

## **COURSE DESCRIPTIONS—Winter 2014**

### **ENGL 1000, Section 1**

#### **Introduction to Creative Writing: Writing and Creating**

**Kameron Bashi**

**M, W 8-9:50 AM**

#### **COURSE DESCRIPTION:**

In this class we will read a few different kinds of literature—several short fictions, two novels, and one fictionalized memoir—in order to investigate the operations of literary writing. We will examine what other writers have done to see how it works, and we will experiment with writing ourselves.

### **ENGL 1000, Section 2**

#### **Introduction to Creative Writing: Cities in Literature**

**Poupeh Missaghi**

**T, R 10-11:50 AM**

#### **COURSE DESCRIPTION:**

How do we interact with our cities? How do our cities inform our beings? How do we experience a place only by going to it through the pages of a book? How do cities come to life in the realm of words? What is the relationship of cities and creative work? The course looks at various books that make the space of a city, in one way or another, one of their protagonists, a signifying element of the narrative. In this class, we travel from Cairo to Prague to Paris to Buenos Aires to Lisbon and cities that exist only in our imaginations and study about the historical, social, political, and sentimental aspects of cities that define us while we define them.

### **ENGL 1000, Section 3**

#### **Introduction to Creative Writing**

**Serena Chopra**

**T, R 2-3:50 PM**

#### **COURSE DESCRIPTION:**

This course will focus on introductory level poetry and fiction craft and technique with an emphasis on teaching through reading and writing exercises. We will read poetry and fiction from Modern to contemporary texts and, being a workshop course, we will look at each student's work, as a class in order to guide each student through their writing process.

### **ENGL 1000, Section 4**

#### **Introduction to Creative Writing**

**Rachel King**

**M, W 2-3:50 PM**

#### **COURSE DESCRIPTION:**

This course is designed to provide a multi-faceted approach to the study of creative writing that emphasizes crossover between different genres rather than genres in isolation. Students will be expected to actively engage a variety of textual forms throughout the quarter (e.g. short stories, poetry, autobiographical fiction, and performance poetry), create a significant body of their own creative work, read a great deal outside of class, and be expected to entertain a variety of approaches to creative writing-- both inside and outside the academy. We will be less concerned with the "artfulness" of work produced and more concerned with the writing process itself (i.e., developing a distinct voice/purpose, situating created work within specific literary communities through publishing and reading/performing it-- and most importantly, deciding whether or not creative writing is something we want to continue as an academic/professional pursuit).

**ENGL 1000, Section 5**  
**Introduction to Creative Writing**  
**Dana Green**  
**M, W 10-11:50 AM**

**COURSE DESCRIPTION:**

This course will focus on the marriage of reading, writing, and experimentation. We will play with the identities that consume us when we live in language for selfish, creative, and intellectual pursuit. We will learn how to approach texts as writers, to appreciate the innovation of the texts we consume, to identify style and skill, and to apply our discoveries to our own work. We will then use these new abilities to learn how to revise our work and others as readers.

**ENGL 1000, Section 6**  
**Introduction to Creative Writing**  
**Emily Motzkus**  
**T, R 2-3:50 PM**

**COURSE DESCRIPTION:**

An experimental writing environment will unearth and erupt a "textual self" as each participant adapts his or her unique attentions to a variety of forms. This class has two parts

- We will practice reading as writers (not as readers); discussing how authors before us represented experience through literary and artistic expression. We will then use their experience and representations to clarify, expand, and challenge our own.
- We will discover then channel our own "matter" and aesthetics through various architectures--discussing both the magic and madness that ensues. In this class we will work to find a vocabulary that articulates our personal oddities, attentions and writerly weirdness.

**ENGL 1006, Section 1**  
**Art of Fiction: Stories and Storytelling**  
**Angela Buck**

**M, W 10-11:50 AM**

**COURSE DESCRIPTION:**

Why do people tell stories? Are humans “wired” for narrative? What makes a story a story? In this course, we will explore broad philosophical questions regarding the writing and reading of fiction and will use as our guide, John Dewey’s *Art As Experience*. We will look for narrative in the usual places, i.e. books, but also in newspapers, facebook, movies, sporting events, everyday conversation and elsewhere. In addition to Dewey, we will read from a wide-ranging and far-flung line-up of storytellers, some who wrote in English, but many others in translation. There will also be a substantial writing component to the class.

**ENGL 1007, Section 1**

**Art of Poetry**

**Kanika Argawal**

**T, R 8-9:50 AM**

**COURSE DESCRIPTION:**

Although the reality of the word, as is true of any sign, resides between individuals, a word, at the same time, is produced by the individual or organism’s own means without recourse to any equipment or any other kind of extracorporeal material. This has determined the role of the word as the semiotic material of inner life—of consciousness (inner speech). Indeed, the consciousness could have developed only by having at its disposal material that was pliable and expressible by bodily means. And the word was exactly that kind of material.

—V. N. Voloshinov, *Marxism and the Philosophy of Language*

1. We only ever speak one language.
2. We never speak only one language.

—Jacques Derrida, *Monolingualism of the Other*

Through sameness of language is produced / sameness of sentiment and thought

—Myung Mi Kim, *Penury*

In this course, we will study the relationship between poetry and language, exploring whether and how poetry manipulates the semiotic material of consciousness in ways that are different from other oral and written forms of expression. Through course readings and class discussions, we will discover which questions we are most interested in pursuing, but our focus will not be as much on answering these questions as on challenging and expanding our notions of what poetry is, how we hear/read it, and how we “do” it. Combining critical and creative approaches, we will also attempt to engage poetry as a means of escaping/counteracting sameness of language and thought.

**ENGL 1009, Section 1**

**Art of Non-Fiction – Lyric Essays**

**Tara Shea Nesbit**  
**M, W 12-1:50 PM**

**COURSE DESCRIPTION:**

While nonfiction is often defined by fidelity to fact and logical cohesion, the genre has a companion history of texts that use the fragmentary, suggestive, and inconclusive. Using the loose term *lyric essay* to describe these texts that destabilize unwavering narration, logical progression, and rhetorical coherence, this course will explore the origins and contemporary makings of lyric essays. Why might authors glance sidelong at their subject and employ the techniques often assigned to poetry? Why choose ellipses and why dispose of one's narrator altogether? In this reading intensive course we will look at texts that challenge the traditional frames placed on essays, using affect and queer theory to add depth to our exploration of how such texts disrupt genre definitions, challenge the archive, and celebrate unauthorized forms of knowing.

These books discuss murder, illness, bewilderment, failure, grief, gossip, and love—by writers including Jenny Boully, Julio Cortázar, Natalia Ginzburg, Judith Halberstam, Fanny Howe, Jamaica Kincaid, Wayne Koestenbaum, Maggie Nelson, Claudia Rankine, Mary Ruefle, Sei Shōnagon, and Rebecca Solnit.

**ASEM 2729, Section 1**  
**Seduction and Satire in British Women's Novels of the 18<sup>th</sup> Century**  
**Jennifer Golightly**  
**M, W 12-1:50 PM**

**COURSE DESCRIPTION:**

Alongside the more widely studied “fathers” of the modern novel—Defoe, Richardson, Fielding, Sterne, and Smollett—wrote a group of women, no less central to the development of the novel but today much less widely known. Women writers such as Aphra Behn, Delarivier Manley, and Eliza Haywood were tremendously popular during their lifetimes for the creation of a specifically female novel: the seduction novel. Using themes that would ultimately become untouchable for women writers in the later part of the eighteenth century, Behn, Manley, and Haywood explored female desire and sexuality openly in their fiction, often using satire to comment on attitudes towards women in eighteenth-century society. How does such amatory fiction relate to larger themes of gender (and genre) construction in the eighteenth century? What is the gender of the novel in the eighteenth century? Why do these female authors make sustained use of the seduction narrative, and how do they work to combine it with more traditionally “masculine” forms such as satire? Are they conforming to or subverting received notions of femininity with such use? What is the legacy of writers such as Behn, Manley, and Haywood?

**ASEM 2403, Section 1**

**Advanced Seminar: Versions of Egypt**  
**Brian Kiteley**  
**T, R 2-3:50 PM**

**COURSE DESCRIPTION:**

This course will study a handful of books (Amitav Ghosh's *In an Antique Land*, Alaa al-Aswany's *Yacoubian Building*, Wael Ghonim's *Revolution 2.0*, and Ahdaf Soueif's, *Cairo: Memoir of a City Transformed*). We will also read a number of essays and stories about Egypt after the 2011 revolution. The class will attempt to understand both 21<sup>st</sup> century Egypt and the aftereffects of the dramatic changes in Egypt since February 2011. Students will write both critical and creative essays for this seminar.

**ASEM 2716, Section 1**  
**Advanced Seminar: Tango Border Crossings**  
**Ann Dobyms**  
**T, R 4-5:50 PM**

**COURSE DESCRIPTION:**

Argentine tango is the dance that developed in the latter part of the 19<sup>th</sup> century in the delta region of the Rio de La Plata, River Plate, in the immigrant port cities of Buenos Aires, Argentina and Montevideo, Uruguay. In the first half of the 20<sup>th</sup> century, it became popular around the world, and, although its popularity waned in the rock and roll era, it has, since the 1990s, become an international phenomenon, with tango lessons and events in almost every major city in the world. This class will explore the appeal of the dance. Why a dance so closely linked to a culture appeals so intensely to people with such different cultural identities. We will consider competing answers from various academics as well as testimonies of dancers and teachers, in Buenos Aires and from around the world.

This is a shared inquiry and experiential learning class. We will be reading academic studies of tango, watching interviews with Argentine tango scholars, tango teachers, and dancers. And we will be dancing. Integral to the study will be discussions and writings concerning the readings, video and dance experiences.

**ENGL 1110, Section 1**  
**Literary Inquiry**  
**Jan Gorak**  
**T, R 12-1:50 PM**

**COURSE DESCRIPTION:**

This is a study of what makes us/has made other people laugh in literature. The focus of the course is intensely practical, since I propose to look at works that have made audiences laugh in the millions-P.G. Wodehouse, whose sales are up there with the Bible and Shakespeare, Sue Townsend, a longtime British bestseller-or through the study of playwrights who have packed audiences in on Broadway and the London West End-

Richard Bean. We shall look at a full range of comic genres and examine the works closely.

**ENGL 2002, Section 1**  
**Creative Writing: Intermediate Poetry Workshop**  
**Jesse Morse**  
**T, R 8-9:50 AM**

**COURSE DESCRIPTION:**

In this intermediate poetry workshop, we'll try our hand at various forms and techniques of poetry, namely: couplets, tercets, quatrains, sestinas, villanelles, sonnets, acrostics, abecedarians, haikus, sajios, ghazals, exquisite corpses, prose poems. Though this is a creative writing class, we'll read heavily for suggestion and inspiration. Each student will be workshopped multiple times. Writing assignments will be due every class, culminating in a fifteen page final portfolio.

**ENGL 2012, Section 1**  
**Creative Writing: Fiction**  
**Laird Hunt**  
**M, W 12-1:50 PM**

**COURSE DESCRIPTION:**

In this intermediate workshop we will look for inspiration to works that expand, both in terms of form and content, on our notions of the possible in fiction. We will write both in class and out and workshop participant writing. Be prepared for lively discussion of assigned readings and questions related to craft.

**ENGL 2200, Section 1**  
**English Literature II: Donne-Johnson**  
**Jennifer Golightly**  
**M, W 10-11:50 AM**

**COURSE DESCRIPTION:**

This course will survey literature--poetry, plays, fiction, and essays--of the seventeenth and eighteenth centuries in Britain, or roughly 1630 to 1790. In particular, we'll investigate comedy and laughter and the ways in which both evolve over the course of the period across a variety of genres. How is laughter inflected by class or gender? In what ways does genre influence the presentation of comedy? Are comic works always purely designed to elicit laughter?

The course will make use of a variety of approaches to literary studies, including close-reading and cultural-historical analysis, to read a range of texts from the period.

**ENGL 2221, Section 1**

**Shakespeare Seminar**  
**Linda Bensel-Meyers**  
**T, R 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.

**ENGL 2717, Section 1**  
**African American Writers**  
**Tayana Hardin**  
**T, R 10-11:50 AM**

**COURSE DESCRIPTION:**

What does it mean to move at the margin? What concerns and anxieties emerge from life on the margins, and, furthermore, by what means are these challenges represented and even redressed in literature by African American writers? Guided by these central questions, this course will explore the way African American writers have grappled with "marginality" in its various guises. Our focus on marginality will take us into the contested terrain of belonging and identity, particularly as it is depicted in novels, plays, poetry, and essays on the experiences of African Americans in eras ranging from slavery and Reconstruction of the late 19th century, to the Civil Rights and Black Nationalist movements of the mid-to-late 20th century. We will pay particular attention to the way marginality necessitates a simultaneous consideration of race with gender, class, sexuality, and other categories of identity, and the historical and creative challenges that African American writers confront as they strive to present these complexities in their literature. Our exploration of marginality will be inspired by close readings of literature, theory, and criticism by writers such as Toni Morrison, W.E.B. DuBois, August Wilson, Gloria Naylor, Audre Lorde, and James Baldwin. Requirements will include active class participation, critical writing exercises, and midterm and final essays.

**ENGL 2751, Section 1**  
**American Literature II**  
**Tayana Hardin**  
**M, W 8-9:50 AM**

**COURSE DESCRIPTION:**

This course traces the development of American literature from the mid-19th century through the mid-20th century. Our examination is bracketed on one end by the upheaval of the Civil War, and, on the other end, by the upheaval of World War II. We will pay particular attention to the literary trends that canonical and marginalized American writers relied upon and revised in order to depict the traumas of war, and, furthermore, how their literature reflected the changing terrain of American identity as the country underwent increased modernization and social transformation. Our exploration of American literature will be inspired by novels, short stories, poetry, essays, and plays by American writers such as Mark Twain, Nella Larsen, Charlotte Perkins Gilman, Angelina Weld Grimké, F. Scott Fitzgerald, James Weldon Johnson, and many others. Course requirements will include active class participation, critical writing exercises, and midterm and final essays.

**ENGL 3002, Section 1**  
**Advanced Creative Writing: Poetry**  
**Graham Foust**  
**M, F 12-1:50 PM**

**COURSE DESCRIPTION:**

In this course, we will read and discuss numerous poems and essays about poetry—beginning with T.S. Eliot’s long poem *The Waste Land* and ending with Chelsey Minnis’s book *Poemland*—and we will read and discuss student work with some frequency as well. Elisa Gabbert and Sasha Steensen, whose books we’ll be reading, will also visit the class.

**ENGL 3012, Section 1**  
**Advanced Creative Writing: Fiction**  
**Selah Saterstrom**  
**M, W 10-11:50 AM**

**COURSE DESCRIPTION:**

In this workshop we will generate new work through a variety of experiments as well as take an inventory of our narrative tendencies and patterns in order to both question and capitalize upon our writing strengths. We will consider the relationship between form and content, look closely at language at the level of the line, and also consider larger issues of prose development and structure. We will also investigate narrative theories and explore strategies to uncover the narratives we are compelled to articulate. Please note this course has an intense reading and writing component.

**ENGL 3732, Section 1**  
**Topics: American Renaissance**  
**Clark Davis**  
**T, R 12-1:50 PM**

**COURSE DESCRIPTION:**

An old-fashioned title for an old-fashioned course. We will read the big texts from some of the major figures of mid-nineteenth-century American writing: Emerson's Essays, Hawthorne's *The Scarlet Letter*, Melville's *Moby-Dick*, Whitman's *Leaves of Grass*, and Dickinson's *Poems*. There will be secondary material, of course, for added history, politics, philosophy—the usual contextual embroidery.

**ENGL 3732, Section 1**  
**The Novel in Britain: 1800-1820**  
**Jennifer Golightly**  
**M, W 2-3:50 PM**

**COURSE DESCRIPTION:**

The British novel underwent a number of changes during the French Revolutionary decade: the novel was a primary means through which the revolution controversy was played out. During the 1790s, experimentation with genre and form was common; novels were used as vehicles for political and philosophical debate. What did novels *after* this period look like? Do they bear the marks of the generic and political upheaval that characterized novels written during the 1790s? What were the limits to political discourse in fiction in the fiercely reactionary climate of post-revolution Britain? What sorts of topics could be discussed, and which couldn't? What innovations were made in fiction at the start of the nineteenth century? This course will investigate fiction written in Britain during the first two decades of the nineteenth century with the goal of answering questions such as these.

**ENGL 3822, Section 1**  
**20<sup>th</sup> Century Literary Criticism**  
**Adam Rovner**  
**T, R 2-3:50 PM**

**COURSE DESCRIPTION:**

This course presents a thorough introduction to several influential approaches to literary criticism from the twentieth century, primarily: Formalism, Prague Linguistic School, 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 3825, Section 1**  
**Cultural Criticism**  
**Jan Gorak**  
**M, W 2-3:50 PM**

**COURSE DESCRIPTION:**

Historically and sociologically, comedy presents an enormous challenge to the serious student of literature. Politicians, priests, elderly lechers and lawyers have always appeared funny to us from the time of the Greeks; but we have found a variety of ways of presenting their ridiculousness. This course will engage with comedies from the ribald, offensive comedies of Aristophanes to the wry melancholic comedy of Alan Ayckbourn, a favorite on Broadway and London's West End. We also want to explore the problem of comedy where laughs are scarce-in Wyndham Lewis and Samuel Beckett. Why do we continue to call such works comedy?

**ENGL 3982, Section 1**  
**Writers in the Schools**  
**Eleni Sikelianos**  
**TBA**

**COURSE DESCRIPTION:**

This course will operate mostly "in the field." Following the models of California Poets in the Schools and Teachers & Writers Collaborative, we will train in-residence, working together to conduct a residency in Steele Elementary School for the first five weeks. In addition, 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, 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 an anthology celebration.

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

**COURSE DESCRIPTION:**

This is a graded class (not a tutorial) required for all second-year doctoral students. The primary aim is to provide a lively introduction to a variety of professional development matters, including departmental policies; preparing for comprehensive examinations; the dissertation process; preparing for the job market; teaching/publication/service; making one's work public; interdisciplinary studies; theory and methodology; work and life.

**ENGL 4600, Section 1**  
**Advanced Studies in 20<sup>th</sup> Century Literature**  
**Billy Stratton**  
**T, R 2-3:50 PM**

**COURSE DESCRIPTION:**

The American West as landscape, mythical space, and symbolic plane has held a vital role in the development of the American literary canon. From its representation as a mystical country of adventure and fortune in colonial Spanish accounts, to its reinscription as a wild and abundant frontier space in the journals of Lewis and Clark. In the work of Mark Twain, and through the proliferation of western dime novels, the perceived abundance of Western landscapes became contentious sites of conflict between westward moving colonists clashed with native people who maintained their own conceptions of this space through their own tribal histories and storytelling practice. By the late 19th century, the West had become synonymous with adventure and peril, but had also been molded into a symbol of renewal as a bountiful land of endless possibility. Encapsulating the shifting ideological terrain of the American frontier, which Frederick Jackson Turner identified as “the meeting point between savagery and civilization,” the literature arising out of the American West was instrumental in defining and redefining the contours of the American master narrative, exceptionalism, and American identity. In this graduate seminar, we will examine a diverse array of texts centering on the new American West that challenge and subvert the genre of the conventional western, by such diverse and varied writers as Nathaniel West, Annie Proulx, Chester Himes, Frank Norris, Leslie Marmon Silko, Cormac McCarthy, Luci Tapahonso, and Bret Easton Ellis. In our explorations we will draw upon the previous body of work, while also seeking to redefine and re-envision the cultural, historical, and artistic significance of the West in reflective and imaginative ways.

**English 4621**  
**Advanced Studies in 20<sup>th</sup> Century Literature: Modernity**  
**Eric Gould**  
**W 4-7:50 PM**

**COURSE DESCRIPTION:**

This seminar discusses the connection between modernism, postmodernism, and modernity, working from expository and literary texts. Readings from a philosophy anthology, *From Modernism to Postmodernism* (ed. Lawrence Cahoon, Blackwell, expanded second edition), will guide discussion of the history of ideas. We will also trace the trajectory and connection between our three terms from the Enlightenment to the present day by reading literary works by Voltaire, Flaubert, Baudelaire, Freud, Rilke, T.S.Eliot, Cortazar, Thomas Bernhard, and Sebald.

**English 4701, Section 1**  
**Topics: Dickinson, Stevens and Creeley**  
**Graham Foust**

**T, R 12-1:50 PM**

**COURSE DESCRIPTION:**

Rather than plowing through the whole of their oeuvres chronologically, we will study Dickinson, Stevens, and Creeley by performing close readings of eleven poems by each of them, two per class in rotating pairs (Dickinson & Stevens, Stevens & Creeley, Creeley & Dickinson, and so on). Why? Because of . . .

*...the rigor with which they fasten on problems of language and of consciousness—bending form to their purposes, ransacking ordinary speech and common experience, rummaging through the exotic and recondite, setting Promethean doubts to hymn tunes, refining popular magazine tales into arabesques, pondering bean fields, celebrating the float and odor of hair, always, to borrow a phrase from Wallace Stevens, in the act of finding what will suffice . . . their passion for making novel orders of disparate things.*

—Marilynne Robinson

The “they” in Robinson’s quote is 19th-century American authors—Dickinson, Melville, Thoreau, etc.—but I think what she says is true of all three of these poets.

**ENGL 4702, Section 1**

**Topics: Critical Imagination**

**Bin Ramke, Scott Howard**

**R 4-7:50 PM**

**COURSE DESCRIPTION:**

This will be an attempt to come to terms with the terms “critical” and “creative,” and to negotiate a space of individuality between institutional pressures to delineate an approach to texts and the textured world as either creative or critical. The course explores genre signatures and possibilities as well as provides an introduction to some of the dominant analytics through which texts, literary and otherwise, are interpreted.

**ENGL 4702, Section 2**

**Topics: Virginia Woolf & the Victorians**

**Eleanor McNeese**

**T 4-7:50 PM**

**COURSE DESCRIPTION:**

The graduate seminar will emphasize Virginia Woolf’s ambivalent relationship with the Victorian critics and novelists as evidenced in her essays and in her two novels, *Mrs. Dalloway* (1925) and *The Waves* (1937). Tutored by her father Leslie Stephen, editor of *Cornhill Magazine* and later *The Dictionary of National Biography*, and inheriting his library, Woolf both borrowed from and rebelled against the critical precepts of her father and, more obliquely, those of her uncle, James Fitzjames Stephen. A central aim of the class will be to scrutinize Virginia Woolf’s critical analyses of the Victorian authors Charles Dickens, Charlotte Brontë and George Eliot in light of her father’s and uncle’s

earlier essays on these authors and in relation to the aesthetic/ethical debates that separated Victorian from modern critics.