ENGL 1000, Section 1
CRN 1031
Introduction to Creative Writing:
McCormick Templeman
M, W 8-9:50 AM

COURSE DESCRIPTION:
This course will examine the real, the fantastic, and the spaces in between. Where do we locate the extraordinary within the everyday, and how do we normalize the marvelous? Weekly writing assignments will help students build toward a portfolio of creative work. In order to illuminate and challenge our own practice, we will look to a variety of literary traditions, paying special attention to the writing of Jorge Luis Borges, Franz Kafka, Ursula K. LeGuin, and Renee Gladman.

Fulfills major requirement: Intro to CW requirement for English majors in the creative writing concentration

ENGL 1000, Section 2
CRN 1692
Introduction to Creative Writing
Diana Nguyen
T, F 10-11:50 AM

COURSE DESCRIPTION: In this exploratory course inspired by David’s Lynch’s Twin Peaks, we will (dis/un)cover the elements of creative writing by paying close attention to surrealism, humor, and imagery in literary works. This course aims to (1) hone investigation skills and cultivate your individual aesthetic, imagination, and creative-critical “voice” as a writer-thinker, and (2) establish an open, stimulating space in which you will generate/produce creative work based on our discoveries.

We will read fiction, creative nonfiction, and poetry, as well as hybrid and multimedia work. We will investigate and interrogate these readings and how they construct images, humor, and/or surreal moments. Course readings from authors George Saunders, Clarice Lispector, Haruki Murakami, Eliot Weinberger, Ben Loory, and Daniel Borzutzky, Lucie Brock-Broido, among others.

Fulfills major requirement: Intro to CW requirement for English majors in the creative writing concentration

ENGL 1000, Section 4
CRN 2147
Introduction to Creative Writing: Beyond the Mind’s Eye: Writing You Can Touch, Taste, Smell, & Hear
Alicia Mountain
T, R 8-9:50 AM

COURSE DESCRIPTION:
Roses aren’t red, violets aren’t blue; I’m over these cliché descriptions, what about you? In this course you’ll write poems, short stories, and personal narratives in conversation with the real and particular world around you, as you experience it through your own body. Our writing practice will be mystical, our writing community will have each other’s backs. As inspiration, we’ll study writers ranging from the ancient Japanese haiku poets, to the contemporary hip-hop artist Drake. Writing by Jhumpa Lahiri, Claudia Rankine, Danez Smith, and Robert Hass (among others) will help us form a syllabus that encourages us to write with our breath, our tongues, our teeth, our lungs. This class will teach you to see.

Fulfills major requirement: Intro to CW requirement for English majors in the creative writing concentration

ENGL 1000, Section 6
CRN 2590
Introduction to Creative Writing: Stranger Things
Ashley Colley
M, W 2-3:50 PM

COURSE DESCRIPTION:
“Tell all the truth but tell it slant” –Emily Dickinson
This class takes for granted that strangeness is a key element of creative writing. Creative writing dresses up to express itself, and often its costumes are bizarre and odd-sensical. In other words, creative writing tends to make a kind of slant sense. In this class, we’ll read work by a range of literary weirdos across and between genres and consider the strange ways their writing communicates—through sensual and inventive language, by donning strange perspectives and creating strange worlds. We’ll consider the many kinds of sense our writing can make, and how to make sense strangely using both existing and invented literary devices. We’ll also consider strangeness in terms of the uncanny—that creeping sense of the unfamiliar familiar—and the implications of writing through and to strangers as creative writers.

Fulfills major requirement: Intro to Creative Writing for English majors in the creative writing concentration

ENGL 1006, Section 1
CRN 2588
Art of Fiction
**COURSE DESCRIPTION:**

In Six Memos for the Next Millennium, Italo Calvino writes that a “work of literature is one of these minimal portions in which the existent crystallizes into a form, acquires a meaning—not fixed, not definitive, not hardened into a mineral immobility, but alive as an organism.” What does this multifaceted literature look like? We will read Marguerite Duras, Carole Maso, Michael Ondaatje, and others who use multiple approaches in structure, story, and plot that, like each variation in the surface of a crystal, gather to create poignant gem-like novels.

**ENGL 1007, Section 1**  
**CRN 2417**  
**Art of Poetry: Feel the Rhythm**  
**Sasha Strelitz**  
**W, F 12-1:50 PM**

**COURSE DESCRIPTION:**

Charles Olson refers to poems as kinetic “energy-discharges,” which result from a “union of the mind and the ear”: “the HEAD, by way of the EAR, to the SYLLABLE / the HEART, by way of the BREATH, to the LINE.” In this class, we will consider the poem as an “energy-discharge” that erupts from an embodied connection between various organs, which therefore affects sensory perceptions. We will read statements and theories by Olson, Ralph Waldo Emerson, Paul Fussell, and Allen Ginsberg, and bring those into conversation with poems by Walt Whitman, Great War poets, and Beat Generation poets. We will also consider the prosody and lyricism of prose like that by Jack Kerouac, as well as Rock’n’Roll songs like those by Bob Dylan.

**ENGL 1009, Section 1**  
**CRN 2532**  
**Art of Creative Non-Fiction**  
**Elisabeth Kinsey**  
**T, F 12-1:50 PM**

**COURSE DESCRIPTION:**

An in-depth survey of the approaches and styles of fact-based or “life” literature/writing, including narrative journalistic pieces (new journalism), personal essays, memoir, flash-nonnction, the fragment, profile, collage, multi-modal pieces and travel/nature writing and the hybrid, to apply and engage with craft techniques for writing and identifying literary-nonnction prose. With the above goal, you will have the chance to approach assignments as a writer of essays/nonfiction or analytically through your discipline’s lens.
This course offers a comprehensive introduction to the English major. We will analyze key texts from the traditions of British and American literature and practice skills including close reading and critical intervention.

Fulfills major requirement: Fulfills English 1010 requirement for majors entering DU in the fall of 2017 and beyond.

COURSE DESCRIPTION:
The concept of pastoral, both as literary form and as mode of thought, has been with us for several thousand years. It continues to inhabit, and sometimes inhibit, the human imagination. The word oecology, "branch of science dealing with the relationship of living things to their environments," was coined in 1873 by German zoologist Ernst Haeckel (from Greek oikos "house, habitation" + -logia "study of"). There is no more powerful set of conflicts, ideas, and political movements in world literature today than those evoked by ecology, pastoralism, and ecopoetics as practiced by recent writers, artists, and filmmakers. This seminar will ask each of you to bring to our attention ideas, books, poems, and films you think participate in such practices. In class we will concentrate on how literary practices and traditions help us to see and clarify elements of the pastoral. Each student will, throughout the course, develop her/his own “poetics” of the contemporary pastoral, and at the end will make a presentation to the class. We will begin talking about this project on the first day of class.

Because this seminar relies on informed discussion by all of us, attendance at every session is expected. If you are a serious student, you will be here. Contact me if you find you must miss a session but you are expected to “make up” the work on your own by consulting with your fellow students after you return.

This course is for students in the Honors Program only.
If your eyeballs move, this means that you’re thinking or about to start thinking. If you don’t want to be thinking at this particular moment, try to keep your eyeballs still. — Lydia Davis, “Getting to Know Your Body”

We make lists daily—in our heads, on our phones, in our notebooks—this course asks, what is the power (and risk) of how we collect our everyday miscellany? In this course, we will trace histories of the “catalogue” as a poetic form in order to ask ourselves: What are the politics of how we each see the world? What does our “vision” mean on the page? How might a practice of “re-vision” in our writing entail a radical re-examination of how we see ourselves, our world, and our work? We will read a diversity of writers whose works catalogue individual “vision” and will ask ourselves how we might work with (or against) the examples they provide. We will read, discuss, and write about the workings of texts by established writers, then use elements of their texts as jumping off points for our own written and shared experiments. All required texts will be provided through our Canvas site.

Fulfills major requirement: Intermediate Creative Writing requirement for students in the CW concentration.

ENGL 2010, Section 1
CRN 2368
Intermediate Creative Writing—Fiction: Narrative, Mind, and World
Mark Mayer
T, F 8-9:50 AM

COURSE DESCRIPTION:
This course is a ten-week exploration of narrative as both a literary creation and a principle of our experience in the world. By reviewing your own fiction in workshops, we will explore and experiment with the principles of story structure, point of view, emotional interrogation, inevitability and surprise. Your primary work will be to create and revise short stories or novel chapters and to read and critique your peers’ work. We will also read and discuss an array of short novels and story collections, trying to discern and steal their methods: classics from Baldwin, Calvino, Gallant, Garcia Marquez, Le Guin and masterful debuts from Carmen Maria Machado, Emily Ruskovich, and Tony Tulathimutte.

Fulfills major requirement: Intermediate Creative Writing requirement for students in the CW concentration.

ENGL 2708, Section 1
CRN 4391
Topics: Crossing Borders in Latina/o/x Literature
Kristy Ulibarri
T, R 2-3:50 PM

COURSE DESCRIPTION:
This course will introduce you to the field of Latina/o/x literature through the topic of border crossing and immigration. We will primarily approach this body of literature through fiction and poetry that explores transnational identities, border fortification, security theater, and globalization. This body of literature describes narratives written by/about those living in the U.S. who descend from Latin America and share the history of Spanish colonialism in the Americas. We will explore how these narratives build and breach borders, both literally and figuratively. We also will discuss the political and social contexts and subtexts of these narratives by looking at the larger discourses that surround immigration and border fortification in the U.S.: illegality, nativism, Juan Crow, the Brown Peril, xenophobia, and calls to build a wall.

Fulfills major requirement: Ethnic Literature, American Literature post-1900 for majors who entered before fall quarter of 2017. For majors who entered in fall quarter of 2017, this Core Studies course satisfies 4 credits of the diversity distribution requirement.

ENGL 2715, Section 1
CRN 2402
Native American Literature
Billy J. Stratton
M, W 12-1:50 PM

COURSE DESCRIPTION:
This course will familiarize students with some of the major works/authors of contemporary Native American literature. Although the focus will be on fiction and poetry emerging from the so-called “Native American literary renaissance,” beginning in the late 1960’s, given the complexity of Native storytelling, this course will also involve historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary study. A primary goal of the course will be to examine the ways in which Native thinking and writing challenges what Gerald Vizenor has termed the “literature of dominance,” which has functioned to relegate Native peoples and culture to the margins of historical and literary discourse. As a corrective, this course will encourage students to think more critically about the enduring presence of Native American people within the United States, while confronting the historical, political, and social forces that resulted in dispossession and marginalization. Finally, this class will consider how Native writers from a rich diversity of cultural perspectives across North America have employed acts of storytelling to address the accumulated affects of intergenerational trauma, while eschewing the politics of victimization, tragedy, and essentialism to tell their own stories and in their own voices.

Fulfills major requirement: Ethnic literature, post-1900 American literature for majors who entered before fall quarter of 2017. For majors who entered in fall quarter of 2017, this Core Studies course satisfies 4 credits of the diversity distribution requirement.
ENGL 2750, Section 1
CRN 1226
American Literature I
Khadijah Queen
T, F 12-1:50 PM

COURSE DESCRIPTION:
This survey course will examine the foundations and evolution of American literature and writing from the Colonial period through the Civil War. We will look at poems, novels, narratives and manifestoes drawn from a wide array of American authors, covering themes and movements in the work (Transcendentalism, Romanticism, American Gothic, etc.) as they intersect with the philosophical, social and cultural shifts of the time. We'll pay special attention to the ways early American literature has helped to shape modern American consciousness.
Attributes: This course will satisfy the American lit. requirement, pre-1900.

Fulfills major requirement:  American Literature pre-1900 for majors who entered before fall quarter of 2017. For majors who entered in fall quarter of 2017, this course counts as 4 credits of Core Studies.

ENGL 3001, Section 1
CRN 3052
Creative Writing Poetry
TBD
M 4-7:50 PM

COURSE DESCRIPTION:
An advanced poetry workshop for creative writing students who have completed an intermediate workshop in poetry.

Fulfills major requirement:  Advanced workshop for students on the CW track.
Prerequisite:  Students must have taken a 2000-level poetry workshop in order to enroll in this class.

ENGL 3742, Section 1
CRN 4393
Jesus in Jewish Literature
Adam Rovner
T, R 2-3:50 PM
COURSE DESCRIPTION:

This course surveys literary depictions of Jesus in Jewish literature. Readers are often surprised to learn that throughout the twentieth century and into the twenty-first century, major Jewish writers have incorporated the figure of Jesus of Nazareth into their work. This class explores the historical, aesthetic, and spiritual reasons for the many Jewish literary representations of Jesus and of his literary foil, Judas. A selection of materials including short stories, poems, novels, scholarly essays and polemics in English and in translation from Hebrew and Yiddish demonstrate the depth of Jewish literary culture’s engagement with Jesus’ life and teachings. Among the many writers we will read are: S.Y. Agnon, Naomi Alderman, Sholem Asch, Uri Zvi Greenberg, Haim Hazaz, Amy J. Levine, Amos Oz, Philip Roth, and L. Shapiro. Ultimately, this class will consider how literary representations of Jesus can destabilize perceived distinctions between Jews and Christians. While helpful, no knowledge of Jewish languages, religious tradition, or cultural practice is necessary to succeed in this course.

Fulfills major requirement: Ethnic Literature for majors who entered before fall quarter of 2017. For majors who entered in fall quarter of 2017, this Core Studies course counts as 4 credits of the diversity distribution requirement.

ENGL 3822, Section 1
CRN 4394
Literary Criticism – Feminist Interventions: Gender and American Culture
Tayana Hardin
T, R 10-11:50 AM

COURSE DESCRIPTION:
This course focuses on 19th, 20th, and 21st century texts by American women writers and performers. Drawing from a rich archive of literary, critical, visual, and performance texts, we will examine how women have used these cultural forms to have their say on issues such as gender (and its intersections with race/ethnicity, class, and sexuality), womanhood, maternity, and social space. We will closely engage texts created by the likes of authors Charlotte Perkins Gilman and Louise Erdrich; poet-critic Alexis Pauline Gumbs; and performer Beyonce. (Yes, Beyonce.) Scholars will be expected to actively contribute to class discussions, compose short reader responses, and submit a final portfolio that includes critical and creative elements.

Fulfills major requirement: American Literature before 1900; American Literature after 1900 for majors who entered before fall quarter of 2017. For majors who entered in fall quarter of 2017, this course counts as a senior seminar and satisfies 4 credits of the diversity distribution requirement.

ENGL 3800, Section 1
CRN 4438
Bibliography & Research Methods
Eleanor McNees & Peggy Keenan
M, W 2-3:50 PM

COURSE DESCRIPTION:
This course provides undergraduate students with the practical skills necessary to undertake and then complete an honors thesis; it provides graduate students with the expertise and readiness needed to write one of the following documents: a prospectus for a master’s thesis; a prospectus for a doctoral dissertation; an essay for presentation at a conference; or an article for publication in a scholarly journal. Graduate students will serve when possible as models and mentors to the senior English honors thesis students. Graduate students will be required to annotate (as designated in the syllabus) more entries, write a longer and more in-depth literature review and compose a longer and more detailed prospectus. PhD students will prepare a mini-defense of their prospectus as the final presentation in anticipation of the Prospectus Review by their dissertation committee in the winter.

Fulfills major requirement: Required for any student writing a critical thesis for distinction in the major.

ENGL 4001, Section 1
CRN 1040
Creative Writing Poetry
Graham Foust
F 10-1:50 PM

COURSE DESCRIPTION: To quote Allen Grossman, I expect this class to be “for use, intended like a poem to give rise to thoughts about something else.”

The first half of each class session will be devoted to a discussion of assigned readings. Over the summer, we’ll read Antony Easthope’s *Poetry as Discourse* and Frederick Turner and Ernst Pöppel’s “The Neural Lyre,” and we’ll talk about them during our first meeting. We will then read Susan Wolf on meaning’s mattering; Danielle Allen on the Declaration of Independence; three short stories (“The Coming of John” by W.E.B. DuBois, “Slow Music” by James Tiptree, Jr. [a.k.a. Alice Sheldon], and “Tea at the Midland” by David Constantine) alongside Roland Barthes’s short essay “For A Theory of Reading”; Walter Benn Michaels on inequality and beauty; and Stanley Cavell on fraudulence. Lastly, we’ll read Renee Gladman’s most recent book of prose, *Calamities*, and Jennifer Moxley’s most recent book of poetry, *The Open Secret*.

The second half of each class will be devoted to looking at one another’s writing, as each week you will be anonymously submitting a minimum of 14 double-spaced lines of blank verse in 12-point Times New Roman font.

Among the questions that interest me: Is there some middle ground between William Carlos Williams’s claim that the sonnet is “fascistic” and Turner and Pöppel’s assertion
that the highly specialized practice of so-called “free verse” is “nicely adapted to the needs of the bureaucratic and even totalitarian state”? Now seems the right time to ask this, no?

Fulfills major requirements: first-year workshop for the graduate degree in Creative Writing (with a concentration in poetry)

**ENGL 4011, Section 1**  
**CRN 1041**  
Creative Writing Fiction/ Graduate Workshop: Prose  
Selah Saterstrom  
R 4-7:50 PM

**COURSE DESCRIPTION:**

In this prose workshop we will generate new work through a variety of experiments. As part of this experience we will consistently take an inventory of our narrative tendencies and resistances. We will consider the relationship between form and content. We will look closely at language at the level of the line, and also think about prose development and structure. We will investigate narrative theories and explore strategies to uncover those narratives we are compelled to articulate.

I am thinking of this workshop as a think-tank. Amidst the work of writers, artists, theorists, botanists, shamans and others we will move through distinct themes relevant to our concerns as writers, and in so doing, we will (perhaps) elucidate our questions or otherwise uncover creative/critical strategies in order to bear them. This course is reading, writing, and experiment intensive.

Fulfills major requirements: first-year workshop for the graduate degree in Creative Writing (with a concentration in fiction/prose)

**ENGL 4017, Section 1**  
**CRN 4397**  
Travel Writing  
Brian Kiteley  
T 4-7:50 PM

**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. We’ll read Francis Steegmuller’s Flaubert in Egypt, M.F.K. Fisher’s The Gastronomical Me, Julia Child’s My Life in France, Amitav Ghosh’s In an Antique Land, Isabelle Eberhardt’s The Nomad: The Diaries of Isabelle Eberhardt, and Noo Saro-Wiwa’s Looking for Transwonderland: Travels through Nigeria.

Fulfills major requirement: This course fulfills a creative writing workshop requirement for the graduate program.

**ENGL 4701, Section 1**  
CRN 4395  
**Topics- Native American Literature**  
Billy J. Stratton  
T, R 2-3:50 PM

**COURSE DESCRIPTION:**
This course offers advanced study of Native American literary production and critical theory through the overarching themes of trauma, apocalypse, and cultural survivance. We will examine these themes in dialogue with recent discourses on Native American literary theory and decolonization, while considering how native American storiers engage with and challenge narrative conventions and strategies. Of vital interest to us will be the ways in which texts produce effective counter-narratives to what Gerald Vizenor has termed the “manifest manners of the literature of dominance” that have functioned to relegate native people to the margins of American historical and literary discourse. The explorations undertaken over the ten weeks of the course are intended to encourage active participation in a critical conversation concerning the tacit relationships between oral tradition, poetry, and fiction, while utilizing interdisciplinary approaches to weigh the historical, political and social forces that resulted in the dispossession and diasporic experiences of native people. Inherent to this endeavor is a willingness to not only confront facts that can often be abhorrent, but also to cultivate a sense of responsiveness to writers and poets who have sought to extend discourses founded in sacred ceremony and oral tradition, as well as memoir, poetry & fiction.

Fulfills major requirement: Foundational coursework (graduate program), literary period after 1900

**ENGL 4220, Section 1**  
CRN 4396  
**Seminar – Studies in Shakespeare**  
Linda Bensel-Meyers  
M, W 10-11:50 PM

**COURSE DESCRIPTION:** 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 from his middle period, we will turn our attention to the development of his 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.

Fulfills major requirement: Foundational coursework (graduate program), literary period before 1700.

ENGL 4830, Section 1  
CRN 1044  
Teaching & Writing Literature  
Juli Parrish  
W 4-5:50 PM

COURSE DESCRIPTION:
This class will introduce students to the fundamentals of writing center and composition theory and practice as well as preparing them for 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. 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 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, and registration for these options must be done in consultation with the instructor.