

**ENGLISH DEPARTMENT**  
**COURSE DESCRIPTIONS**

**FALL 2011**

**ASEM 2471, Section 1: Gothic Trappings**

**Brian Bates**

**T, R 8:00-9:50am**

**COURSE DESCRIPTION:**

In this course, we will look back from our 21st-century fixation on horror movies and psychological thrill-seeking to explore how the gothic has evolved in fiction, painting, architecture, and performance as both a radical and reactionary mode commenting on mainstream society. As the world seemingly has evolved into a more civilized, rational, and modern place, gothic modes of expression have become dark interpreters that keep us on our toes by reminding us that we can never really know ourselves or be sure of the reality around us. This course will be divided into three sections—Gothic Medievalism, Uncommon Zombies, and Fangs & Phantasms. While we will explore the allure of power, the terrors of imprisoning spaces, fears of zombie-like uprisings, the horrors of doppelgangers, and myths of vampires, we also will traverse several geographical spaces—from Europe to the West Indies, America, and the Orient. Neither an exclusively European nor an American phenomenon, Gothic modes of expression incorporate mythological tales from around the globe that continue to speak to our political, psychological, and social anxieties about living in the modern world.

**ASEM 2471, Section 2: Gothic Trappings**

**Brian Bates**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

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the Orient. Neither an exclusively European nor an American phenomenon, Gothic modes of expression incorporate mythological tales from around the globe that continue to speak to our political, psychological, and social anxieties about living in the modern world.

**ASEM 2633, Section 1: The Literature of Trauma**

**Billy J. Stratton**

**T, R 2:00pm-3:50pm**

**COURSE DESCRIPTION:**

This course will examine the relation between memory, trauma, and history in postwar American literature and culture. In recent years, the nature and meaning of historical trauma has become a major theme in numerous American novels and films. These narratives display the growing tensions between the memories and experiences of marginalized subjectivities and the conventional narratives of historical discourse. While addressing the often debilitating effects of individual and communal psychic trauma, the literature of trauma functions to interrogate and challenge canonical histories that have tended to reinforce modernist ideas of order and progress. The proliferation of such narratives, including works by Don DeLillo, E.L. Doctorow, Toni Morrison, Tim O’Brein, Leslie Marmon Silko, Art Spiegelman, and many others, has resulted in a renewed questioning of the fundamental social, political, and religious institutions in American society. The works examined in this course will allow us a harrowing glimpse into an often disturbing past, while extending the possibility of forming a more sensitive and inclusive conception of American history and culture. According to Cathy Caruth, trauma evokes “the difficult truth of a history that is constituted by the very incomprehensibility of its occurrence.” We will evaluate Caruth’s conception of psychic trauma through a selection of works that compel us to confront manifestations of traumatic experience in American history. In so doing, we will examine texts that call into question and de-center conventional modes of representation, narration, and consciousness relating to history, subjectivity, and truth. We will also examine a selection of secondary materials by scholars such as Kali Tal, Cathy Caruth, Claude Lanzmann, and Elaine Scarry.

**FSEM 1111, Section 91: Explorations in Memory and Memoir**

**Erik Anderson**

**Time: T, R 4:00-5:50pm**

**COURSE DESCRIPTION:**

In this particular First-Year Seminar, we will explore the history and practice of constructing realities in memoir-like texts and documentary films as we examine the overlapping boundaries

between memory and invention. While we take for granted the artificiality of fiction, we less frequently recognize the tendency in nonfiction. The reality of Reality TV, for instance, is a total fabrication, and yet we watch the characters of *Jersey Shore* as something other than fictional characters. We expect nonfiction (or documentaries) to represent the truth and nothing but the truth, and so a writer like James Frey (author of the bestselling memoir *A Million Little Pieces*) can cause a cultural uproar when the news arrives that his book was, in part, a fiction. In this course, we will look closely at the work of poets, fiction writers, oral historians, and filmmakers who challenge representations of memory as static, stable, and confirmable. We will come to see memory not solely as a mode of recall but as a venue for constituting our world.

**FSEM 1111, Section 7: First-Year Seminar: Censorship, Free Speech, and Literature**

**Scott Howard**

**M, W 10:00 – 11:50am**

**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 25-October 2) 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: and the Digital Millennium Copyright Act.

**FSEM 1111, Section 8: Storytelling: From Plato to *Fable***

**Adam Rovner**

**M, W 10:00 – 11:50am**

**COURSE DESCRIPTION:**

What would Plato say about video games? How is a short story put together? Is it meaningful to insist that a book is better than its movie adaptation? Answers to these questions can be found when we study storytelling—narrative. Narrative is a basic human need, but one of our most

complex endeavors. Narrative can take an almost boundless number of forms in our modern culture, including: gesture, speech, writing, music, painting, photography, cinema, radio, television, comics, theater, and video games. This seminar examines how the principal elements of narrative are emphasized by different genres and media, and how narrative forms change over time. In particular, this course focuses on how stories may be adapted. This seminar's goals include: (1) introducing students to narrative theory through an **active learning environment**, (2) familiarizing students with interpretive strategies and critical reading skills in a supportive **intellectual community**, (3) helping students put theory into practice through a series of written exercises that focus on university level **academic expectations**, and (4) fostering a **strong advising relationship** with the instructor. Through discussion, presentation, reading, analytical writing, and focused creative work, students gain an appreciation for how various thinkers have interpreted, analyzed, and utilized the art of narrative from Plato to *Fable*.

### **FSEM 1111, Section 9: Theatre of the Absurd**

**Linda Bensel-Meyers**

**M, W 10:00 – 11:50am**

#### **COURSE DESCRIPTION:**

Many argue that our taste for absurdity is more prevalent than ever before (or at least our variety of media options have enabled us to indulge it as never before). Why do we seek ways to transform our perspective on what we call “reality”? Absurdist theatre arose in response to our disillusionment with modern life and the “absurdity” of what others might call “normal” behavior. This course will trace the rise of the Theatre of the Absurd, from Alfred Jarry’s *Ubu Roi* to Jean Genet’s *The Balcony*. Through critical analysis, your own creative adaptations, and collaborative dramatic presentations, you will explore what it means to see the world through an absurd lens, how what you might have viewed as tragic can be transformed into the comic merely by freeing us to laugh at our human pretensions.

### **FSEM 1111, Section 22: The Fascination of Evil**

**Clark Davis**

**M, W 12:00 – 1:50pm**

#### **COURSE DESCRIPTION:**

Why are villains some of the most memorable characters in literature? Is it true that we root for heroes and heroines but find them a bit dull at times, while we hate the villains but find them fascinating? What exactly is the attraction of evil in fiction? These are just some of the questions this course will pose as we study several of the most infamous characters ever created. What makes them tick? Are they really “evil”—and is evil a useful term in describing them? Or do we use this idea to shield ourselves from their temptations? How do authors create characters whose actions are terrible or repulsive to us but who nevertheless elicit either our sympathy or our interest? Our survey of infamy will include the Bible’s Satan, Shakespeare’s Richard III, Conan Doyle’s Dr. Moriarty, Mrs. Danvers of Du Maurier’s/Hitchcock’s *Rebecca*,

and many others. A final unit on noir or hardboiled fiction and film will round out the investigation.

**FSEM 1111, Section 62: The Rhetoric of Tango**

**Ann Dobyns**

**M, W 4:00 – 5:50pm**

**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 narratives, both written and film-documentary, of 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. 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, Section 83: Native and Indigenous Film**

**Billy J. Stratton**

**M, W 2:00-3:50pm**

**COURSE DESCRIPTION:**

In this class we will be examining a wide range of representations of Native American and Indigenous society, history, and culture as presented through the medium of filmmaking. Beginning with the genre of the big budget Hollywood Western of the 1950's and ending with independent films written, and/or directed by Native people, we will analyze the various ways in which Native American and Indigenous subjectivities have been variously represented. Throughout the course we will trace some of the prominent images motifs of the Western genre, its revision in response to the civil rights movement and America's involvement in Vietnam, and its deconstruction in the face of postmodern aesthetics. In addition we will also consider comparative representations of other Indigenous cultures emanating from Australia and New Zealand. Of particular interest to this class will be the production and reification of conventional

Native/Indigenous images, metaphors, and stereotypes, such as the conceptions of the noble and the bloodthirsty savage, as opposed to the rugged individual and the helpless female captive. We will consider questions concerning cultural contestation and power, the relationship between film, and historical and literary production, representations of the Other, cultural fetishism/orientalism and the semiotics of popular culture.

**FSEM 1111, Section 84: Romanticism & Gothic Madness**

**Brian Bates**

**T, R 2:00-3:50pm**

**COURSE DESCRIPTION:**

What are the limits of the rational human mind, and what defines our sense of reality? The mysterious, the unknown, the terrifying—these subjects preoccupied many British and American writers in the 18th and 19th centuries. Out of these concerns, a literary tradition emerged that we now call “gothic.” In this course we will explore the conflicting cultural forces, dizzying architecture, and nightmare paintings that shaped the beginnings of this movement. However, we will concentrate primarily on novels, poems, and short stories in the 18th and 19th centuries, which still influence many horror films and novels produced today. Through a mixture of critical writing assignments and creative projects, we will investigate how monstrous villains, apparitions, zombies, vampires, drug addiction, repressed perversions, and impending insanity haunt the works of Blake, Coleridge, De Quincey, Keats, Shelley, and Poe. Conversely, these seemingly terrifying subjects were also seen as laughable by some of these very same writers. Whether frightening or comical, politically liberal or conservative, gothic literature was wrapped up in anxieties about social upheaval and the rights of the individual. This literature sparked heated debates that continue today about how fantastical literature affects the moral, psychological, and physical health of readers.

**ENGL 1000, Section 1: Introduction to Creative Writing**

**Lisa Donovan**

**M, W 8:00-9:50am**

**COURSE DESCRIPTION:**

In this class we will work towards an understanding of narratives engaging “native vision”. What does it mean for a story to be evoked through geography? How does place affect the telling of a story and its characters? How can we understand these things through relayed absences, or excesses of vision, sight, and sound? We will discuss these questions among others while constructing our own tales of being — our own living proof.

**ENGL 1000, Section 2: Introduction to Creative Writing**  
**Joanna Ruocco**  
**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

In this class, we will read a wide range of narratives. Some will probably conform to your expectations and some will probably not. We'll explore to the limits—maybe even beyond the limits—of the form. You'll be asked to complete a variety of writing assignments. The assignments are designed to provide you with a multiplicity of ways to construct narrative and will be discussed in class where you will receive supportive feedback from your colleagues. The goal of the class is for each student to learn more about her/himself as a reader and writer, to build a critical vocabulary to talk about the elements of fiction, and to stretch ideas about what fiction can be.

**ENGL 1000, Section 3: Introduction to Creative Writing – Myth and Fiction**  
**Yanara Friedland**  
**M, W 12:00-1:50pm**

**COURSE DESCRIPTION:**

In this class we will investigate the role of myth in stories, and how ancient themes have been re-imagined into contemporary settings, characters and language.

We will look at how archetypes and elementary ideas have appeared all over the world in different costumes. From ancient Greek mythology to a contemporary adaptation of Goethe's *Werther*, we will travel. But as writers, we shall also engage with our own mythologies and develop a context in which they can exist on the page. Myths are embedded in our imagination. Civilizations are grounded in myth. These symbols, metaphors and struggles have been kept alive by constant recreation through the arts.

Be prepared to engage in a variety of experiments, rituals and weekly writing practices. Most importantly be committed to lessons in presence. The reading for this class will serve as a map to the potentials of mythical remembrance, allow us to investigate narrative strategies and further our understanding in how to build a story. Most of our reading will be anchored in prose but be ready to cross boundaries and engage with narrative forms that do not adhere strictly to genre conventions.

**ENGL 1000, Section 4: Introduction to Creative Writing – The 21<sup>st</sup> Century Poem**  
**Christopher Kondrich**  
**T, R 8:00-9:50am**

**COURSE DESCRIPTION:**

In 2010, the CEO of Google, Inc. announced that we would soon know everything. All information would be readily available at all times. In this extremely crowded culture of ever-present, immediately available information, what room is left for a poem? In this course, we will explore the various ways a poem can engage with contemporary culture. We will explore how a poem engages the world in a similar and/or different manner than all the other text we are bombarded with everyday. We will look to several contemporary writers whose work engages the world around it in ways that cannot be described by a quick Google search. We'll try to explain what this engagement might mean for a poem and what this might mean for our own engagement. Active class participation will be a must, as well as several brief critical responses. A workshop component will be introduced for the second half of the course.

**ENGL 1000, Section 5: Introduction to Creative Writing - A Pure Cold Light**

**Adam Dunham**

**M, W 2:00-3:50pm**

**COURSE DESCRIPTION:**

*The eye was placed where one ray should fall, that it might testify to that particular ray.*

—Emerson, “Self-Reliance”

Guided by the principle that observation (simple, subtle, direct or by apophasis)—of the real, the remembered, the imaginary—can be a powerful and generative foundation of fiction or poetry, in this course we will examine several primary and supplementary texts, trying to bring to them the same level of observation with which they are written. Along with in- and out-of-class writing assignments contrived to enhance attention, and various exercises prompting awareness, presence and participation will be stressed.

**ENGL 1006, Section 1: Art of Fiction - Sleuths, Dicks and Private Eyes: An Introduction to American and British Detective Fiction**

**Leslie Jennings**

**T, R 8:00-9:50am**

**COURSE DESCRIPTION:**

This class will focus on the development of the detective, from Poe's ratiocinator C. Auguste Dupin and Conan Doyle's sleuth, Sherlock Holmes, to the parlor room of Agatha Christie's Hercule Poirot and the mean streets of Spillane's Mike Hammer. We will analyze the formal

and thematic characteristics of the texts as well the sociocultural contexts in which they are produced and consumed.

**ENGL 1007, Section 1: Art of Poetry**

**Broc Rossell**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

This course explores how poetry has evolved over time, how it might continue to evolve, and the way poetry makes a new kind of sense, for both the writer and the reader. Reading ancient through twenty-first-century poetry, being able to discuss them meaningfully, and writing poetry that applies what you get from those readings, are central to the course. Class discussions focus on close readings of poems, both yours and those of others.

**ENGL 1008, Section 1: Art of Drama (Lying, Lewd, and Lustful: Drama before and after Shakespeare)**

**Nichol Weizenbeck**

**T, R 12:00-1:50pm**

**COURSE DESCRIPTION:**

This introductory course will explore plays that influenced Shakespeare, some Shakespeare himself, and the plays that came in his wake. It will look for dramatic threads that may (or may not) link some of the great dramas that have been staged. In particular, bad/aberrant behavior shall be a focus. Why are villains so fascinating? Are villains always villains? Does the face of “bad” change over time?—these are some of the questions this course hopes to answer.

**ENGL 1010, Section 1: Introductory Special Topics - Trying Out**

**Seth Landman**

**M, W 2:00-3:50pm**

**COURSE DESCRIPTION:**

“I try all things. I achieve what I can.” – Herman Melville, *Moby Dick*

In this course, we will slowly navigate our way through Herman Melville’s masterpiece, *Moby Dick*. As we do so, we will glance at other works (including books, films, paintings, etc.) having to do with some aspect or another of *Moby Dick*, considering the ways in which such things as aimlessness, melancholy, friendship, obsession, etc. might serve as points of departure for writers and thinkers alike. Of course, we will keep in mind the central notion of “trying”; that is, making attempts without being sure what the results will be. In keeping with this spirit of experimentation, you will be responsible for frequent reading responses in various forms, a small

presentation, and an essay or other creative project based on whatever aspect of the course you'd like to further explore.

**ENGL 1010, Section 2: Introductory Special Topics - Middledom**

**Sam Knights**

**T, R 8:00-9:50am**

**COURSE DESCRIPTION:**

"The Midwest. The flyover, where even the towns have fled to the margins, groceries warehoused in Wal-Marts hugging the freeways, the red barns of family farms sagging, dismantled and sold as "distressed" wood for McMansion kitchens, the feedlots of agribusiness crouched low to the prairie ground. Of all the American regions, the Midwest remains the most imaginary, ahistorical but fiercely emblematic. It's Nowheresville. But it's also the Heartland. That weight again: the innocent middle. Though it isn't innocent. It's where the American imagination has decided to archive innocence."

—Patricia Hampl, *The Florist's Daughter*

"What is that feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? – it's the too-huge world vaulting us, and it's good-bye. But we lean forward to the next crazy venture beneath the skies."

— Jack Kerouac, *On the Road*

The American "middledom" – the townships, the brown rivers and fields, the conformity, the isolatedness – the banal that saturates everything in the nowhere of anywhere. From Fiction to Poetry, emanating from the Midwest and constellating throughout the United States, this course homes in on consciousness within the body of these vast "non-heroic" landscapes and explores what happens when we try to escape them. We will engage the Mystery and transcendence of Theodore Roethke, James Wright, Lorine Niedecker, Larry Levis, Laird Hunt, Danielle Dutton, Jack Kerouac and Jennifer Denrow.

**ENGL 1110, Section 1: Honors Literature Inquiry**

**Ben Ramke**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

Google the word pastoral and you are likely to find yourself among theology school syllabi—courses on the care of the soul. Next you might find yourself negotiating Latin poems, then eventually you settle into an array of British poetry and the occasional American ecologically-minded discussion of the virtues of wilderness. All of this is relevant to what we will study in

this course. The term “pastoral” refers to an ancient literary form, primarily poetic, and it refers as well to content—descriptions of the rural with an implicit contrast to the urban. And there is a skeptical use of the term as pejorative; often in contemporary usage “pastoral” implies a failure to see current conditions, needs, and dangers. We will consider political, psycho-logical, aesthetic, and historical uses of the pastoral to come to some understanding of how the binary oppositions of country and city have been contrasted and used to various purposes over time. But notice also the book list—for the most part, we will examine pastoral in its absence, by examining the imagined and the real authority of *The City*.

Even though this is a lecture course, it will involve intense, informed discussion by you. And there will be various opportunities for you to write brief essays in class, especially after we have completed reading of a particular text. You will be asked to develop a concept for a final paper/presentation and to keep us all informed of your progress throughout the term. The presentation is due during the last week of the term (details to be provided during the first week of class).

You will also be responsible for all handouts which will serve many purposes including introducing literary concepts in sociological settings, and the problem of historical context within which a work is composed versus when it is read. Some will be just for fun. Also, we will watch several films, including *Blade Runner* and *La jetée* (subtitled).

### **ENGL 1110, Section 2: Lit Inquiry: Tap-Root English**

**Alexandra Olsen**

**M, W 8:00-9:50am**

#### **COURSE DESCRIPTION:**

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."

### **ENGL 1110, Section 3: Lit Inquiry**

**Jessica Munns**

**M, W 10:00-11:50am**

#### **COURSE DESCRIPTION:**

Thinking about Drama from the Greeks to Beckett

### **ENGL 1110, Section 4: Lit Inquiry**

**Benjamin Kim**

**T, R 2:00-3:50pm**

#### **COURSE DESCRIPTION:**

This course will introduce students to reading literature and writing on literature. We will cover basic literary terms, the conventions of genre, and basic prosody. An equal emphasis will be placed on classroom discussion and a handful of short writing assignments. The skills gained in this course will help the major and the non-major alike. We will read short stories by Vladimir Nabokov and James Joyce, a play by Shakespeare, novels by James Kelman and George Eliot, and a collection of poetry.

**ENGL 2001, Section 1: Creative Writing-Poetry**

**Erik Anderson**

**T, R 12:00-1:50pm**

**COURSE DESCRIPTION:**

In this workshop, we will attempt to identify and to navigate, in our own poems and poem-like texts, the dual lures of the physical and the imaginary. We will concern ourselves, in other words, with the tension and the overlap between reality and the imagination—and the vital role each can play in a poem. As we produce and discuss our own experiments, we will examine the ways a number of poets have created poetic structures that address, interrogate, and embody these issues.

**ENGL 2011, Section 1: Creative Writing-Fiction**

**Selah Saterstrom**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

In this workshop we will generate new work through a variety of experiments as well as take an inventory of our narrative tendencies and patterns so that we can both question and capitalize upon our writing strengths. We will consider the relationship between form and content, look very closely at language at the level of the line, and also consider larger issues of prose development and structure. We will also investigate narrative theories and explore strategies to uncover the narratives we are compelled to articulate.

**ENGL 2011, Section 2: Creative Writing-Fiction**

**Maik Nwosu**

**M, W 4pm-5:50pm**

**COURSE DESCRIPTION:**

In this workshop, we will largely focus on the art of fiction, the use of history or sources, and revision. Our discussions will include artistic considerations (such as language, point of view, characterization, and structure) and critiques of published work. Our main emphasis will be the refinement of fiction written for or during the workshop.

**ENGL 2060, Section 1: Modern/Postmodern Literature: Global Modernism**

**Maik Nwosu**

**M, W 12pm-1:50pm**

**COURSE DESCRIPTION:**

This course will examine global modernism from at least three perspectives: race and gender; markets and empires; and modernism and mass culture. We will also focus on the stylistic techniques of modernism. In order to place modernist deployment of these techniques in a fuller historical and theoretical context, we will reference aesthetic and theoretical material drawn from some avant-garde groups and movements. From both a stylistic and a thematic point of view, the course will also explore the link between global modernism and postmodernism.

**ENGL 2100, Section 1: English Literature I: Beowulf-Spenser**

**Alexandra Olsen**

**T, R 8:00-9:50am**

**COURSE DESCRIPTION:**

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 an introduction by Alexandra H. Olsen), the seventh edition of the Norton Anthology, a photocopied reader, and the seventh edition of M. H. Abrams A Glossary of Literary Terms. You may also wish to know about Labyrinth on the world-wide web, the main server for medieval studies.

**ENGL 2221, Section 1: Shakespeare Seminar**

**Linda Bensel-Meyers**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

This term we will study the sowing and growth of Shakespeare's dramatic imagery. From the early comedies through the tragedies to the final romances, Shakespeare returned again and again to similar images to comment on our place as individuals within the world of imperfect but marvelous humanity. As drops of water intermingled within an ocean of other lives, we will find ourselves within an overview of Shakespeare's plays, and eventually discover where he resides within us all.

**ENGL 2401, Section 1: Blake and Wordsworth**

**Benjamin Kim**

**T, R 12:00-1:50pm**

**COURSE DESCRIPTION:**

The first generation of British Romantic writers came of age during a time of revolutions (American, French, Haitian). The inheritors of radical eighteenth-century ideas about natural rights, the first-generation Romantics found optimism in human feeling as well as human reason. They believed that the capacity for sympathy and lyrical transport would lead to a new, benevolent society, but their belief in social progress was checked by revolutionary violence and the rise of a hyper-rationalism that seemed more dangerous than the superstition it was meant to replace. We will look at two influential movements, Sensibility and the Gothic, examine the different sides of the “Revolution controversy,” and trace reactions to revolutionary violence. Writers to be studied include: William Blake, William Wordsworth, S. T. Coleridge, Mary Wollstonecraft, and Charlotte Smith.

**ENGL 2715, Section 1: Native American Literature**

**Billy J. Stratton**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

This course is intended to familiarize students with some of the canonical works/authors in Native American literature. Although our focus will be on texts emerging from the Native American literary renaissance, which began in the late 1960's, given the complex nature and function of storytelling in Native American society, this class will also involve historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary research. The assigned books have been chosen to orientate students to the historical, social, and political contexts that frame contemporary Native American life, thought, and experience. Of primary interest to us will be the ways in which Native American writers have endeavored to challenge what Gerald Vizenor has termed the “literature of dominance,” which has functioned to relegate Native people to the margins of American historical and literary discourse. We will consider how Native writers, responding to the legacy of colonialism, have employed acts of storytelling to address the resulting loss of land related to colonial experience, as well as the accumulated and often debilitating effects of psychic trauma, while eschewing the politics of victimization and essentialism.

**ENGL 2716, Section 1: American Poetry, Public & Private**

**Erik Anderson**

**T, R 10:00-11:50am**

**COURSE DESCRIPTION:**

If, as it has sometimes been argued, the American poetic tradition really begins in the 19th century with Walt Whitman and Emily Dickinson, to what degree has the course of that tradition been shaped by these two figures, and to what degree can the poets of the past 150 years be seen as coming from one or the other? At the same time, how true is it that Whitman was the “public” poet and Dickinson the “private” one we so often take them to be? Would it be better to see them both as enacting a quintessentially American struggle between the private and the public, the one and the many? We’ll ask ourselves these questions and others as we work our way through readings that will likely include Gertrude Stein, William Carlos Williams, Lorine Niendecker, Jack Spicer, and Claudia Rankine—in addition to Whitman and Dickinson, of course.

**ENGL 2742, Section 1: Modern Hebrew Literature in Translation**  
**Adam Rovner**  
**M, W 2:00-3:50pm**

**COURSE DESCRIPTION:**

This course offers a survey of significant works of modern Hebrew literary fiction by major authors in translation. Students will consider how the development of Hebrew literature has contributed to the formation of contemporary Israeli identity, and how the conflicts that define the turbulent history of Israel are treated in works of prose fiction by canonical authors. The selection of diverse voices and literary materials exposes students to the social, political, and historical changes wrought by the rise of modern day Israel. Through lectures, close-reading, and exercises, students will gain an appreciation for some of the fundamental tensions that define Hebrew literature and Israeli culture. No knowledge of Hebrew, Jewish tradition, or Israeli history is necessary.

**ENGL 2750, Section 1: American Literature Survey I**  
**Eryn Green**  
**T, R 2:00-3:50pm**

**COURSE DESCRIPTION:**

The purpose of this course is to introduce students to American literature and its various democratic peculiarities and concerns. By investigating the development of ideas regarding democracy, liberty, personal sovereignty and the difficulties of representative governance, this class will begin to explore what sets American literature apart from its continental counterparts, and what our nation's texts can tell us about our own modern-day Union. By identifying themes, styles and modes of composition dating back to the first Puritan colonists, this class will endeavor to trace the lineage of American writing through such authors as Ralph Waldo Emerson, Thomas Jefferson, Jonathan Edwards, Henry David Thoreau, Walt Whitman, Herman Melville, Nathaniel Hawthorn and many others. An entry-level survey of the American literary landscape.

**ENGL 2815, Section 1: Studies in Rhetoric**

**Ann Dobyms**  
**M, W 10:00-11:50am**

**COURSE DESCRIPTION:**

An examination of the basic principles of rhetorical theory and practice.

**ENGL 3731, Section 1: Topics in English: Historical Fiction**  
**Laird Hunt**  
**M, W 2:00-3:50pm**

**COURSE DESCRIPTION:**

Historical figures like Herodotus, Hannibal, Billy the Kid and Calamity Jane have all served as energy nodes around which writers have built significant works of prose. In this seminar we will examine texts like Michael Ondaatje's *Coming Through Slaughter*, Toni Morrison's *Beloved* and W.G. Sebald's *The Emigrants* as part of an exploration of that prose which, if we can kick awake that poor overworked pearl, posits the historical as its grain of sand. Students can expect a substantial weekly reading load of primary and secondary source material and should come to each class prepared to discuss the assigned texts. Essays and excerpts, some by 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 approaches to weaving history and fiction, which will be presented toward the end of the quarter. Two papers will be produced over the course of the term, as well as miscellaneous smaller assignments.

NOTE: THIS IS AN UPPER-DIVISION UNDERGRADUATE COURSE ONLY

**ENGL 3800, Section 1: Bibliography and Research Methods**  
**Eleanor McNeas & Peggy Keeran**  
**T, R 2:00-3:50pm**

**COURSE DESCRIPTION:**

This course addresses three constituencies—senior English majors writing honors theses, MA students preparing to write Masters theses and PhD students preparing to write dissertations. Team-taught by Penrose Library faculty Peggy Keeran and an English Department faculty member, the course aims to provide students with bibliographic resources and research strategies along with ongoing dialogue about stages leading to a draft of the prospectus. Students develop their project step by step with weekly assignments that include work in a specific genre, period, and contiguous discipline all related to their individual projects. Considerable emphasis is placed on honing the thesis question and argument, reading and annotating sources and drafting the prospectus.

Senior honors thesis students take a two-hour tutorial in the winter quarter to move from their prospectus to the thesis. This tutorial involves weekly meetings with the professor to discuss increments of the thesis as it builds toward a final draft.

**ENGL 4001, Section 1: Creative Writing: Poetry**  
**Eleni Sikelianos**  
**R 4:00-7:50pm**

**COURSE DESCRIPTION:**

In this workshop we will consider aspects of ritual, landscape, self, and other.

In-class writing, reading aloud, discussions, memorizations, play will be part of our hours. Writers / texts might include: Lorine Niedecker, *Technicians of the Sacred*, Marcella Durand, Maria Sabina, *Paterson*, Nancy Holt, Robert Smithson, Cecilia Vicuña, etc.

**ENGL 4011, Section 1: Creative Writing: Fiction**  
**Laird Hunt**  
**M 4:00-7:50pm**

**COURSE DESCRIPTION:**

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 Barbara Comyns, Robert Coover, Jon Fosse, Kate Bernheimer and Teju Cole. Workshop participants will be asked to make presentations on a related topic of their choice.

**ENGL 4100, Section 1: Introduction to Graduate Studies**  
**Eleanor McNees**  
**M 4:00-5:50pm**  
**This course is required for all first year MA students**

**COURSE DESCRIPTION:**

**TBA**

**ENGL 4200, Section 1: Special Topics: Early Modern Poetics and Historiography**  
**Scott Howard**  
**W 6:00-9:50pm**

### **COURSE DESCRIPTION:**

In “An Apology for Poetry” (1595)—often cited as a text that epitomizes English Renaissance poetics—Sir Philip Sidney elevates poetry above philosophy and history, arguing that “the poet only bringeth his own stuff, and doth not learn a conceit out of a matter, but maketh matter for a conceit.” Which theories of poetry and history (from England and the Continent) have the greatest influence upon Sidney? Which challenge Sidney’s model? And how do other English dramatists, poets, and writers (women and men) work within and against that dynamic context of power relations among competing fields/forms of discourse & knowledge from Plato (c. 427-347 BCE) to Katherine Philips (1631-1664), Aristotle (c. 384-322 BCE) to Margaret Cavendish (1623-1673)? This class will investigate a major topic in the early modern era: the relationship between poetics and historiography. Beginning with Plato and Aristotle, students will study the works (both canonical and non-canonical) of Continental and English philosophers, poets and historians from the 13<sup>th</sup> through the 17<sup>th</sup> century. The course will also involve examinations of recent scholarship, theory and criticism in the field. Students are requested to be prepared to discuss the following texts at the first meeting: Plato’s *Republic*, Book X; and Aristotle’s *Poetics*.

**ENGL 4321, Section 1: Special Topics: 18<sup>th</sup> Century Literature**  
**Jessica Munns**  
**T 4:00-7:50pm**

### **COURSE DESCRIPTION:**

Blood and Glory? Restoration and 18<sup>th</sup> Century treatments of War.

**ENGL 4621, Section 1: Advanced Studies: 20<sup>th</sup> Century Literature**  
**Jan Gorak**  
**T,R 2:00-3:50pm**

### **COURSE DESCRIPTION:**

The basis for this course will be Gerard Genette’s lengthy study *Palimpsests*, provided it stays in print. I want to explore Genette’s claims for a poetics newly defined as “all that sets the text in a relationship, whether obvious or intended, with other texts” as well as the innovations in critical vocabulary that follow on from this position. I think we can pursue some of Genette’s lines of inquiry through looking at that could include Marianne Moore, Jules Laforgue, J. M. Coetzee—maybe others.

**ENGL 4830, Section 1: Teaching and Writing Literature**  
**Clark Davis**  
**R 12:00-1:50pm**

**COURSE DESCRIPTION:**

This course provides an introduction to graduate study for new PhD students. It provides an overview of the graduate curriculum, GTA work requirements, advising on all issues relevant to graduate study, as well as preparation for academic careers.

**ENGL 4830, Section 2: Teaching and Writing Literature****Eliana Schonberg****M 6:00pm-7:50pm****COURSE DESCRIPTION:**

This class will introduce students to the fundamentals of writing center and composition theory and practice and prepare them for their work as consultants in DU's University Writing Center (UWC). 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 composing processes and to articulate an individual consulting philosophy based on their reading. The course will also involve observations and consultations in the UWC beginning the second week of the quarter. This course is offered for variable credit. The four or five-credit versions will include an introduction to Composition theory.