,W

10 A.M.—11:50 A.M.

COURSE DESCRIPTION:

How can we find meaning in an increasingly absurd universe? Absurdist theatre gives us one way, weaving imaginative worlds out of darkly comic situations, engaging readers and audiences on a quest for answers to the existential questions behind our everyday lives: Where did we come from? Why are we here? Where are we going? Through reading and collaborative dramatic adaptations and presentations, this course will lead you to how the answers are not tragic, but merely absurd celebrations of the power of human creativity to laugh at its own pretensions. Plays we will read and adapt include

Alfred Jarry's *Ubu Roi*, Luigi Pirandello's *Six Characters in Search of an Author*, Bertolt Brecht's *Mother Courage and Her Children*, Samuel Beckett's *Waiting for Godot*, and Jean Genet's *The Balcony*.

FSEM 111: The American Imagination

Clark Davis

M,W,

12P.M.—1:50P.M.

COURSE DESCRIPTION:

Is there such a thing as the American imagination? Do those who have grown up in the United States (or who identify themselves as American) think certain thoughts, share certain dreams, see the world a certain way? The answer might seem easy enough, but how you approach this question depends to a great extent upon what you mean by American. And, as anyone can attest who follows political and cultural issues in this country, defining America and American can be an extraordinarily challenging and controversial thing to do.

When it comes to art and literature it is possible to talk of an American style, but it isn't always clear what we mean by that label. Is such a style the product of American politics, economics, religious history, or encounter with geographical space? Does American democracy produce a kind of art that expresses what it means to be American? Or is it the uprooted, forward-looking tendency of American ideas that creates a certain vision of the world and a particular way of representing reality? Is there any style or representative theory that will gather together all of the various ways people have responded to life in this country?

FSEM 1111: The Rhetoric of Tango

Ann Dobyns

M,W

4P.M.—5:50P.M.

COURSE DESCRIPTION:

This class is a study of the culture, history, artistic expression and communication of tango. We will begin by establishing a methodology by which we will study the tango. Because beautiful and expressive tango depends upon intense communication, we will learn the language of rhetorical analysis to understand the nuances of this communication. We will then study the history of tango from its roots in the melting pot immigrant culture of Buenos Aires in the 1890s to the present. We will examine the changing styles of the lyrics, rhythms, and harmonies of the different major periods and how those are reflected in the dance and the communication between the dancers. We will also discuss one novel and one film about tango. Finally, we will explore the etiquette of the *milonga* (the dance party) in Argentina and in other major centers of dance.

Students will learn the basics of tango dancing and will hear speakers with expertise in the dance itself, in teaching the dance, and in understanding its music. Requirements include weekly exploratory essays, a midterm, and a final. The course will end with performances at our own *milonga*.

FSEM 1111

W. Scott Howard

Days/Times: TBA

Location: TBA

showard@du.edu

<http://mysite.du.edu/~showard/>

**FIRST-YEAR SEMINAR:
*CENSORSHIP, FREE SPEECH, AND LITERATURE***

Course Description:

Students enrolled in this First-Year Seminar will become active participants in local and national events that contribute to Banned Books Week. The course will combine on- and off-campus field trips (to local libraries and booksellers) with reading, writing, discussion, and research activities designed to investigate dynamic relationships among censorship, free speech, and literary discourse (in England and the US) from the seventeenth century to the present. Students will work individually, in groups, and collectively as citizens as they engage with research projects that will connect the classroom to the world-at-large. The seminar will also provide individualized academic advising as part of a robust introduction to campus resources and the intellectual community at DU. Banned Books Week (September 26-October 3) will serve as our gateway into current events and social discourses touching upon a series of inter-related issues and topics, such as: constructions of and challenges to The First Amendment from Milton to modernity; case studies (local and global) of book banning from, for example, *Photo Novellas* (Denver, 2006) to *The Talmud* (Paris, 1144); The USA Patriot Act and civil liberties post- 9/11; and The Freedom to Read Protection Act.

Texts:

Chang, Nancy. *Silencing Political Dissent: How Post-September 11 Anti-Terrorism Measures Threaten*

Our Civil Liberties. New York: Seven Stories Press, 2002. ISBN: 1583224947; \$9.95.

Doyle, Robert P. *2007 Banned Books Resource Guide*. Chicago: American Library Association, 2007.

ISBN: 0838984258; \$39.00.

Falkoff, Marc, ed. *Poems from Guantanamo: The Detainees Speak*. Iowa City: University of Iowa Press,

2007. ISBN: 1587296063; \$13.95.

Karolides, Nicholas J., Margaret Bald, and Dawn B. Sova. *100 Banned Books: Censorship Histories of*

World Literature. New York: Checkmark Books, 1999. ISBN: 0816040591; \$18.95.
Rothschild, Matthew. *You Have No Rights: Stories of America in an Age of Repression*. New York: The New Press, 2007. ISBN: 9781595581648; \$16.95.

CORE 2432: Science in Literature

Bill Zaranka

T,R

4P.M.—5:50 P.M.

Office: SH 486 D

Phone: 303-871-4157

E-mail: bzaranka@du.edu

COURSE DESCRIPTION:

While it can be argued and demonstrated that historically science and the arts often complement and overlap each other, by the 19th 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 19th and 20th 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.

Do Androids Dream of Electric Sheep? by Philip Dick, Ballantine Books.

CoursePack, available through University of Denver Bookstore. ISBN: none.

CORE 2518: Exploring Italy

Eleanor McNeas

T

4P.M.—5:50 P.M.

COURSE DESCRIPTION:

This class combines a seminar meeting throughout fall quarter with two weeks travel to Italy following exams. Students focus on the art and literature of Rome, Florence and Venice in preparation for their travels. Students concurrently enroll in Excavating Italy (CORE 2613) as a co-requisite.

CORE 2613: Excavating Italy

Eleanor McNeas

T,R

2 P.M.—3:50 P.M.

COURSE DESCRIPTION:

Designed as an interdisciplinary course in Art History and English Literature, this class will study the history of classical Rome, Renaissance Florence and Venice. The art history section will provide an introduction to the Arts of Italy. The literature component will focus primarily on ancient, classical, and Renaissance works in addition to English views of Italy in the 18th and 19th centuries, based on the Grand Tour. Students traveling to Rome, Florence and Venice following exams should also be enrolled in CORE 2518.

CREX 1110-1: The Writer's Voice: Twice Told Tales

Christina Cain

M,W

8 A.M.—9:50 A.M.

COURSE DESCRIPTION:

In this course, we will be examining the way common themes develop in literature through “versioning.” Some of these themes may be subtly repeated while others may be explicitly duplicated from one work to another. Our goal in observing the process involved in producing a rendition of a theme will be to examine how our writing inevitably pays homage to what has come before it in either substance or style.

CREX 1110-2: The Writer's Voice: Parody and Point of View

Danielle Rado

M,W

2 P.M.—3:50 P.M.

COURSE DESCRIPTION:

This course allows students to experiment with different modes of writing as a way to approach a specific historical event. By placing narrative within the confines of a

particular time and genre, the story becomes contextualized and re-contextualized until it takes shape as the writer's own piece(s). Our particular event will revolve around H. H. Holmes (a.k.a. Herman Webster Mudgett), who is considered by many to be the most prolific serial killer in American history, which ran concurrent with the planning of the World's Columbian Exposition. Additionally, we'll be reading texts that use the metaphor of the serial killer to analyze aspects of American culture. The ultimate goal of this class is to creatively reconstruct the cliché of the serial killer to provide a venue for critique rather than voyeurism.

CREX 1110-3: The Writer's Voice

Eric Baus

T,R

10 A.M.—11:50 A.M.

COURSE DESCRIPTION:

In this class we will employ a wide range of strategies for generating creative work. We will observe written, visual, and acoustic texts to see how they behave, and what they can teach us about our own work. We will work to articulate our existing strategies for making meaning as well as experimenting with new modes of reading, listening, and writing.

CREX 1110-4: "The Writer's Voice: Spectrality in Literature"

Nicole Coonradt

M,W,

12 P.M.—1:50 P.M.

COURSE DESCRIPTIONS:

This course explores the writer's voice in a variety of ghostly tales that span different periods from the Renaissance to the Postmodern. While we all love a good ghost story, students will read and discuss the course texts with their historical context in mind to move beyond the basic conventions and scare tactics to explore how and why writers use spectrality creatively to voice what may otherwise be unspeakable. Through reading, writing, speaking (in whole-class and small-group discussions), students will have opportunities to give voice to their own creativity.

ENGL 1000-1: Introduction to Creative Writing

Arda Collins

M,W

10 A.M.—11:50 A.M.

COURSE DESCRIPTION:

What is poetry? This workshop will emphasize the ways in which poetics occurs across genres. In our reading of published work and student pieces, we will consider the

qualities that define how we think of poetry, fiction, and work that is between or outside of our notions of these forms. We will approach texts for the course and generate writing exercises with the idea that the primary focus is to explore the ways in which our sensory experience forms our perceptions, and can create a poetics. Our sense of poetics may also include our experiences of other forms, including visual art, film, and music. The purpose of exploring what poetics are taking place in a piece of writing is to encourage the creation of work that is invented from a sensibility entirely your own, and to help you discover that. While this course will encourage an open sense of aesthetics, we will also discuss specific aspects of form in poetry and in fiction. Part of understanding how poetics in a piece of art takes place includes an understanding of the components and vocabulary of that form.

Required Texts

Almost No Memory, Lydia Davis

Jesus' Son, Denis Johnson

Don't Let Me Be Lonely, Claudia Rankine

Tender Buttons, Gertrude Stein

Handouts

ENGL 1000-2: Introduction to Creative Writing

Christine Gardiner

T,R

10 A.M.—11:50 A.M.

COURSE DESCRIPTION:

How does environment compel language? How does language mediate the way in which we understand physical, political and psychic landscapes? How can we, as writers, use our physical surroundings as inspiration, generative fodder or point of departure? Is it possible for a writer to write beyond his or her environment? Is it possible for imagination to give literal shape to physical conditions? This course will call upon students to examine how their shared environment shapes their writing and how language, in turn, determines the way in which they understand the world.

ENGL 1000-3: Introduction to Creative Writing

Marream Krollos

M,W

12 P.M.—1:50 P.M.

COURSE DESCRIPTION:

This course is intended to help students gain a better understanding of experimental writing techniques and how they are employed by contemporary writers. The definition of experimental that applies here is an attempt at construction, or deconstruction, of

narrative that the author believes has not yet been attempted, is new, in however seemingly minor a way. The goal is to make the “experiment” less of an intimidating, or novel, idea. The class will also investigate notions of genre and style in writing.

In this class we will delve into and explore thoroughly the concept of the “experiment” by reading narratives that might otherwise not be considered fictional. We will try to uncover the reasons why many of the techniques considered experimental when applied to “fictional” narrative are more obtrusive or confusing for the reader than when they are employed by poets, or writers of nonfiction. We will spend a part of the quarter reading poetry and nonfiction. What is it about a reader’s preconceived notions of what fictional narrative should do that disrupts understanding, or enjoyment? What are fiction, poetry, and nonfiction really, if fiction can employ the same storytelling techniques of poetry and nonfiction? Why does the idea of fiction create expectations that nonfiction and poetry do not? To help answer these questions we will also study older texts that used the same techniques experimental fiction writers use today hundreds of years ago. These texts will hopefully help us come to some conclusions about what it is in the conventional, or traditional, narrative methods that have always been resisted, or redone, in experimental fiction. The course will wrap up with discussion and analysis of some contemporary innovative fiction that deals with very time-honored, emotive, themes. We will try then to see how the techniques employed by these writers do, or do not, aid in evoking emotions and provoking thought. How, if these stories were told in a more classic narrative, would they be altered?

ENGL 1005: Introduction to Genre: Poetry

Cristina Celona

M,W

2 P.M.—3:50 P.M.

COURSE DESCRIPTION:

This will be a survey of poetry from the 17th century to the present. Class time will be divided between literary study and creative writing. Formal meters and established forms will be studied, since until the 20th century poetry was composed metrically, and modern free verse cannot be understood without some knowledge of these forms. As this is an age of hybridizing, in the second half of the quarter we will look at “hybrid forms,” including prose poems and poetic prose. We will also spend some time looking at online literary magazines that publish contemporary verse. In addition to the three required texts students will be asked to download individual poems from the Web, in lieu of purchasing another expensive anthology. There will be frequent writing assignments and students will be expected to participate actively in class discussion. By the end of the quarter students should have written and revised several poems and acquired a sound basic understanding of the forms poetry has historically taken and why these forms are perpetually evolving.

Hollander: Rhyme's Reason: A Guide to English Verse.
St. John and Swensen: American Hybrid: A Norton Anthology of New Poetry.
Mengert and Wilkinson: 12 x 12: Conversations in 21st-Century Poetry
and Poetics.

ENGL 2001: Creative Writing—Poetry

Bill Zaranka

T,R

6 P.M.—7:50 P.M.

Office: SH 486 D

Phone: 303-871-4157

E-mail: bzaranka@du.edu

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.

ENGL 2010: Exploring Fiction: an undergraduate Workshop

Laird Hunt

T,R

2 P.M.—3:50 P.M.

COURSE DESCRIPTION:

This course is constructed around the principle that books and stories are built out of other books and stories. Lively examination of important innovative works of fiction will help inspire, inform and contextualize student writing. Interested students should take note that we will be paying special attention in our readings to exploratory fiction that challenges standard notions of the literary status quo: this will not be a course on writing in a straightforward, realist manner. In-class writing exercises, take-home writing assignments and regular workshop segments will complement our discussion.

Participants must have taken a prior writing workshop to enroll in this one.

ENGL 2031: Poetry Since 1945

Jess Wigent

M,W

8 A.M.—9:50 A.M.

COURSE DESCRIPTION:

This class is an inquiry into the central themes and conflicts in poetry (in America and around the world) since World War II. We will investigate Theodore Adorno's famously-taken-out-of-context claim that "To write poetry after Auschwitz is barbaric, and this corrodes even the knowledge of why it has become impossible to write poetry today," to discover poetry's efforts to find new modes of expression in a broken world.

ENGL 2100: THE SINGER OF TALES: BEOWULF TO SHAKESPEARE

Alky Olsen

T,R

8 A.M.—9:50 A.M.

COURSE DESCRIPTION:

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). The reading list consists of selections from *Poems and Prose from the Old English* (translated by Burton Raffel with introductions by Alexandra H. Olsen), the eighth edition of *The Norton Anthology*, a

photocopied reader, and the eighth edition of M. H. Abrams' *A Glossary of Literary Terms*.

ENGL 2130: WORLD LITERATURE

Maik Nwosu

M,W

4 P.M.—5:50 P.M.

COURSE DESCRIPTION:

A literary journey around the world, the focus of this course includes the study of modern literature from Africa and the Caribbean, Asia and the Middle East, Europe and the Americas. We will emphasize textual analysis and cultural or intercultural contexts in our readings and discussions. We will also pay attention to the relation between literary works from different places and time periods. Our literary journey will therefore involve in-depth, critical reflection.

ENGL 2709: Graphic Novel as Novel

Shawn Huelle

M,W

2 P.M.—3:50 P.M.

COURSE DESCRIPTION:

Comics have been described as “crude, poorly-drawn, semiliterate, cheap, disposable kiddie fare.” At the beginning of its history, the Novel was often described much the same way. Now, of course, the Novel is taught in schools with much gravitas and clearing of throats. This course will look at the graphic novel as something which deserves similar study (although perhaps not quite so much gravitas or throat-clearing). We will read several novels (graphic and textual) as well as some texts which attempt to define both the Novel and comics. We will then attempt to answer the question: Are graphic novels Novels?

ENGL 2820: Philosophy and Literature

Selah Saterstrom

T,R

8 A.M.—9:50 A.M

COURSE DESCRIPTION:

In this course we will engage with works of theory and literature to explore and investigate contemporary philosophical and ethical paradigms and concerns. Using the

question as a mode of inquiry, engaging with a range of critical and creative texts, through our readings, conversations, and projects, we will consider notions of existence, beauty, truth, and identity.

ENGL 3800: Bibliography and Research Methods

Eleanor McNees

M,W

12 P.M.—1:50 P.M.

COURSE DESCRIPTION:

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 3803: Readings in Postmodern Fiction: Technologies of Disruption

Laird Hunt

T,R

4 P.M.—5:50 P.M.

Through a careful examination of the modalities of constraint, *capta* and conundrum employed in postmodern fictional output we will attempt to deepen our understanding of the range of techniques and tactics experimental post-War writers have had at their disposal. We will cast our net into different corners of what gets called postmodern in an attempt to make sure our gleanings are as varied as possible. Works explored may include Calvino's *If On a Winter's Night a Traveler*, Kathy Acker's *Don Quixote*, Marie Redonnet's *Rose Mellie Rose*, Percival Everett's *Erasure* and Julio Cortazar's *Hopscotch*. Essays and excerpts by Jameson, Haraway, Cixous, Barth, some of the aforementioned authors and others will be called on to help fuel our conversation. While close reading and resultant discussion will be at the center of our proceedings, participants will be called on to generate and put into practice their own mechanisms for textual disruption (and to present these in class). Two papers will be produced over the course of the quarter, as well as miscellaneous smaller critical and creative assignments.

ENGL 4001: Creative Writing: Poetry

Eleni Sikelianos

W

4 P.M.—7:50 P.M.

COURSE DESCRIPTION:

In this workshop, we'll write, read, perform, stage mock Western gun battles, engage in investigative research, and create a piece of Land Art. Leather gloves required. Reading

will include: *Altazor*, by Vicente Huidobro, *The Men* by Lisa Robertson, *Spring & All* by William Carlos Williams, *Gunslinger* by Ed Dorn, and more.

English 4011: Advanced Creative Writing: Fiction

Brian Kiteley

R

4 P.M.—7:50 P.M.

COURSE DESCRIPTION:

English Department • University of Denver • My office: SH 487C • 303-871-2898 •
Class meets: Thursday 4-7:50 pm • bkiteley@du.edu • Course page:
www.du.edu/~bkiteley/engl4011.html

NOTE: This graduate fiction workshop is OPEN ONLY to fiction writers in the Ph.D. program in the English Department.

TEXTS: Robert Walser, *Selected Stories*; Franz Kafka, *The Sons*; Bruno Schulz, *The Street of Crocodiles and Other Stories*; Brian Kiteley, *The 4 AM Breakthrough*.

ABOUT THE COURSE: In this course, we'll read Kafka and look at an immediate influence (Walser) and someone strongly influenced by him (Schulz). We'll pay close attention to Kafka's letter to his father and many of Kafka's parables and paradoxes.

ENGL 4675 Interactive Fictions: Experimental, Configurational, and Cyber-Texts

Adam Rovner

M,W

4 P.M.—5:50 P.M.

COURSE DESCRIPTION:

This class examines the border between traditional narrative texts and texts that require a higher degree of interactivity, collectively called 'configurational narratives,' 'works in movement' (Umberto Eco) or 'cybertexts' (Espen Aarseth). The goal of the course is to identify what differences may exist between traditional and interactive literatures, and to analyze the possibilities of the future of narrative. Primary texts will be drawn from experimental and avant-garde works of poetry, prose, drama, and games. Secondary texts will survey recent critical theory and trace analyses of interactivity in order to determine how "literature is a combinatorial game." (Italo Calvino).

ENGL 4701: Pater & Nietzsche: Revising Culture

Jan Gorak

T,R

2 P.M.—3:50 P.M.

Office: Sturm 386D

COURSE DESCRIPTION:

In his 1872 notebooks Nietzsche writes that “What must be shown is the way in which the entire life of a people reflects in an unclear and confused manner the image offered by their highest geniuses. These geniuses are not the product of the masses, but the masses show their effects”—in effect, simultaneously inventing the discipline of cultural criticism as well as intensifying the debate about the relationship between the genius, the milieu, and the moment. This course examines in some detail Nietzsche’s shifting position during the 1870s together with the English attempt to modify (mollify) it made by Walter Pater.

Teaching Methods: Lecture, discussion

Texts and Assignments: TBA

ENGL 4830: Teaching Writing & Literature - Introduction to the Profession
Eliana Schonberg
M 6-7:50pm

COURSE DESCRIPTION:

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 reflect on their own writing processes, to learn to distinguish the role of consultant from that of editor or reviewer, and to gain practice in writing in one of several common academic genres (conference paper, annotated bibliography, etc.). The course will also involve observations and consultations in the Writing Center beginning in the third week of the quarter.