

COURSE DESCRIPTIONS—Spring 2015

ENGL 1000, Section 1
CRN 1045
Introduction to Creative Writing
Brandi Homan
M, W 8-9:50 AM

COURSE DESCRIPTION:

“Lower your standards and keep writing.” — William Stafford What do writers do to keep writing? What does it mean to “be a writer”? What is “the writing life,” as Annie Dillard calls it? The focus of this course will be on the generation of new work through time-honored processes such as keeping a writer’s notebook as well as through weekly experimentation in genre, form, and content. We will mine our lives for material and evaluate our ways of interacting with the written word as well as our ways of being in the world. In addition, we will conduct peer workshops of creative work and read contemporary authors including Lynda Barry, Terrance Hayes, Lindsay Hunter, Jennifer Tamayo, and Selah Saterstrom, among others.

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

ENGL 1000, Section 2
CRN 1721
Introduction to Creative Writing
Dana Green
T, R 10-11:50 AM

COURSE DESCRIPTION:

Writing is failing. It is necessary, then, that this class breathes failure. Writing is also reading, and we will burrow deeply in texts that engage and baffle. We will live in language as scholars and as writers so that we may converse with words in a critical and imaginative way. We will examine our writing as parts of ourselves, as modes of existence rather than modes of expression. We will attempt to live as writers; our meetings will function as reminders of what that means. Each week we will cover a new niche of writing so that we may attempt to answer questions such as: What is the difference between poetry and prose (if there is any)? What is plagiarism in creative work, and what does it accomplish? How is all literature translation? And, what is innovation, and how does it function?

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

ENGL 1000, Section 3
CRN 2292
Introduction to Creative Writing
Mildred Barya
M, W 12-1:50 PM

COURSE DESCRIPTION:

“The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. He to whom the emotion is a stranger, who can no longer pause to wonder and stand wrapped in awe, is as good as dead—his eyes are closed.” Albert Einstein. In this introductory course to creative writing, we will focus mainly on poetry in our search for the mysterious, in appreciation of beauty and the imagination. We will read:

- * Ali Smith’s *Artful* as our springboard, alongside the following essential works:
- * Antonio Machado, *Border of a Dream: Selected Poems*
- * Yannis Ritsos, *Late Into the Night: The Last Poems of Yannis Ritsos*
- * Vasko Popa, *Homage to the Lame Wolf: Selected Poems*
- * Juan Ramón Jiménez, *Platero and I*.

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

ENGL 1000, Section 4
CRN 2542
Introduction to Creative Writing
Sarah Boyer
T, R 8-9:50 AM

COURSE DESCRIPTION:

With a multi-genre focus, this introductory creative writing course will be reading and writing INTENSIVE. In a spirit of creative collaboration, we will probe the very boundaries of genre as we read and as we write. What can a play do that a poem cannot? Can a short story spanning only the length of a paragraph carry the emotional freight of a novel? What happens when a novel or an essay unfolds in verse? What makes genre matter? Does it matter? Take this course if you are passionate about writing and reading. If you are looking for an easy A look elsewhere.

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

ENGL 1000, Section 5
CRN 2598
Introduction to Creative Writing
Angela Buck
M, W 10-11:50 AM

COURSE DESCRIPTION:

Why do we write? In this course we will take as our provisional answer to this question that we write in order to see, that as Richard Sennett put it, “the result of caring about what one sees is the desire to make something” or as John Dewey said, “Craftsmanship to be artistic in the final sense must be ‘loving’; it must care deeply for the subject matter upon which skill is exercised.” Developing a complex and dynamic sensitivity to the medium of language will be the primary goal of this course. We will closely read both poets and prose writers and will write in four different forms over the course of the quarter: the lyric poem, the prose poem, the fairy tale and the postmodern short story. We will also do variety of constraint-based, conceptual and somatic writing exercises.

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

ENGL 1007
CRN 2543
Art of Poetry
Aditi Machado
M, W 8-9:50 AM

COURSE DESCRIPTION:

“Poetry is self-expression”—how often have you heard this commonplace definition? And what does it mean? How do you separate a “self” from the world in which it lives? How is poetic “expression” different from “expression” through a newspaper op-ed, a pop song, a standup comedy routine, an Instagram post? In order to investigate these questions more closely and more complexly, the readings in this class shall study how the “I” is represented, distorted, fragmented, eroded, and re-imagined in Western, mainly Anglophone, poetics. We will focus particularly on the dramatic monologue, the persona poem, and various forms of self-portraiture/autobiography in the works of poets and essayists as diverse as Sappho, T. S. Eliot, and Alice Notley. We will not move chronologically, but associatively, attempting to craft our own understanding of what is known as the “lyric tradition” in contemporary poetics. This is a discussion- and writing-heavy class: our goal is to become better readers of poetry, capable of offering

provocative, persuasive interpretations both in conversation and in writing, using available critical vocabularies as well as our own particular sense of what makes a poem uniquely a poem.

ENGL 1009
CRN 3237
Art of Nonfiction
Jacob Pride
T, R 2-3:50 PM

COURSE DESCRIPTION:

In this course, we will explore the “fourth genre” of creative writing: creative non-fiction, with a special focus on memoir and the personal essay. We’ll read classic and contemporary works in the genre, both books and essays, focusing on works of memoir. We’ll grapple with the issues around ethics, honesty, and truth that the genre raises. The theme for this course will be “doubt and belief.” The books we’re reading all grapple with that topic, and of course, it seems appropriate given that we’re at a university that was originally founded as a Methodist institution and is still legally called Colorado Seminary. But more importantly for this course: memoir is a genre that arises in the postmodern age (with nods to the ancients), and as such, it confronts and explores belief, transcendence, doubt, unbelief, and immanence in ways that often defy categorization. The truly serious writer of CNF must be willing to deal with these themes honestly. So we’ll be looking for that in our work.

ENGL 1110-1
CRN 4471
Literary Inquiry: Metaphysical Poetry and Prose
Scott Howard
F 8-11:50 AM
REQUIREMENT: Honors Program Students Only

COURSE DESCRIPTION:

This course investigates the dynamic legacy of the metaphysical writers from the seventeenth century to the present. We will read major works by poets (including John Donne, Emily Dickinson, George Oppen, and Susan Howe) and prose writers (including Sir Thomas Browne and W.G. Sebald) which will be investigated vis-à-vis literary, cultural, and theoretical contexts. Of particular interest will be connections these writers all share with the philosophy of *vibrant matter*—that is, formal phenomenology—from Lucretius to Bruno, Bergson to Deleuze.

ENGL 2003, Section 1
CRN 3239
Creative Writing-Poetry
Billy Stratton
M, W 2-3:50 PM
PRE-REQUISITE: ENGL 1000

COURSE DESCRIPTION:

In this creative writing course, we will closely read a selection of poetry, fiction, and nonfiction texts by a selected group of native American writers. We will critically discuss the approaches, themes and techniques employed by each writer, as well as the broader universal questions and issues the course texts asks us to consider. As a workshop-based course we will contemplate how the work of our selected writers can influence and strengthen our own creative works and poetic vision. This will lead us to consider the complex ways in which family and community stories shape our own writing and how other factors such as history, geography and social factors influence the creative process. Most importantly, this workshop will allow us the opportunity to read a selection of literary works (silently and aloud), think about why we like particular writing and poetic styles, share our discoveries and take part in collaborative learning activities, which will reflect our collective enthusiasm for literature. Each student will conduct in-depth research on a specific poetic theme and submit a hybrid creative-critical essay that is intended to inform and supplement the final creative portfolio. Other assignments will include brief interpretive essays and impromptu writing assignments. Attendance and active participation in this course are mandatory. Some of the writers we will be considering will include, Joy Harjo, Laura Tohe, N. Scott Momaday, Sherman Alexie, Gerald Vizenor, Luci Tapahonso, and Sara Marie Ortiz, Simon Ortiz, as well a selection of supplemental texts

Fulfills major requirement: Intermediate Creative Writing, American Literature after 1900, Ethnic Literature

ENGL 2003, Section 2
CRN 4470
Creative Writing-Poetry
Serena Chopra
M, W 8-9:50 AM

COURSE DESCRIPTION:

In this workshop we will explore writing and our artistic practices alongside ideas of love and creation/destruction—we will ask what it means to make or unmake in the name of love and what the socio-political implications are of this necessary, perhaps evolutionary, creation and destruction. We will read six contemporary books of poetry that examine the instinctual drive toward love/rejection, and thus the love/rejection poem, and how identity is established or destroyed in acts of love/destruction. We will inquire about

these relationships on the interpersonal, the social, the evolutionary/biological, and national/political levels. Finally, we will examine how identity, as a residue of love, makes and breaks (out of or into?) language. In terms of our own writing, we will explore how far language and narrative can reverberate away from the gravitational pull of “meaning making,” without escaping its force, its identity and commitments or desires. In our own work we will challenge the conceptual and cognitive field of the contemporary love poem. Students should be prepared to complete daily creative writing assignments, establishing a creative portfolio of about 20-25 pages, along with two short critical papers. Each student will submit their creative work for 1-2 in class workshops, depending on enrollment.

Fulfills major requirement: Intermediate Creative Writing

ENGL 2013

CRN 3240

Creative Writing-Fiction

Brian Kiteley

T, R 4-5:50 PM

PRE-REQUISITE: ENGL 1000

COURSE DESCRIPTION:

In this course we will study the sources of fiction. Where does it come from? Why do you write the sorts of things you write? Who are you and how does that matter to your fiction? You will do fiction exercises for the first half of the class, looking for a longer story from these fragments, which you'll then write.

Fulfills major requirement: Intermediate Creative Writing

ENGL 2221

CRN 4469

Shakespeare Seminar

Linda Bensel-Meyers

M, W 10-11:50 AM

COURSE DESCRIPTION:

*For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again
Without addition or diminishing,
As take from me thyself, and not me too.
--Adriana, Comedy of Errors*

This term we will study the sowing and growth of Shakespeare's dramatic imagery. From the early comedies through the tragedies to the final romances, Shakespeare returned again and again to similar images to comment on our place as individuals within the world of imperfect but marvelous humanity. As drops of water intermingled within an

ocean of other lives, we will find ourselves within an overview of Shakespeare's plays, and eventually discover where he resides within us all. Plays to be read include: *Titus Andronicus*, *Comedy of Errors*, *Merchant of Venice*, *Macbeth*, and *The Tempest*.

Fulfills major requirement: Shakespeare or pre-1789 British Literature

ASEM 2422, Section 1

CRN 5115

Textual Bodies: Discourse and the Corporeal in American Culture

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 Suzan Lori-Parks, Judith Butler, Ivan E. Coyote & Rae Spoon, and others; creative and auto-ethnographic writing exercises; and active participation in in-class somatic movement drills.

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

ENGL 2300

CRN 2582

English Literature III

Jan Gorak

M, W 2-3:50 PM

COURSE DESCRIPTION:

Because the potential ground to be covered is immeasurably vast, our 'survey' will narrow itself down to an examination of 'the unhappy consciousness' and 'society: imaginary and real.' We shall concentrate chiefly on poetry, with a brief excursion into Victorian fiction via George Eliot and into modern drama. The form and the language these authors used to represent their unprecedented predicament will be at all times our primary concern.

Fulfills major requirement: post-1900 American Literature

ENGL 2743

CRN 4467

Jewish Humor- Origins and Meaning

Adam Rovner

T, R 10-11:50 AM

COURSE DESCRIPTION:

Writers, scholars, and comedians all claim to locate an identifiable strain of “Jewish humor” running from the Bible and rabbinic commentaries through today’s literary humorists and provocative stand-up comics. This course takes humor seriously in an effort to reveal the development of “Jewish humor” in America from a comparative context. But is there such a thing as Jewish humor? And if so, what are its sources and characteristics? Through lectures, discussion, exercises and papers, students will gain a broad understanding of the history, psychology, and philosophy of humor as it relates to Jewish arts and letters in America. While familiarity with American Jewish traditions is helpful, it is not necessary to be successful in this course.

Fulfills major requirement: ethnic literature or American Literature after 1900

ENGL 2752

CRN 1559

American Literature III

Billy Stratton

M, W 12-1:50 PM

COURSE DESCRIPTION:

This course will examine the development of major trends in American literature from the period just before World War II into the 21st century. The course texts are chosen to encourage the consideration of how changing conceptions of American identity, social hierarchies, race and ethnicity, as well as the contestation for social power have shaped and re-shaped conceptions of American nationhood, culture, and self. We will trace the major periods and artistic movements relevant to American literary production since the 1930s through a selection of poetry, stories, prose, and novels beginning with a consideration of regionalist writing after the Great Depression to the emergence of postmodern aesthetics from the sixties to the present. Throughout the course we will place our texts in conversation with and against one another in order to address questions relating to agency, knowledge, and history. In addition, we will seek to scrutinize and question the ways in which canonical texts function to define and redefine these notions, while examining the significance of works that give voice to the concerns of historically marginalized groups. By the end of the semester students should have a firm understanding of the underlying tensions that continue to extend the boundaries of American literature into present and beyond.

Fulfills major requirement: American Literature after 1900

ENGL 3003
CRN 2772
Advanced Creative Writing-Poetry
Graham Foust
T, R 12-1:50 PM

COURSE DESCRIPTION:

This course is for advanced creative writing students who have already taken and passed a 2000-level intermediate poetry class at DU. In addition to writing your own poems based on a number of prosodic exercises—and in addition to reading a fair bit of ye olde poesie—you will read a handful of contemporary books of poetry (including Rowan Ricardo Phillips' *The Ground*, Geoffrey G. O'Brien's *Metropole*, Sara Nicholson's *The Living Method*, and Jennifer Moxley's *The Open Secret*) that foreground musical thinking.

Fulfills major requirement: This course can count as a required 3000-level workshop for those students who are concentrating in Creative Writing.

ENGL 3013
CRN 4466
Advanced Creative Writing-Fiction
Selah Saterstrom
1000 level Intro to Creative Writing and 2000 level/intermediate Creative Writing Workshop
F 12-3:50 PM

COURSE DESCRIPTION:

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

Fulfills major requirement: This course can count as a required 3000-level workshop for those students who are concentrating in Creative Writing.

ENGL 3320
CRN 5120
Oral Literature/Orality and Literature
Maik Nwosu
W 4-7:50 PM

COURSE DESCRIPTION:

Oral literature is, in some respects, the foundational ‘text’ of written literature. Some of the questions that we will therefore explore in this course are: How did oral literature develop? What types and their characteristics? How has oral literature been shaped by time and place? How is it distinct from as well as related to written literature? To answer these questions, we will explore different forms of oral literature—from the traditional (such as folklore) to the contemporary (such as spoken word poetry). We will also study the use of orality as a literary device in written literature. Our studies will involve the examination of material and texts from different parts of the world.

Fulfills major requirement: International literature

ENGL 3733

CRN 3296

Topics: Literature of Civil War

Clark Davis

T, R 12-1:50 PM

COURSE DESCRIPTION:

Whitman said the real war would never get into the books. But books there were: those that led to Fort Sumner (slave narratives, Uncle Tom’s Cabin) and those that followed and tried to make sense of it. Poetry by Melville, Whitman, and Dickinson; prose by Hawthorne, Grant, Crane, Bierce, and many others. We will read widely in both literature and history.

Fulfills major requirement: American Literature before 1900

ENGL 3813

CRN 4465

History and Structure of the English Language

Donna Ellard

T, R 2-3:50 PM

COURSE DESCRIPTION:

This course explores the history of the English language from Old English to Global English.

Beginning with proto Indo-European, the reconstructed ancestor language of English, this course traces the phonological (sonic) and morphological (written and grammatical) changes that occur across proto-Germanic, Old English, and Middle English.

While this may sound over-technical and dry, it is, to the contrary, absolutely fascinating. For these linguistic changes do not happen in a vacuum but are generated in relation to social processes. With the tools from this class at your disposal, we will read excerpts

from literary texts in Old and Middle English dialects in order to think about how they broadcast, simultaneously, linguistic and social change.

From Middle English, we will turn to processes of language standardization and variation that occur as English becomes a modern and a global language. We will discuss the rise of dictionaries grammar primers; the function of slang; the use and reconfiguration of English outside of Anglo-America; and the impact of texting.

Fulfills major requirement: Required for English Education majors and also qualifies as a Rhetoric/Theory course requirement

ENGL 3852

CRN 3244

Topic in Poetics

Scott Howard

T, R 10-11:50 AM

COURSE DESCRIPTION:

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 poetry and poetics? We will celebrate the works of Williams, Niedecker, Oppen, Bronk, and Howe from *readerly* and *writerly* perspectives, following their paths into artistic, cultural, and philosophical / theoretical contexts.

Fulfills major requirement: post-1900 American Literature

ENGL 4001

CRN 2545

Creative Writing-Poetry

Eleni Sikelianos

M 4-7:50 PM

COURSE DESCRIPTION:

Another 9 or 10 stops in our ongoing research, makings, and conversations of/in/ devoted to *poeisis* (root: *an action that transforms and continues the world*). In this particular iteration, we will consider works that employ various visual strategies, that engage form in innovative ways in the ongoing search for measure (whether it's the measure of the world, the self, the page, or the line), that grapple with our social/cultural context, that continue a lineage. We'll use these texts as jumping off spots for our own makings and conversation, and we'll also (of course) look at your work and think about its place in the

world. We'll read Etel Adnan's *Arab Apocalypse*, Cha's *Dictée*, Rankine's *Citizen*, the newly expanded edition of Bernadette Mayer's *Sonnets*, Notley's *Close to Me & Closer... (The Language of Heaven)*, Cedar Sigo's *Language Arts*, Mac Low's newly republished *Complete Light Poems*, Mallarmé's *Un coup de des* (in several translations), and *7 Greeks* translated by Guy Davenport.

ENGL 4424

CRN 4464

Special Topics: 19th Century Literature

Rachel Feder

W 4-7:50 PM

COURSE DESCRIPTION:

Why are we taught that every poem has a speaker? What does it mean to conceptualize a genre that includes both Sappho and Lisa Robertson? In this graduate seminar, we'll enter contemporary debates about lyric theory and trace the twentieth-century development of standard conventions for thinking and writing about "lyric poetry." In order to challenge and complicate this theoretical and critical history, we will bring lyric theory to bear on in-depth studies of four nineteenth-century poets: Letitia Elizabeth Landon, Percy Bysshe Shelley, John Keats, and Emily Dickinson. By cracking open our assumptions about the lyric, we'll gain new insights into nineteenth-century poetic genres, the diverse mythologies of literary history, and the patterns of thought that inform contemporary poetry, including our own.

ENGL 4650

CRN 2073

Special Topics: 20th Century Literature – Post-Colonial Modernism

Maik Nwosu

T 4-7:50 PM

COURSE DESCRIPTION:

Referencing geographies of modernism, this course will examine the intersection of Euro-American modernity/modernism and post colonialism in Africa, Asia, the Caribbean and Australia. In addition to the relation or "markets of memories" between literature and empire (including the dis/connection between the postcolonial and transnational), we will also focus on the dis/continuous continuum of postcolonial aesthetics in literature and culture.

English 4701, Section 1

CRN 4463

Topics: Post-Modern Pastoral

Bin Ramke

T, R 2-3:50 PM

COURSE DESCRIPTION:

A graduate seminar exploring the elements of the Pastoral mode (especially urban contrasted with rural, retreat and return, and nostalgia for origins, for a “golden age”) which persist, often subversively, even into the most self-consciously contemporary literary practices and products. Each member of the seminar will determine her or his particular specialty—an author, or genre, for instance—but we will read a range of works keeping in mind the notions of pastoral developed by Terry Gifford (*Pastoral*). We will also become self-conscious about “modern” and “post modern” by reading Marshall Berman’s 1988 *All that Is Solid Melts into Air* (some of which was published serially in the late seventies), alongside poems and stories which may or may not resonate in response to his observations.

English 4701, Section 2

CRN 3247

Topics: Translation Workshop

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? In what ways does it matter? 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. This is a course for graduate students only.