ASEM 2422, Section 1  
CRN 4317  
Textual Bodies  
Tayana Hardin  
T, R 2-3:50 PM

COURSE DESCRIPTION: This course explores how bodies acquire meanings, and how those meanings are created, represented, disseminated, or contested through discursive and embodied means. More specifically, this seminar equally privileges the book and the body as sites that, when studied jointly, invite thoughtful consideration of power and privilege, and the discursive and material consequences of race and gender and their intersections with other categories of social identity. Course practices include close readings of literary, philosophical, and visual texts by Judith Butler, Ivan E. Coyote & Rae Spoon, and F. Scott Fitzgerald, and others; creative and auto-ethnographic writing exercises; and active participation in in-class somatic movement drills.

Fulfills major requirement: Fulfills the Common Curriculum Advanced Seminar (ASEM) requirement

ASEM 2517, Section 1  
CRN 4413  
18TH Century Women Novelists  
Nichol Weizenbeck  
T, F 12-1:50 PM

COURSE DESCRIPTION: In Seductive Forms (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding the first English professional female authors of the late seventeenth and early eighteenth century. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women's history in the eighteenth century—their educational and professional opportunities and the ways in which patriarchy, property, and English law af-
fected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

Fulfills major requirement: English Literature before 1789

ASEM 2517, Section 2
CRN 4414
18TH Century Women Novelists
Nichol Weizenbeck
W, F 10-11:50 AM

COURSE DESCRIPTION: In Seductive Forms (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding the first English professional female authors of the late seventeenth and early eighteenth century. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women’s history in the eighteenth century—their educational and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

Fulfills major requirement: English Literature before 1789

ENGL 1000, Section 1
CRN 1039
Introduction to Creative Writing:
Julia Madsen
M, W 8-9:50 AM

COURSE DESCRIPTION: This course focuses primarily on documentary writing. We will begin by looking at the basics of creative writing as a means of building a strong foundation for documentary inquiry, paying close attention to image, metaphor, symbol-
ism, voice, tone, plot, character, rhythm and musicality, diction, and rhetoric, among other literary techniques and elements. We will be reading and writing work that engages in the documentary tradition, including essays, creative nonfiction, and documentary poetry. While we will learn about literary tradition throughout the course, we will also look at conceptual literature, electronic literature, and film. We will complete numerous and diverse writing experiments in and out of class and will workshop the writing that comes out of these experiments, looking closely at the relationship between form and content as well as the use and complexities of literary elements. This course is reading and writing intensive and includes a final paper and final portfolio.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

**ENGL 1000, Section 2**  
**CRN 1587**  
**Introduction to Creative Writing: Stranger Things**  
Ashley Colley  
T, F 10-11:50 AM

**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—symbolic sense, sound sense, affective and experiential sense—and how to make sense strangely using figurative language, wordplay, irony, and other 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. The work submitted for this class will be primarily creative in nature. Students will have the opportunity to share their work and receive feedback in class workshops.

Fulfills major requirement: Intro to CW for English majors who are doing the creative writing concentration

**ENGL 1000, Section 3**  
**CRN 2035**  
**Introduction to Creative Writing:**  
Mairead Case  
T, R 2-3:50 PM
COURSE DESCRIPTION: “A man on the road might be seen as potentially dangerous, potentially adventurous, or potentially hapless,” writes Vanessa Veselka in her essay “Green Screen: The Lack of Female Road Narratives,” “[but] in all cases the discourse is one of potential.” But what if the person on the road isn’t a man? What if the road itself is in a nightmare? Leading away from an underserved city? Using Jack Kerouac’s On the Road as one starting point, we will investigate the road narrative as genre, reality, and creative inspiration. Authors include Janice Lowe, Denis Johnson, David B., John Darnielle, and TC Tolbert. Students are expected to read diverse, challenging narratives, and to respond to them - in conversation and on paper - with open and critical minds.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1000, Section 4
CRN 2193
Introduction to Creative Writing:
Taryn Schwilling
W, F 10-11:50 AM

COURSE DESCRIPTION:
“Reading is more important than writing” –Roberto Bolaño
“Words without experience are meaningless” –Vladimir Nabokov

Writers are readers. Thus, the focus of this course is to hone our skills as readers in order to improve our ability as writers. This course will place an emphasis on questioning the boundaries of form and genre. Experimentation with hybrid and documentary texts will be encouraged. Coursework will include writing exercises, a formal workshop submission, a presentation, and a final creative-research documentary project. Grades will be evaluated based on active and engaged participation, effort, and attendance.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1006, Section 1
CRN 3124
Art of Fiction: Harry Potter and the Critical Tradition
Sasha Strelitz
T, R 8-9:50 AM

COURSE DESCRIPTION: J.K. Rowling’s Harry Potter series is a notable example of what Rachel Felski describes as the “tactile, sensuous, profoundly emotional experience of being captured by a book.” In this course, we will explore the popularity and complexity of the wizarding world in Western culture by using a variety of theoretical perspectives. We will read the first four novels and corresponding critical analyses, so that we
will simultaneously enjoy the rich pleasures of these fantastical texts and engage in close
reading, literary analysis, and critical thinking.

ENGL 1007, Section 1
CRN 2194
Art of Poetry
Jennifer Topale
W, F 12-1:50 PM

COURSE DESCRIPTION: “Heroes need monsters to establish their heroic credentials.
You need something scary to overcome” – Margaret Atwood.
This course will investigate definitions of the hero and the villain. We will read various
epics, medieval romances, and later poetry, to understand the way in which archetypes in
western traditions affect contemporary definitions of the hero and villain. Some ques-
tions we will consider: How did notions of the heroic and villainous change over time?
What are some different character archetypes for heroes and villains? Why do we idolize
both villains and heroes in literature and film?

ENGL 1110, Section 1
CRN 3125
Literary Inquiry
Graham Foust
T, R 12-1:50 PM

COURSE DESCRIPTION: This is an introductory course that investigates what poems
are and how and why we might go about reading them. No previous experience with
reading or writing poetry is necessary. Over the course of our ten weeks together, we
will read individual poems by numerous poets, including John Milton, William Barnes,
Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn
Brooks, John Ashbery, Clark Coolidge, C.D. Wright, Robert Hayden, and Rae Ar-
mantrout. Your grade will be based on class participation—a great deal of it will be ex-
pected from you—and two exams.

Fulfills major requirement: Fulfills AI-Society

ENGL 1110, Section 2
CRN 4318
Literary Inquiry: Monsters + Monstrosity
Rachel Feder
M, W 12-1:50 PM

COURSE DESCRIPTION: Embodiments of anxiety, transgression, and transformation,
monsters lurk at the margins of literary and cultural history. In this course, we will study
monster narratives in the context of social, political, literary, and scientific change, and will bring this knowledge to bear on a critical examination of the vampires, zombies, werewolves, and other demons that haunt contemporary culture. From Mary Wollstonecraft’s radical fiction to Dracula, this course will analyze the ways in which eighteenth- and nineteenth-century British literature conceptualizes monstrosity in, as, and through its treatment of human nature and culture. In particular, class discussions will interrogate the ways in which authors use monstrosity to respond to shifting understandings of religion, revolution, education, gender, and sexuality. Turning to contemporary culture, we will craft original, critical responses to the monsters of our own historical moment, and will write our own monster narratives in response to current social, political, and environmental phenomena. Literary Inquiry introduces students to the variety of ways that poetry, fiction, and/or drama expand our understanding of what it means to be human. Topics vary to engage students in the rewarding process of interpreting the literary art form as a unique cultural expression.

Fulfills major requirement: Analytical Inquiry: Society and Culture requirement

ENGL 2003, Section 1
CRN 2572
Creative Writing - Poetry
Carolina Ebeid
W, F 8-9:50 AM

COURSE DESCRIPTION:
Over the course of the term we’ll pursue a range of writing techniques and innovative methods, such as writing through subtraction or erasure, writing through collage, or hybridity of genre, as well as traditional forms of poetry. We will read a selection of texts that have resulted from such various experiments in method, genre, and form, including: prose poems, lyric essays, autobiographical pieces that engage the tradition of philosophical fragment, and poems made by erasing older texts, etc. During our discussions, we’ll examine how form may disclose (or foreclose) a manner of thinking and expression. We will also spend our quarter delving into writing exercises, and learning the intricate functions of the workshop.

Fulfills major requirement: 4 credits of the Intermediate Workshop requirement for CW concentrations.

ENGL 2013, Section 1
CRN 2573
Creative Writing - Fiction
Christopher Rosales
T, F 10-11:50 PM

COURSE DESCRIPTION: This is primarily a workshop course on the reading and writing of fiction. Because this is a workshop, you will have the responsibility of carefully reading the work under discussion and coming to class ready to contribute intelligently to
that discussion. Within the workshop format, there will be lecture on and discussion of the important concepts of fiction: conflict, point of view, significant detail, story structure, etc. Assigned readings and exercises will familiarize you with these concepts, and enhance your ability not only to use them but to recognize them whenever you read. Good writing depends upon careful reading, and an important goal of this course is to improve your ability to read like a writer. This class will be reading-intensive. We will focus on the work of the students in the class, but we will also read several novels, short-stories, and critical essays from modern, post-modern, and contemporary authors.

Fulfills major requirement: 4 credits of the Intermediate Workshop requirement for CW concentrations.

ENGL 2300, Section 1
CRN 2224
English Lit III
Nichol Weizenbeck
M, W 2-3:50 PM

COURSE DESCRIPTION: Course description for ENGL 2300 English Literature III: This course completes the final third of the English Literature Survey. We will examine poetry, drama, and prose fiction from 1789 to the twentieth century. The intent of this course is to trace the arc of British authors from the Romantic period to the Modern period and enable a general understanding of the literary movements and literary works of the differing period. To enhance our understanding of the historical and cultural context regarding the literature of the time, both the major and minor works will be explored.

Fulfills major requirement: English Literature after 1789

ENGL 2402, Section 1
CRN 4319
Later Romantics
Rachel Feder
M, W 2-3:50 PM

COURSE DESCRIPTION: This course explores the explosive, provocative literature produced by a group of interconnected artists in early nineteenth-century England. Our discussions will focus on the themes of monstrosity, celebrity, and counterculturalism. Course texts to be discussed will include Mary Shelley’s *Frankenstein* and *Mathilda*, Lord Byron’s *Don Juan*, and the poetry of Percy Bysshe Shelley and John Keats.

Fulfills major requirement: Analytical Inquiry: Society and Culture requirement OR British Literature after 1789.
CRN 1441
American Literature III
Charlotte Quinney
M, W 12-1:50 PM

COURSE DESCRIPTION: This course will critically survey canonical and non-canonical American literature from the end of World War I to the present. Students will examine regionalist, modernist, and postmodern aesthetics, as we explore literary and cultural responses to war, technology, and civil rights movements, as well as broader imaginative responses to youth culture, relationships, and forging the self. Students will consider diverse perspectives and viewpoints, and contemplate the way in which literature functions as entertainment, dialogue, battle cry, memorial, national memory and individual reflection. Upon reading authors including Flannery O’Connor, Joyce Carol Oates, J.D. Salinger, Ray Bradbury, Ralph Ellison, Cynthia Ozick, and John Barth, students will engage in analytical and creative responses to contemporary American literature, as well as discussing the function of sound, material, and visual culture in fiction to ultimately produce innovative readings of seminal texts.

Fulfills major requirement: American Literature after 1900

ENGL 3013, Section 1
CRN 2779
Creative Writing- Fiction
Brian Kiteley
T 4-7:50 PM

COURSE DESCRIPTION: Yogi Berra said, “You can’t think and hit at the same time.” But can you think and write at the same time? Writers should practice hard, work on repetitions, and think through the process as much as they can, whatever the process is. But when it comes to actual competition—writing the fiction itself, like playing tennis or golf—writers should trust that they have trained their instincts well and not think at all. The fiction exercises you will do in this class are one part of a very particular sort of practice to build better instincts. The filmmaker Orson Welles said, “The director’s job is to preside over accidents.” The philosopher Daniel Dennett, in Consciousness Explained, theorized that the task of the human brain “is to guide the body it controls through a world of shifting conditions and sudden surprises, [to] ... gather information from that world and use it swiftly to ’produce future’—to extract anticipations in order to stay one step ahead of disaster.” We read fiction to see how characters improvise their lives moment by moment to survive. We will practice our skills at improvisation, which sounds like a contradiction in terms, but it isn’t. Actors who specialize in improvisation do not do typical rehearsal, by reading lines. They practice by responding to phrases, props, or new costumes thrown at them. They have to react without any preparation or even thinking. You will write a lot of fiction—both exercises and stories or novel excerpts. You must have taken an English 2000 level fiction, poetry, or nonfiction workshop to take this class (preferably a 2000 fiction workshop). We will read Grace Paley’s Collected Stories,
Kate Bernheimer’s Horse, Flower, Bird, and my own book of fiction exercises, The 4 A.M. Breakthrough.

FULFILLS MAJOR REQUIREMENT: advanced workshop for students concentrating in creative writing.

**ENGL 3733, Section 1**  
CRN 4579  
Topics: Beowulf  
Donna B. Ellard  
M, W 10-11:50 AM  

COURSE DESCRIPTION: In this class, which complements ENGL 3732 (Beginning Old English), we will read the Old English poem, *Beowulf*.

*Beowulf* is astonishing. Its poetics are magic. They remind us that even the oldest things pulse with life.

Prerequisite: ENGL 3732 or equivalent Old English coursework.

Fulfills major requirement:

**ENGL 3733, Section 5**  
CRN 3169  
Topics: Modern Drama  
Eric Gould  
T, R 12-1:50 AM  

COURSE DESCRIPTION: In this course you will read major plays (usually one for every class) by most of the world’s greatest dramatists from the 19th century to the present day. Our purposes are (1) to immerse ourselves in over 150 years of modern drama in order to get a sense of how the theatre has become an integral part of contemporary culture everywhere and (2) to consider how these plays work as both literary and performance-based texts.

Fulfills major requirement: UG: International literature. Grad.: MA/Ph.D if it relates to your degree emphasis.

**ENGL 3817, Section 1**  
CRN 4537  
History of Rhetoric  
Rebekah Schultz Colby  
T, R 2-3:50 PM
COURSE DESCRIPTION: In this class, we will explore rhetorical theories from the sophists in ancient Greece to the Romans and Medieval Christians and finally to contemporary postmodern theories partially shaped by online culture. In studying each theory, we will explore what is still up for debate and examine how these theories still impact rhetorical culture today both online and in the media. For instance, the sophists taught that rhetoric was a tool to win arguments at any cost, often without ethical regard. This led to Plato’s distrust of rhetoric and Aristotle’s fuller theorization of rhetoric. However, rhetoric is still used as a tool to win debates—sometimes at any cost. What can be an effective response to such unethical use of rhetoric in order to counteract it? What do we need to know about rhetoric in order to effectively negotiate our often rhetorically bombastic culture?

Fulfills major requirement: 4 hours of Rhetoric/Theory

ENGL 3852, Section 1
CRN 4320
Topics in Poetics: ‘After’ Objectivism
Scott Howard
T, R 10-11:50 AM

COURSE DESCRIPTION: This course concerns selected works by William Carlos Williams, Lorine Niedecker, George Oppen, William Bronk, Susan Howe, Rachel Blau DuPlessis, Fred Moten, and Lucy Ives, which we will study within and against the so-called Objectivist tradition, following their paths into artistic, cultural, and philosophical/theoretical/political contexts (c. 1931-present). Assignments will include a variety of individual and collaborative works blending creativity, research, and critique.

Fulfills major requirement: American Literature after 1900

ENGL 4621, Section 1
CRN 4323
Advanced Studies- 20th Century Literature
Eleanor McNees
T 4-7:50 PM

COURSE DESCRIPTION: Virginia Woolf inherited literary relationships with many of the principal Victorian novelists due to her father Leslie Stephen’s role as reviewer, editor, and biographer. In this graduate seminar we will read Woolf’s essays on Victorian novelists and critics against those of her father and uncle in order to interrogate lines of influence and rebellion evident throughout Woolf’s oeuvre. In the context of key essays by Leslie Stephen and his brother James Fitzjames Stephen, Matthew Arnold and Woolf herself, we will read Dickens’s David Copperfield; C. Brontë’s Jane Eyre; George Eliot’s Middlemarch; and Hardy’s Far From the Madding Crowd. We will conclude with Woolf’s two novels—both nostalgic about and critical of the Victorians—Mrs. Dalloway and The Years. Depending on the final seminar paper, graduate students may count this course for either 20th century or 19th century period credit.
ENGL 4660, Section 1
CRN 4322
The Black Imagination
Maik Nwosu
W 4-7:50 PM

COURSE DESCRIPTION: Focusing mainly on Africa, Asia, Europe, and the Americas (especially the USA and the Caribbean/Latin America), this course explores and connects aspects of the black imagination. These aspects include oral performances, thought systems, literature, art, cinema, and critical discourses in different eras and in various places. Studied together, these existential and intellectual signposts provide an expanded insight into black (African and African diasporic) aesthetics from an intercontinental and an interdisciplinary perspective.

ENGL 4702, Section 1
CRN 3122
Topics: Translation
Laird Hunt
R 4-7:50 PM

COURSE DESCRIPTION: How do the choices one makes in vocabulary, style, conceptual approach, when one writes anything at all, "translates one's thoughts into words," affect the results? How do these choices affect our deliberate translations? How does one know that the literature in translation one reads is an accurate reflection of the original? Does this matter? If it does, in what ways and why? These and other questions will be taken up and, through our own production, put to the test. This production will take the form of a quarter-long translation project (including a preface or afterword introducing the writer and describing the project). You may work from any source language you choose, but the target language must be English. Intralingual translation is fair game.

Readings:
19 Ways of Looking at Wang Wei with More Ways (Weinberger & Paz); The Translation Studies Reader (Third Edition please!) (Lawrence Venuti); A Lavish Absence (Rosmarie Waldrop); Ventrakl (Christian Hawkey). Supplementary reading and materials may be supplied.

ENGL 4702, Section 2
CRN 3123
Topics: Post Pastoral Poetics
Bin Ramke
M 4-7:50 PM
COURSE DESCRIPTION: The concept of pastoral, as literary form and as mode of thought, has been with us for several thousand years. Elements of the Pastoral mode (especially urban contrasted with rural, retreat and return, and nostalgia for origins, for a “golden age”) persist, often subversively, even into the most self-consciously contemporary literary practices and products. 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, idealisms, and political movements in world literature today than those evoked by ecology, pastoralism, and ecopoetics as practiced by contemporary (or recent) writers and artists. But it is possible a better title for this would be *Agrarian Nostalgias*, to give a somewhat more political focus and to connect it to an early twentieth century literary movement. This seminar will ask each member to bring to our attention ideas, books, poems, visual art, and films that participate in such ideas and practices. Each student will develop her/his own poetics of the post-[pastoral?] or pastoral and present a paper/project at the end of the term.