

ENGLISH DEPARTMENT
COURSE DESCRIPTIONS

WINTER 2012

ASEM 2403, Section 1: Versions of Egypt

Brian Kiteley

M, W 12:00-1:50pm

TEXTS: Alifa Rifaat, *Distant View of the Minaret*; Tayeb Salih, *Season of Migration to the North*; Alaa al Aswany, *The Yacoubian Building*; Hatem Rushdy, *18 Days in Tahrir: Stories From Egypt's Revolution*; Karima Khalil, *Messages from Tahrir: Signs from Egypt's Revolution*; Naguib Mahfouz, *Miramar*; Max Rodenbeck, *Cairo: The City Victorious*; Timothy Mitchell, *Carbon Democracy: Political Power in the Age of Oil*

COURSE DESCRIPTION: We'll talk, in this course, about Egypt's recent past, its present, and its future. The books we'll discuss are fiction and nonfiction.

Course page: www.du.edu/~bkiteley/ASem2403.html

ASEM 2489, Section 1: The Satiric Eye

Brian Bates

T, R 2:00-3:50pm

What is satire? Why would someone create a satire? From the ancient Greeks and Romans to The Daily Show and The Colbert Report, satire has been used as a critical weapon to poke fun of, ridicule, or condemn a variety of human behaviors, beliefs, and institutions. Whether visual, written, or performed, satire is a kind of artful attack that passes judgment on a chosen target. Although satire may take various forms, it is less a genre and more an attitude that holds a fun-house mirror up to human beings at their worst. In this course, we will examine what social functions satire plays, why satire can be funny or uncomfortable, and what kinds of questions satire might lead us to ask about ourselves and the world around us. The first section of the course will explore "Satire's Offense" in contemporary satire by asking questions about its purposes, forms, subjects, tones, rhetorical strategies, audiences, and cultural contexts. In the second section of the course, we will turn back to 18th-century England and France to analyze the emergence of satire as a potential agent for social consciousness and change. Finally, we will examine literary and cinematic satire in 20th-century America which targets ideologies about war and nationalist sentiments.

ASEM 2633, Section 1: The Literature of Trauma

Billy Stratton

M, W 2:00-3:50pm

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 by Don DeLillo, E.L. Doctorow, Toni Morrison, Tim O'Brien, 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 texts 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.

ENGL 1000, Section 2: Introduction to Creative Writing

Julia Cohen

M, W 12:00-1:50pm

This class is an exploration of our potential as poets and critical thinkers. 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. 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 contemporary poetry 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. This course focuses on reading contemporary experimental poetry. There will be weekly reading and writing assignments as well as midterm and final projects.

ENGL 1000, Section 3: Identity and the Presentation of Self

Meghan L. Dowling

T, R 8:00-9:50am

Your identity is you. You are your identity. You know who you are; you have lived with yourself every day of your life. Who you are is fact, not a fiction. ...Or is it? Who are you? Tell us in 146 words. Tell us in 30. What information did you include? What information did you choose to leave out, and why? Who is this narrative "self" that is no longer you but comes from you? This

is not necessarily about autobiography, but a close study of the “I.” In this class we will examine presentations of self. We will question what “truth” becomes when pushed through the narrative sieve. We will ask ourselves whether identity is fixed, or conditional. We will write.

ENGL 1000, Section 4: Introduction to Creative Writing--Memoir and Anti Memoir

Yanara Friedland

T, R 12:00-1:50pm

"The question of what?
Of who is speaking ?
Who is writing then?
Who is.
Who is."

(Christian Hawkey)

"...An immaculate grouping of universal relationships came together for some miraculous and glittering occasion."
(E.Zola)

In this class we will constellate our readings and inquiries around the memoir. We will trace the evolution of the genre as well as the potential of a writer to mediate the spaces between fact and fiction or rather the fictions around facts. The word memoir comes from the French *mémoire* (memory). In our weekly sessions we will engage with memory work and investigate the relationship between remembrance and writing. Our readings will look a wide range of "personal sketches" and how these accounts choose their forms in often non linear, fragmentary and disrupted fashions.

Be prepared to engage in a variety of writing exercises and rituals! Be ready to investigate a personal history as well as to undertake some archival research.

ENGL 1000, Section 6: Introduction to Creative Writing: Investigative Poetics: Ascent & Descent

Danielle Vogel

T, R 2:00–3:50 p.m.

How do narratives come into focus? Ed Sanders in *Investigative Poetry* wrote that to write is “To weave a corona/of perception through verse”, and that an effective writing practice is to “unpeel the data clusters as well as to fashion them into skeins and vowel-melodies and poesy”. In this class we will read authors who employ investigative practices that reflect an ascent and descent into and through possible histories. We will track their investigative and syntactical techniques so that we might allow their strategies to inform our own poetic practices. We will compose works inspired by our own investigative research. There will be weekly presentations on the literature we read, as well as class discussions and workshops of one another’s creative work.

There will also be hands-on work as we experiment with book design and binding. The quarter will culminate in a final book arts presentation of your own artistic endeavor.

ENGL 1006, Section 1: Art of Fiction: Fictional Representations of Spectacle, 1880-1922(ish)

Robert Gilmor

M, W 8:00-9:50am

At the dawn of the 20th century, a surge in technological innovations, the expansion of industry, and new discoveries and theories in the sciences set a backdrop for radically changing views of the world in terms of time, space, and speed. That, of course, is the simple version. These changing times and thinking may also form the basis for much of “modern” culture, both “high” and “low” (or “mass”), marking a serious and, at times, confusing shift in how people viewed the world in which they lived. At the center of all this uproar was a new art form (though it hadn’t quite achieved that title), the cinema. A far cry from the narrative dominated industry we know today, the early cinema was characterized by novelty, excitement, and spectacle, more of a circus on film than celluloid storytelling. In short, it was a quick and easy means to present (and represent) what viewers found fascinating, the spectacles that overstepped the rapidly changing boundaries of distance and time. But fiction, of course, had been doing something along these lines for ages, and it should be no surprise that prose narratives sought to explore those same fascinations. This course will examine the means by which narrative fiction attempted to represent and explore the big questions of the time (What is the future? How fast can we go? Where the heck are we?) by means of capturing the imagination through spectacle. We’ll examine the historical context of the era, the early cinema (especially spectacles of modern life, such as Chaplin’s short comedies) and, most importantly, some notable works of fiction that deal with the ideas and changes associated with the “modern” world. Texts include Arthur Conan Doyle’s *The Lost World*, H.G. Wells’ *The Time Machine*, Joseph Conrad’s *The Secret Agent*, and L. Frank Baum’s *The Wonderful Wizard of Oz*, among others.

ENGL 1007, Section 1: Art of Poetry

Lisa Donovan

M, W 8:00-9:50am

In this class we will read, write, manipulate, target, interrogate all things poetry. We will imitate poetry from the not so distant past in the initial stages of our learning, but we will then move forward to fashion works all our own. Other requirements will be to think critically, write critically, build community, and engage in various forms of play.

Required Text:

Norton Anthology of Contemporary Poetry Vol. 2,

Norton Anthology of New Poetry: American Hybrid

ENGL 1009, Section 1: The Art of Nonfiction**Jason Arthur Ney****T, R 8:00-9:50am**

In this course, we'll aim to understand the genre of creative nonfiction—its traditions, boundaries, and possibilities—as well as develop a competency of composing within the genre. We'll achieve this goal through both reading and writing creative nonfiction. By examining the historical development of creative nonfiction and reading many contemporary essayists, you will hopefully develop a deep, full understanding of creative nonfiction as genre, as well as a well-rounded set of beliefs related to what you find both appealing and disagreeable about what the genre of creative nonfiction brings to the larger body of literature as a whole. We'll discuss and explore the role that composing plays in the formation of creative nonfiction in an effort to understand how to write within the genre.

ENGL 1010, Section 1: Topics: Literature of WWII**Leslie Jennings****M, W 12:00-1:50pm****The Art and Artifice of War: Representations of World War II in American literature, film and photography**

This class is a thematic exploration of World War II, focusing on the American soldier. We will read *The Thin Red Line* by James Jones and Irwin Shaw's *The Young Lions*, two novels that reveal the harsh realities of war and the demoralizing effects of the hierarchical structure of the military on the individual man. These novels will be accompanied by personal narratives written by the soldiers and officers who fought in the war. As a contrast to these 'realistic' texts, we will watch government films, view propaganda images of the idealized American soldier and read the original *Captain America* comics.

Note: The subject matter of this class is war, which is inherently brutal and violent. Students should be prepared for to view graphic images and read horrific accounts of war.

ENGL 1010, Section 2: Topics: Gothic Horror**Charles Hoge****T, R 10:00-11:50am**

This course will investigate the presence and development of gothic horror within the literary canon. We will focus our critical and creative attention largely on novels and short stories from the eighteenth and nineteenth centuries, but more current work, and even films, will play roles as well. Students should expect to read at least 100 pages a week, from a combination of primary literary texts and secondary contextual and critical material. In addition, students should be prepared to write about and discuss this material in a productive manner in class, participate actively in all other course discussions and projects, and demonstrate the results of their original

thinking in regard to the subject matter of the course, which will involve writing a series of short essays and successfully completing midterm and final examinations.

ENGL 1110, Section 1: Literary Inquiry

Laird Hunt

T, R 2:00-3:50pm

This is an advanced fiction workshop for students who have completed at least one (preferably two) intermediate fiction workshops and are otherwise prepared what should be dynamic and rigorous weekly proceedings. While careful examination/discussion of your work will be at the center of our deliberations, we will also be exploring a variety of literary and theoretical 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 Virginia Woolf, Selah Saterstrom, Dumitru Tsepeneag, and Nicholson Baker. Workshop participants will be asked to make oral presentations on their current writing-related interests and obsessions.

ENGL 1110, Section 2: Literary Inquiry

Benjamin Kim

T, R 12:00-1:50pm

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, a novel, a play, and a selection of poems.

ENGL 1110, Section 3: Literary Inquiry: Lost in Space

Erik Anderson

T, R 10:00-11:50am

The French writer Georges Perec once wrote that “in principle, the streets belong to no one.” In practice, however, the shifting truth of the spaces we occupy is a little more complicated. The canons of modernist and postmodernist writing contain a large literature wrestling with changing formations of streets and public space, and in this class we will explore some of this literature, focusing on how contemporary writers, artists, and thinkers are responding to the vast scale on which our cities are reshaping themselves in the information age. We will, of course, formulate our own responses to these changes as well. Readings will include works by Perec, Brenda Coultas, Judith Schalansky, Frank O'Hara, and others.

ENGL 2002, Section 1: Creative Writing—Poetry

Bin Ramke

T, R 10:00-11:50am

I begin by acknowledging the essential impossibility of what we will be doing—trying to understand by use of language how language means and changes meaning. Can anything be said that has not already been said? Can anything be said that has already been said? Is a poem a “saying” anyway, and if not, what can you do with words without saying?

Is a new meaning always a misreading? What does it mean to go without saying?

Prerequisites for this class are, first, you must have taken an introductory creative writing course, and second, you must take seriously the concept of poetry and the commitment to making poems. Part of that commitment involves accepting challenges to your current notions of what a poem is and how it behaves.

The textbook for this class is Cole Swensen, David St. John, *American Hybrid: A Norton Anthology of New Poetry* (978-0393333756).

The basic activity required is to write a more-or-less completed poem every week and to offer support to the other members of the class through your comments, as well as to do any readings assigned and discuss those readings appropriately. At midterm I may ask you to write an account of the readings (your peers’ writings and those from the text) you have done so far.

The comments you make on each others’ poems need not be long, but must be specific. While it is rarely useful to tell us merely that you like or dislike aspects of a poem, it is always useful to tell us what you think the poem is doing—which is the same as saying what it is. It is then up to the poet to determine whether that thing the reader sees is good, or true, or noble, or any other criteria the poet finds appropriate. And while to a certain extent suggestions about changes are useful, remember that it is not your place to tell the poet to write a different poem.

ENGL 2002, Section 2: Creative Writing—Poetry

Erik Anderson

T, R 2:00-3:50pm

In his groundbreaking 1923 book, *Spring and All*, William Carlos Williams claims that life only exists when we name it; poetry, he says, is a matter of finding new names for experience. In this class, we will read poets whose work is saturated with names, as well as poets whose relationships to naming are more ambivalent. Our primary goal will be to produce and discuss our own poetic experiments in cataloging and complicating the marvelous and multifarious world around us.

ENGL 2026, Section 1: English Grammar

Alexandra Olsen

M, W 10:00-11:50am

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 2200, Section 1: Survey British Literature II

Jessica Munns

M, W 2:00-3:50pm

The aim of this course is to familiarize students with major trends, styles, modes and topics in British Literature from the Late Renaissance to the Enlightenment and the edges of Romanticism—via the Gothic. We will look at a selection of writing in various genres by women and men from 1630-1800.

Texts: The Broadview Anthology of Seventeenth-Century Verse and Prose
The Broadview Anthology of British Literature: Vol 3, The Restoration and Eighteenth Century.

Assessment by Response papers and an essay

ENGL 2402, Section 1: Later Romantics

Benjamin Kim

T, R 2:00-3:50pm

This course is on the second generation of British Romantic writers, and covers the time period between 1812 and 1829. If the first-generation Romantics were formed by the American and French Revolutions, the second-generation Romantics were formed by the Napoleonic Wars and their aftermath. Tied less to Enlightenment thinking than their predecessors, the second-generation Romantics pushed the themes of the imagination, individuality, revolt, and revolution to extremes. We will read works by Percy Shelley, Thomas de Quincey, John Keats, Jane Austen, and John Clare.

ENGL 2716, Section 1: American Poetry: 'After' Objectivism

Scott Howard

T, R 10:00-11:50am

This course concerns the poetry of William Carlos Williams, Lorine Niedecker, George Oppen, William Bronk, and Susan Howe, which we will study within and against the Objectivist tradition. How and why have these poets engaged with and departed from such an artistic movement? What were they after, and (perhaps more importantly) what else has come & gone

‘after’ Objectivism? How and why does the Objectivist tradition continue to influence postmodern American poetics? We will celebrate the poetry of Williams, Niedecker, Oppen, Bronk, and Howe from readerly and writerly perspectives, following their works into artistic, cultural, and philosophical contexts from the modernist to the digital eras.

Books:

William Bronk. *Life Supports: New and Collected Poems*. Jersey City: Talisman, 1997. ISBN: 1-883689-59-7.

Dana Gioia, ed. *Twentieth-Century American Poetics*. Boston: McGraw Hill, 2004. ISBN: 978-0-07-241472-1.

Susan Howe. *That This*. New York: New Directions, 2010. ISBN: 978-0-8112-1918-1.

Susan Howe. *Souls of the Labadie Tract*. New York: New Directions, 2007. ISBN: 978-0-8112-1718-7.

Lorine Niedecker. *Collected Works*. Ed. Jenny Penberthy. Berkeley: University of California, 2002. ISBN: 978-0-520-22434-6.

George Oppen. *New Collected Poems*. Ed. Michael Davidson. New York: New Directions, 2008. ISBN: 978-0-8112-1805-4.

William Carlos Williams. *Paterson*. Ed. Christopher MacGowan. New York: New Directions, 1992. ISBN: 978-0-8112-1298-4.

ENGL 2751, Section 2: American Literature II

Billy Stratton

T, R 2:00-3:50pm

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 Civil War to WWI. We will examine the major periods and literary movements relevant to American literary production during this period through a selection of poetry, stories, and novels, beginning with the aesthetics of realism as Americans struggled to overcome the trauma of the Civil War to the reactionary emergence of naturalism at the turn of the century. In addition, we will seek to scrutinize and question the ways in which canonical texts function to define and redefine the American landscape, while examining the significance of works that give voice to the concerns of historically marginalized groups in American society.

ENGL 3003, Section 1: Creative Writing—Poetry

Eleni Sikelianos

M 2:00-5:50pm

Prerequisites: Introduction to Creative Writing, Intermediate Creative Writing-Poetry or Fiction. You absolutely **MUST** have taken these to courses to take this class.

Course Description

This class is, as the title suggests, an advanced workshop, and is therefore not designed for the lazy or the light worker. Our goal here will be to expand our knowledge in the field of

contemporary poetry — both as writers and as readers of it. We will look at work from a range of styles, focusing on sharpening our understanding of those ingredients essential to poetry: image, sound, lineation, play. We will read vigorously in poems that both support and challenge our notions of what happens there. Class time will be devoted to discussion of readings, reading aloud, workshop, in-class composing, and recitation. Readings will include essays on poetics as well as the books below.

ENGL 3017, Section 1: Travel Writing—Fiction & Fact

Brian Kiteley

R 4:00-7:50pm

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. We'll read Francis Steegmuller's *Flaubert in Egypt*, M.F.K. Fisher's *Gastronomical Me*, Patrick Leigh Fermor, *Mani: Travels in the Southern Peloponnese*, 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 3706: Writing the American West

Billy Stratton

T, R 10:00-11:50am

The American West as landscape, myth, and symbol has held a vital role in the development of the American literary canon. From its representation as a country of adventure and fortune in colonial Spanish accounts, to its reinscription as a portentous frontier space in the journals of Lewis and Clark, the novels of Mark Twain, and through the proliferation of western dime novels, as well as the traditional oral narratives of the region's indigenous inhabitants, the West has become synonymous with adventure and peril, but also an emblem of hope and endless possibility. Encapsulating the shifting conceptions of the frontier, which Frederick Jackson Turner identified as "the meeting point between savagery and civilization," the literature of the American West was instrumental in defining and redefining the contours of American national

identity. In this course, we will examine a diverse array of texts centering on the American West that challenge and subvert the dominant genre of the conventional western. Our inquiries will take us into equally unfamiliar and often desolate territories through the work of such writers as Cormac McCarthy, Nathaniel West, Annie Proulx, Mark Twain, Frank Norris, Hunter S. Thompson, and Bret Easton Ellis, which draws upon the previous body of work, while also seeking to redefine and re-envision the cultural, social, historical, and artistic significance of the West in profound and unusual ways.

ENGL 3731, Section 1: Topics: Hybrid and Emerging Forms

Erik Anderson

T, R 4:00-5:50pm

Hybrid works (most simplistically: works that combine genres) have become fashionable of late, but the term “hybrid” frequently refers to practices that have been around for centuries. Contemporary hybrid texts often have an ambivalent relationship to genre; other times, they have a playful and progressive relationship to it. In this class we will take a look at some precursor texts as well as recent work from Bhanu Kapil, Christian Hawkey, Anne Carson, Michael Ondaatje, and Maggie Nelson. Foremost in our considerations will be questions about how genres can cooperate and compete within individual texts to produce new forms.

ENGL 3732, Section 1: Topics in English: Keats

Brian Bates

T, R 10:00-11:50am

In this course, we will explore how John Keats's poetry and letters have influenced popular conceptions of poets, practices in literary criticism, and the development of twentieth-century poetics. From Percy Shelley's "Adonais" (1821) to Jane Campion's *Bright Star* (2009), Keats's brief life and poetic career have been enmeshed in arguments about the character of the poet, the value of poetry, poetic making and canonicity—a palimpsestic process catalyzed by Keats's own published works from 1816-1821. In the midst of revisiting our preconceptions about Keats and re-reading his often anthologized poems, we will read many of his other poems and study his immediate reception in post-Waterloo Britain.

ENGL 3815, Section 1: Studies in Rhetoric: The Rhetoric of the Sentence

Ann Dobyms

T, R 10:00-11:50am

This class will be a study of the rhetorical possibilities of the English sentence. We will be examining the complexity of the English sentence and the rhetorical possibilities open to language users. We will also consider effective choices made by writers, from different

historical periods, considered masters of English syntax and how readers' expectations have changed over time.

Texts:

Gopen, George D. *The Sense of Structure: Writing from the Reader's Perspective*
A Handout of Readings

Requirements:

Weekly Analytical Papers

Daily Syntactic Exercises

Weekly Quizzes

A Midterm Examination

A Final Examination

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

Adam Rovner

M, W 2:00-3:50pm

This course presents a thorough introduction to several influential approaches to literary criticism from the twentieth century: Formalism, Prague Linguistic School, 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 undergraduate and graduate students who want to deepen their understanding of how literature works. Students considering graduate study in literature are especially encouraged to enroll.

ENGL 3982, Section 1: Writers in the Schools

Eleni Sikelianos

W 12:00-3:50pm

Writers-in-the-Schools Training & Residencies Syllabus

Internship Course

Credit Hours: 2-4 (variable, depending on contact hours)

Note: be sure you are signed up for 4 credits if that's what you meant to do. A few of you are signed up for 2.

Eleni Sikelianos

Email: esikelia@du.edu

Required books:**Rose, Where Did You Get That Red, by Kenneth Koch****Poetry Everywhere, by Jack Collom**

Open to Graduate Students and Advanced Standing Undergraduate Creative Writing Majors. Prerequisites for undergraduate students: introduction to Creative Writing, one Intermediate Creative Writing Workshop in poetry or fiction, and either an Advanced Creative Writing Workshop (poetry or fiction) or permission of the instructor.

Methodology: This course will operate mostly “in the field.” Following the models of California Poets in the Schools and Teachers & Writers Collaborative, we will be in training with poets-in-residence, observing them as they conduct a residency in a public school (Steele Elementary). In addition, we will have our own meetings to discuss pedagogy, classroom practices and management, teacher-writer relations, and all other necessary logistical planning. Students will be expected to engage in planning meetings with a classroom teacher, and, by the fifth week of the quarter (the week of Jan. 30), begin their own residencies. Students will track student writings, and will help to compile, type and produce an anthology. This anthology will contain one piece of writing by every school student involved in the residencies. There will be one visit to the residency site after our quarter ends, to facilitate and anthology celebration.

This course is a collaborative effort between Colorado Humanities and the University of Denver.

ENGL 4000, Section 1: Graduate Colloquium**Maik Nwosu****M, 4:00-5:50pm**

This is a graded class (not a tutorial) required for all second-year doctoral students. The primary aim for ENGL 4000 is to provide an introduction to a variety of professional development matters, including departmental policies; preparing for comprehensive exams and the dissertation process; preparing for the job market; teaching/publication/service; making one's work public; models for authorship, scholarship, and teaching; job opportunities beyond academia; disciplinary and interdisciplinary studies; theory and methodology; tenure and promotion; faculty and administrators; work and life.

ENGL 4125, Section 1: Old English**Alexandra Olsen****T, R 10:00-11:50am**

English 4125 provides an introduction to the Old English language and to literary works composed in England before 1066 AD. Because Old English literature is, in the words of Stanley B. Greenfield, "to all effects in a foreign language," students will be asked to read aloud and translate in class. There will be weekly quizzes to test students' knowledge of Old English

grammar and vocabulary as well as their ability to comprehend a text AND a final examination covering the work of the entire quarter.

ENGL 4220, Section 1: Seminar – Studies in Shakespeare

Linda Bensel-Meyers

M, W 12:00-1:50pm

Because he lived in a “barbaric” age, Shakespeare was often “excused” by later critics for violating the proprieties of dramatic form. This seminar will explore what enables his oft-described “problem plays” to achieve structural unity. After studying a nearly flawless tragedy and comedy from his middle period, we will turn our attention to tragicomedies and romances that are not unified by the rise and fall of generic expectations but through imagistic and thematic patterns. By the end of the term, we will hope to arrive at some new explanations for just how “easy is a bush supposed a bear!” Discussion, Commonplace Book, Critical Assessments, Seminar Paper.

ENGL 4650, Section 1: Special Topics: Virginia Woolf and the Victorians

Eleanor McNeese

T, 4:00-7:50pm

The graduate seminar will examine some of the principal Victorian novelists—Brontë, Dickens and Eliot—through the critical lens of Virginia Woolf’s and her father Leslie Stephen’s essays on these authors. Readings will include Woolf’s and Stephen’s periodical essays on the nature of criticism, the role of the critic and the role of the reader. Texts will include Brontë’s *Jane Eyre*, Dickens’s *David Copperfield*, Eliot’s *Middlemarch* and Woolf’s *Night and Day*, *The Years*, and *Granite and Rainbow*. Final projects will focus either comparatively on Woolf and one of the Victorian authors or on Woolf’s role as reviewer/critic and novelist.

ENGL 4700, Section 1: Antebellum American Literature – Puritan Poetics

Clark Davis

T, R 12:00-1:50pm

This course will range more widely than its title implies. The primary focus will be Calvinist/Puritan theories of representation and iconography. This will include British Puritanism (iconoclasm coupled with the extravagant imagery of the metaphysicals), typology (of various sorts), the poetry of American Puritans, sermons, gravestone images, etc. We will then extend this history into the nineteenth century by looking at romantic appropriations or adaptations of these ideas, both literary and visual.

The primary texts will be:

Taylor, *The Poems of Edward Taylor*

Bradstreet, *The Works of Anne Bradstreet* American Poetry: The Seventeenth and Eighteenth Centuries, ed. Shields Edwards, A Jonathan Edwards Reader Hawthorne, *The Scarlet Letter*

Additional readings will include a fairly extensive reserve/Blackboard list on Puritan iconography, poetry, sermons, and Calvinist theology.

ENGL 4702, Section 1: Topics in English: Hermeneutics

Selah Saterstrom

W 4:00-7:50pm

In this graduate level course we will investigate the history of reading and writing through the lens of hermeneutics. We will begin with Midrash and Rabbinic interpretation, the School of Alexandria and Antioch, making our way toward Heidegger, Ricoeur, Caputo, Moore, Jasper, and others. This is a workshop in close reading and course participants will be responsible for a writing project spanning the length of the quarter.

Required Texts:

A Short Introduction to Hermeneutics

David Jasper (author)

Derrida and Foucault at the Foot of the Cross

Stephen D. Moore (author)

Apocalyptic Bodies: The Biblical End of the World in Text and Image

Tina Pippin (author)

The Sacred Desert: Religion, Literature, Art and Culture

David Jasper (author)

More Radical Hermeneutics: On Not Knowing Who We Are (Studies in Continental Thought)

John D. Caputo (author)