

ENGLISH DEPARTMENT
COURSE DESCRIPTIONS

SPRING 2011

ASEM 2432, Section 2: Temptuous Marriage-Science and Literature

William Zaranka

M, W 2:00-3:50 p.m.

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 stormy relationship full of echoes of the arguments of Thomas Henry Huxley and Mathew Arnold, for example, or 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?” My answer is that “The Art that Transfigures Science” has much to offer, indeed.

We will examine not only stereotypes of the scientist in Shelley and Hawthorne and others writers (as mad genius, as crackpot, as well-intentioned but lethal trifler), but also counters to these stereotypes presented in the works of Isaac Asimov, Primo Levi, David Millhauser, Carl Sagan, Stephen Jay Gould, Philip Dick, and other 20th Century figures. It will be instructive to read excerpts of works by poets, philosophers, naturalists and some of our supreme—and most humane—scientists.

TEACHING METHOD: Some lecture but mostly discussion.

METHOD OF EVALUATION: Two tests, a paper, and an occasional quiz.

TEXTS: To be announced.

ASEM 2481 - Witchcraft & Renaissance Drama

Linda Bensel-Meyers

T, R 10:00-11:50 a.m.

COURSE DESCRIPTION:

Witchcraft and Renaissance Drama traces 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 takes 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 Early Tudor, Late Elizabethan, and Early Jacobean to explore how the drama both responded to and shaped the development of the Witch craze.

ASEM 2635, Section 1: African American Men's Writings**Jeffery Mack****T, R 2pm-3:50pm****COURSE DESCRIPTION:**

This course will be an introduction to both the written and oral traditions that inform the writings of the African American male from their beginnings in 1746 to the present. Our focus will be primarily on one facet of an admittedly complicated literary experience: the African American male author's problem of identifying and addressing his audience and establishing his positionality within the larger context of the American experience. Beginning with oral literatures and continuing on into written forms, this course will examine how Black male authors have redefined black masculinity not only by reclaiming what it means to be black and male in this country, but also by re-examining what it means to be an American. By observing variations of this problem, we shall be able to think about and define how these writerly strategies coalesce into a literary tradition shared by nearly all African American writers. This approach will enable us to connect the nameless "author(s)" of the oral tales, ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We will also trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political context spawning the texts. Instead, the importance of extra-literary background emerges from the discussion of textual analysis.

ENGL 1000, Section 1: Introduction to Creative Writing**Julia Cohen****T, R 8:00-9:50 a.m.****COURSE DESCRIPTION:**

This class is an exploration of our potential as poets. People have died for publishing a poem and people have died without ever formally publishing a poem. We'll focus on each student's growth as a poet and finding his or her context in the diverse spectrum of modern poets. Innovative poetry continues to destabilize and reconfigure the center of contemporary literature and culture. Poetry has the power to transform, to document, to uplift, to destroy, to reevaluate, to question,

to confirm, to make known and make new. By workshopping their own poetry, reading 8 recently published books, and through active class discussions, students will gain awareness of why and how they write, who their audience is, and what communities they are engaging in or critiquing. This class will participate in promoting the rhetoric of thoughtful, constructive criticism, stimulating debate, and fostering a community of conscientious writers. There will be weekly reading and writing assignments.

ENGL 1000, Section 2: Introduction to Creative Writing

Marream Krollos

T, R 2:00-3:50 p.m.

COURSE DESCRIPTION:

This course will help students begin to articulate what, in his/her opinion, is literature. How does a piece of literature function, and what are the “parts” that enable it to function that way? We will study both student work as well as published texts. The goal being to understand how the manipulation of craft effects the reading of a text. How can a writer’s techniques be employed to create the piece of writing she/he has envisioned? The course will involve reading, writing creatively and critically, exercises, discussion, and presentations.

ENGL 1000, Section 3: Introduction to Creative Writing

Joanna Ruocco

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

In this class, we will read a wide range of short stories. 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. What do you expect when you sit down to read a short story? Does a short story need a beginning, middle, and end? Does it need characters? Does it need to make sense? 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 short story elements, and to stretch ideas about what a story should be.

ENGL 1000, Section 4: Introduction to Creative Writing – Poetry & Conduct

Eryn Green

M, W 12:00-1:50 p.m.

COURSE DESCRIPTION:

“Nothing that is not like the sun can see the sun.”

—Plotinus

“Poetry is ordinary business of bright things.”

—Robin Blaser

Course Description & Goals:

Ralph Waldo Emerson famously lamented that “Most adult persons do not see the sun.” In a world where we certainly do see war, cruelty, inhumanity and avarice broadcast loudly across so-called 24-hour news networks, this assertion seems acutely troubling. If most of us are going around not seeing the sun, what else are we missing? And what hobgoblins are we envisioning in its place? This course is designed to explore what, if anything, such a lamentation as Emerson’s might signify, and more importantly, how we as human beings might disabuse ourselves of such a tragic and needless blindness. Put otherwise, the question this course seeks to ask is, “What are you looking at?”

Being that this is an introductory class, we will seek to introduce ourselves to the vibrancy and energy abundant in daily life (what Ezra Pound called “the news that stays news”) by first introducing ourselves to Poetry—both its reading and its writing. We will be discussing poems and poetic documents. We will be writing critical responses as well as our own poetry. The goal is to encourage students to realize that poetry defies classification and boundary, and is apparent everywhere we look. As the contemporary poet Donald Revell once said, “A poem occurs when an individual realizes, if only for an instant, that the world is real.” We will be working to facilitate such instants.

ENGL 1005, Section 1: Introduction to Genre – Poetry and Philosophy

Daniel Singer

M, W 12:00-1:50 p.m.

COURSE DESCRIPTION:

The pairing of poetry and philosophy poses wonderful questions for a study of the poem: What IS the poetical in terms of the philosophical? How can a philosophy be a poetics, and how can poetry DO philosophy? What is poetry FOR?

Rather than simply analyzing poetry using philosophical concepts, this course will reintroduce "the poem" through the contributions of 20th and 21st century philosophy--particularly, amidst

the move from Phenomenology, to Philosophy of Language, and into Philosophy of Mind. Possible topics include the poetics of Truth and Being, cognitive and neuro-poetics, neo-metaphysical poetics, poetics of ontological/epistemic disruption, ethico-poetics, and others, depending on the interests of the group. No prior philosophical study is required for this course.

ENGL 1005, Section 2: Introduction to Genre - Poetry

Broc Rossell

T, R 10:00-11:50 A.m.

COURSE DESCRIPTION:

This course examines the history of and modes of lyrical poetry. We'll see what lyrical poetry looks like today, strange as it is, and then travel back through time and across the globe (through Europe, Africa, and Asia) to discover how lyrical poetry first bloomed on an island in the Mediterranean Sea. Something as seemingly simple as what it means to "express yourself" has produced an astonishing array of results from poets through the millennia; what they all have in common, is the mystery we will explore. This course will examine the tradition and position of lyrical poetry both as something to both read and write. We will read as writers, and write as readers. Be prepared to read widely and deeply; each week will cover centuries of poetry. You will have regular writing assignments that will be both creative (your own poetry, as well as your own imaginative responses to the text) and critical (articulating as clearly and plainly as possible what your thoughts are about an issue or a text). Students will have the opportunity to submit their own work to the class for review.

ENGL 1005, Section 3: Introduction to Genre: Fiction

Christine Firebaugh

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

This course will investigate some of the forms and conventions of fictional literature. We will look at a variety of time periods, authors, and styles, with an emphasis on the short story form. We will pay particular attention to how, and why, writers both adhere to and subvert the conventions of the genre of fiction, and whether or not these conventions still apply to what we see as fiction today.

ENGL 1110, Section 1: Literary Inquiry - The Dialogics of the African American Oral Tradition

Jeffery Mack

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

This course focuses on an aspect of folkloric traditions (storytelling) that helped to define the African American literary tradition and culture thus far. The art of storytelling is two-fold (1) the speaker who sets the context and the tone of the story and (2) the listener who engages the speaker and receives the message(s) stated or implied in the story. The emphasis for this course, however, will be on those dialogical aspects of black vernacular that complicate definitions of place, agency, visibility, femininity and masculinity. The course uses Mikhail Bakhtin's concept of Dialogism as a theoretical framework to expand the folkloric binary to a triadic discourse (the speaker, the audience, and the "hero"). Through this framework, we will investigate various conversations (dialogues) that exist within and between texts. However, we will also consider some of the broader socio-political dialogues present that help inform our understanding of the literature. We will begin our investigation with folklore and migrate to contemporary African American literature considering the broader social, political, racial and/or gender implications as we go.

ENGL 2003, Section 1: Creative Writing: Poetry

William Zaranka

T, R 2:00-3:50 p.m.

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 poet, such as Surrealism, Imagism, or Confessionalism, or the Black Mountain or New York Schools, 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.

Books: TBA.

ENGL 2013, Section 1: Creative Writing-Fiction

David Wirthlin

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

TBA

ENGL 2026, Section 1: ENGLISH GRAMMAR

Alexandra Olsen

T, R 8:00-9:50 a.m.

COURSE DESCRIPTION:

If you give your baby a pet tiger, or if you give your pet tiger a baby, there is a great difference--especially from the baby's point of view. But why? This course is for students interested in learning to think in an informed way about the system of organization of the English language and for students who want to "brush up" on their grammatical skills. The course will study the grammatical conventions shared by American speakers and writers of the English language. The text is *Understanding English Grammar* by Martha Kolln and Robert Funk.

ENGL 2040, Section 1: Introduction to Publishing

Elizabeth Geiser

T, R 2:00-3:50 p.m.

COURSE DESCRIPTION:

This course is intended primarily for those who are interested in careers in book publishing, and will also provide an understanding of how the publishing industry operates for those who hope one day to get their own work published. The course provides an "inside view" of the publishing industry primarily through lectures given by leading publishers from the Denver/Boulder area. You will learn the functions and phases of book publishing: how manuscripts are acquired and the role of the literary agent in the process; get "hands on" practice in copyediting pages from a real manuscript; learn how publishers market their books by writing an advertisement for a published book. Other lectures present special kinds of publishing: professional publishing and ebooks, international publishing, electronic publishing, college textbook publishing, children's books, etc. You will also visit The Tattered Cover Book Store and meet with owner Joyce

Meskis. One of the final sessions is a symposium designed especially for this class, held at The Tattered Cover, on “How A Book Is Born.” It features a New York editor and a well-known author discussing how editor and author work together to bring a book to successful publication.

PREREQUISITES: This course is primarily intended for juniors, seniors, and graduate students. Sophomores need a signed limited enrollment card prior to admission into the course. This course is not available to freshmen.

TEACHING METHOD: Lectures, field trips, and practical written assignments.

METHOD OF EVALUATION: Written homework assignments; consistent, regular class attendance; and a final research paper on the publishing history of a recently published book (to be presented in class).

TEXTS: *Editors on Editing*, Gerald Gross; *The Spider’s Web*, Margaret Coel

ENGL 2070, Section 1: Postcolonial Literature and Theory

Maik Nwosu

T, R 12:00-1:50 p.m.

COURSE DESCRIPTION:

An examination of the phenomenon of postcolonialism, taking into account the ways in which it has been conceptualized. Key interests include the contexts of imperialism and decolonization as well as critical readings of pertinent literature (from Africa, the Caribbean, Asia, and Australia).

ENGL 2120, Section 1: Geoffrey Chaucer, The Canterbury Tales

Ann Dobyms

M, W 12:00-1:50p.m.

COURSE DESCRIPTION:

A study of the tales and the historical and philosophical context within which Chaucer wrote. In addition to reading the tales themselves, we will discuss critical studies of Chaucer’s work and times and some medieval documents that provide background available to Chaucer and his first audience. 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.

ENGL 2300, Section 1: English Literature III

Benjamin Kim

M, W 2:00-3:50 p.m.

COURSE DESCRIPTION:

This is the final third of the British literature survey, covering major British authors from Romanticism through the 20th century. In addition to reading a good selection of poetry, we will read a novel, Thomas Hardy's *The Mayor of Casterbridge*, and a collection of short stories, James Joyce's *Dubliners*. We will look at writers in historical context, study major movements, and look at the history of literary forms.

ENGL 2752, Section 1: American Literature III

Billy J. Stratton

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

This course will examine the development of major literary trends emanating from canonical, as well as marginalized writers in American literature from the end of World War I to the present. The chosen texts will seek to encourage you to consider how changing conceptions of American identity help to shape conceptions of nationhood and our relationships to one another. We will examine the development of major periods or literary movements used to describe American literary production since 1918, beginning with the shift from Naturalist fiction to Modernism, Postmodernism, and beyond. Throughout the course these broad labels will be scrutinized and questioned as we consider not just the ways in which canonical texts function to define and redefinements of the self and nation, while also examining the significance of texts by historically marginalized voices, such as those of minority, women, and other writers whose work has sometimes been excluded from literary discussion. By the end of the semester students should have a firm understanding of these terms and the ability to employ the critical skills necessary to interrogate their validity.

ENGL 2830, Section 1: Representations of Women

Jessica Munns

T, R 12:00-1:50 p.m.

COURSE DESCRIPTION:

Women and War

In this course we will take a 600 year look at how war affects women, how women write about war how women are represented in war literature. Texts to be studied include, Shakespeare *Henry VI* 1-3, Jenny Hartley ed., *Hearts Undefeated*,

“Riverbend,” (the Iraqi Blogger) *Bagdad Burning*. We will also look at cinematic depictions of women and war.

ENGL 3013, Section 1: Creative Writing: Fiction
Selah Saterstrom
M, W 12:00-1:50 p.m.

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, examining the details of syntax, as well as over all issues of prose development and structure. We will also investigate theories of narrative and explore strategies to uncover the narratives we are compelled to articulate.

ENGL 3040, Section 1: Introduction to Publishing
Elizabeth Geiser
T, R 2:00-3:50 p.m.

COURSE DESCRIPTION:

This course is intended primarily for those who are interested in careers in book publishing, and will also provide an understanding of how the publishing industry operates for those who hope one day to get their own work published. The course provides an “inside view” of the publishing industry primarily through lectures given by leading publishers from the Denver/Boulder area. You will learn the functions and phases of book publishing: how manuscripts are acquired and the role of the literary agent in the process; get “hands on” practice in copyediting pages from a real manuscript; learn how publishers market their books by writing an advertisement for a published book. Other lectures present special kinds of publishing: professional publishing and ebooks, international publishing, electronic publishing, college textbook publishing, children’s books, etc. You will also visit The Tattered Cover Book Store and meet with owner Joyce Meskis. One of the final sessions is a symposium designed especially for this class, held at The Tattered Cover, on “How A Book Is Born.” It features a New York editor and a

well-known author discussing how editor and author work together to bring a book to successful publication.

PREREQUISITES: This course is primarily intended for juniors, seniors, and graduate students. Sophomores need a signed limited enrollment card prior to admission into the course. This course is not available to freshmen.

TEACHING METHOD: Lectures, field trips, and practical written assignments.

METHOD OF EVALUATION: Written homework assignments; consistent, regular class attendance; and a final research paper on the publishing history of a recently published book (to be presented in class).

TEXTS: *Editors on Editing*, Gerald Gross; *The Spider's Web*, Margaret Coel

ENGL 3733, Section 1: Native American Literature

Billy J. Stratton

T, R 2:00-3:50 p.m.

COURSE DESCRIPTION:

This course offers advanced study of Native American literary production and critical theory. We will examine our works in dialogue with recent discourses on Native American literary nationalism and indigeneity, as well as the broader theoretical positions in postmodern, postcolonial, and critical race theory. This course will critically examine the ways in which the latest generation of Native American poets, novelists, and storytellers have sought to extend the conversation began by writers associated with the Native American literary renaissance, such as N. Scott Momaday, Leslie Marmon Silko, and James Welch.

ENGL 3744, Section 1: The Slave Narrative and the Politics of Gender and Self

Jeffery Mack

T, R 10am-11:50am

COURSE DESCRIPTION:

This course examines the autobiographical impulse that has resulted in a continuous tradition of narrative literature. Now highly regarded for its literary, psychological, and socio-political distinctiveness, the American Slave Narrative has been a source of scholarly investigation by every literary generation and critical school. Why these works of African American autobiography have maintained their centrality in intellectual thought and have become so crucial to our understanding of American and African American expressive culture are the questions that will frame our study. Certainly, one of the challenges making African American autobiography, like American autobiography in general, more compelling is its link to changing interpretations of the autobiographical self, especially around conceptions of the self as unified and knowable. This course explores the varying (and at time competing) definitions to self engaged in these early American narratives and the complexities of gender associated with the construction and expression of that self. To exam the ideas of gender and self evident in these texts, the course will focus on the three major periods of the Slave Narrative: (1) Pre-Abolitionist, (2) Abolitionist, and (3) Post-Emancipation. We will read chronologically and developmentally as we structure our dialogue around traditional slave narratives, drawing distinctions between the different types as we go (Conversion, Spiritual, Sentimental, Travel, Criminal Confessional, etc.).

ENGL 3813, Section 1: Structure and History of the English Language

Alexandra Olsen

M, W 8:00-9:50 a.m.

COURSE DESCRIPTION:

"As all other sublunary things are subject to corruption and decay, . . . so the learnedest and more eloquent languages are not free from this common fatality, but are liable to those alterations and revolutions, to those fits of inconstancy, and other destructive contingencies which are unavoidably incident to all earthly things."

(James Howell - 1630)

This class will study phonemes, morphemes, words, and syntactical patterns in order to analyze the structure of modern English. In addition, it will explore the pre-history of English and the changes in the sounds, forms, and vocabulary of English since its beginnings in approximately 449 AD. Required texts: Norman C. Stageberg and Dallin D. Oaks, *An Introductory English Grammar*, C. M. Millward, *A Biography of the English Language and Workbook to Accompany A Biography of the English Language*. Please bring the *Workbook* to class during the sections on the History of English

ENGL 3822, Section 1: Literary Criticism (20th Century)

Adam Rovner

M, W 4pm-5:50p.m.

COURSE DESCRIPTION:

This course presents a thorough introduction to several influential approaches to literary criticism from the twentieth century: Formalism, New Criticism, Structuralism/Post-Structuralism, and Narratology. Students will read seminal essays from thinkers identified with each critical approach and consider the diachronic development of literary criticism. Through lectures, discussion, and exercises, students will learn to apply the tools of these methodologies to the interpretation of literary texts. This course assumes an advanced level of analytical ability and is geared toward students who want to deepen their understanding of how literature works. Students considering graduate study in literature are especially encouraged to enroll.

ENGL 3825, Section 1: Cultural Criticism

Jan Gorak

T, R 2pm-3:50pm

COURSE DESCRIPTION:

How does the handwritten manuscript become a book to be read by reviewers and readers? What are these groups doing when they read it? What controls to publishers, printers, and peers exert over the whole process? What happens to a book when it becomes 'canonical'? These are all questions for which cultural criticism has some answers. Together, we shall study whether we find these answers entirely compelling. Authors be included will comprise: McGann, Mackenzie, Benjamin, and there will be two or three primary works for consideration.

Works to be studied: TBA

Assignments: Keep a journal recording your ideas about our reading: I shall select you all, in due course, to offer your observations in class for discussion. Two *short* essays (4-6 pages), possibly mid-term

Teaching Method: Lecture, DISCUSSION

ENGL 4017, Section 1: Travel Writing

Brian Kiteley

T 6-9:50pm

This course is open only to graduate students in the English Department at DU.

COURSE DESCRIPTION:

Journalists, conquerors, missionaries, soldiers, runaways, historians, anthropologists, philosophers, poets, and novelists have done it. This course will take a look at prose written after travel. It's a genre as old as the epic but still alive and kicking. The course will attempt to pin down some definitions of the genre. Napoleon took several hundred scholars with him when he conquered Egypt, intent on a comprehensive literary, archeological, architectural, and pictorial record of the country—for what purpose: to freeze it in time, to organize (and colonize) its history, or perhaps to differentiate it from France and Europe? It was a routine of travel writers to take along a handful of unnamed and often unmentioned extras, though rarely as many as Napoleon did. This course will study travel and food, the uneasy relations between anthropology field writing and travel writing, and the idea at the heart of much travel writing, travel through human and family history. Some of the books we may read include Francis Steegmuller's *Flaubert in Egypt*, John Muir's *My First Summer in Sierra*, M.F.K. Fisher's *Gastronomical Me*, Julia Child's *My Life in France*, Alphonso Lingis's *Trust*, Amitav Ghosh's *In an Antique Land*, and Elias Canetti's *Voices of Marrakesh*.

Course page:

www.du.edu/~bkiteley/3017.html

ENGL 4120, Section 1: Beowulf

Alexandra Olsen

F 8:00-9:50 a.m.

COURSE DESCRIPTION:

Beowulf will be largely devoted to reading and translating the text. Each class will cover a certain number of lines, of which a student will have a specific passage assigned. In addition, there will be a paper (minimum 7 pages) on a scholarly or critical topic due May 31.

ENGL 4321: Approaches to 18thC lit. Sentiment and Sentimentalism

Jessica Munns

M 4:00pm-7:50pm

This course will study the new structure of feeling that emerged in the late 17th and early 18th centuries which valorized the play of sentiment and characterized human nature in terms of benevolence, community and sympathy. Texts: The Broadview Anthology of 18thC Drama, the Oxford Anthology of 18thC Verse, Henry Mackenzie, *The Man of Feeling*.

ENGL 4650, Section 1: Special Topics 20th Century Literature: Hybrid Genres

Scott Howard

W 6:00-9:50 p.m.

COURSE DESCRIPTION:

This class will investigate a series of inter-related topics—image/text; adaptation vs. translation; texts & para-texts; intertextuality & metafiction; dialogue & heterogeneity; ekphrasis & remediation—that will inform close readings of and creative/critical responses to a selection of works from Shakespeare to Swensen.

In addition to the books noted for purchase, we will also read selections (provided as PDFs) from a variety of theoretical works, including *Mille Plateaux* and *The Language of New Media*, which will shape our study of film, vispo, and other lively accomplishments.

Students seeking to place this class within the graduate program's structure of course requirements & credit distributions may follow the trans-historical policy.

Book Order:

Browne, Sir Thomas. *Urn Burial*. New Directions, 2010. ISBN: 978-0-8112-1892-4.

Carson, Anne. *Nox*. New Directions, 2011. ISBN: 978-0-8112-1870-2.

Howe, Susan. *The Nonconformists Memorial*. New Directions, 1993. ISBN: 978-0-8112-1229-8.

Kelsey, Karla. *Iteration Nets*. Ahsahta Press, 2010. ISBN: 978-1-934103-15-9.

Mallarmé, Stéphan. *A Tomb for Anatole*. Translated by Paul Auster. New Directions, 2005. ISBN: 0811215938.

Shakespeare, William. *The Tempest*. Oxford, 1994. ISBN: 0-19-283414-2.

Swensen, Cole. *Such Rich Hour*. University of Iowa, 2001. ISBN: 0-87745-775-1.

Tran, Truong. *Within the Margin*. Apogee Press, 2004. ISBN: 0-9744687-5-4.

Williams, William Carlos. *Paterson*. New Directions, 1995. ISBN: 081121298X.

Yasusada, Araki. *Doubled Flowering: From the Notebooks of Araki Yasusada*. Roof Books, 1997. ISBN: 9780937804711.

ENGL 4702, Section 2: Studies in Rhetoric: Kenneth Burke

Ann Dobyns

T, R 12:00-1:50 p.m.

COURSE DESCRIPTION:

This class will be a study of the writings of Kenneth Burke. We will read five of his major works: *Counter-Statement*, *A Grammar of Motives*, *A Rhetoric of Motives*, *Language as Symbolic Action*, and *The Rhetoric of Religion*. Our central concern will be how Burke's architectonic art of rhetoric provides a counterstatement to the chaos of the modern world.

ENGL 4832, Section 1: Seminar: Teaching and Writing Lit

Clark Davis

TR 6:00-7:50 p.m.

COURSE DESCRIPTION:

This third portion of the teaching sequence will provide an opportunity for you to examine your own theoretical assumptions about the literature you teach and how you teach it. At the same time we will explore possibilities for helping students explore theoretical questions in an intuitive and non-technical way.