

ENGLISH DEPARTMENT
COURSE DESCRIPTIONS

FALL 2010

ASEM 2486, Section 1: Study Abroad - Chaucer's London
Ann Dobyns

COURSE DESCRIPTION:

What is the English class system about? Why is London full of cathedrals? Why are those cathedrals not Roman Catholic? Why do the streets of London have names like Birdcage Walk, Leather Lane, or Old Jewry? What is a mew? Why do lawyers in London wear wigs? This course will be a study of the medieval London—the people, customs, and social order—by looking through the lens of the great satirist of the Fourteenth Century, Geoffrey Chaucer. We will read a few of the *Canterbury Tales* and the some medieval documents that give a fuller picture of medieval London. Our focus will be on seeing the medieval origins of the modern city, and comparing the medieval cosmopolitan city with the cosmopolitan city of the early twenty-first century. In addition to reading original documents and secondary research on medieval London, we will take trips to Canterbury, the medieval university town of Oxford, the medieval city of York, the Museum of London, and learn about the historical significance of the Tower, Westminster Abbey, Guildhall, Inns of Court, and St. Bartholomew-the-Great, the church featured in *Four Weddings and a Funeral*, *Shakespeare in Love*, *Elizabeth: The Golden Age*, and *The Other Boleyn Girl*.

ASEM 2518, Section 1: Exploring Italy
Eleanor McNeese
T 4:00- 5:50 p.m.

COURSE DESCRIPTION:

(Satisfies Advanced Seminar Requirement—formerly Writing Intensive Core)

This team-taught English/Art History class combines a two-hour weekly seminar meeting throughout fall quarter followed by two weeks of travel to Italy immediately after exams. On campus in class, students focus on the art and literature of Rome, Florence and Venice as well as on the Grand Tour and theories of tourism in preparation for their travels. Students work on a research project related to a site they will visit during the travel portion. During the travel portion In Italy, students are required to prepare a journal that addresses specific questions based on both group and individual site visits. Students must concurrently enroll in Excavating Italy (ASEM/ARTH 2613) as a co-requisite for Exploring Italy.

FSEM 1111, Section 20: First-Year Seminar: Censorship, Free Speech, and Literature
T, R: 10:00 – 11:50 am
Scott Howard

COURSE DESCRIPTION:

Students enrolled in this First-Year Seminar will become active participants in local and national events that contribute to Banned Books Week. The course will combine on- and off-campus field trips (to local libraries and booksellers) with reading, writing, discussion, and research activities designed to investigate dynamic relationships among censorship, free speech, and literary discourse (in England and the US) from the seventeenth century to the present. Students will work individually, in groups, and collectively as citizens as they engage with research projects that will connect the classroom to the world-at-large. The seminar will also provide individualized academic advising as part of a robust introduction to campus resources and the intellectual community at DU. Banned Books Week (September 25-October 2) will serve as our gateway into current events and social discourses touching upon a series of inter-related issues and topics, such as: constructions of and challenges to The First Amendment from Milton to modernity; case studies (local and global) of book banning from, for example, *Photo Novellas* (Denver, 2006) to *The Talmud* (Paris, 1144); The USA Patriot Act and civil liberties post- 9/11; and The Freedom to Read Protection Act.

FSEM 1111: The Theatre of the Absurd
Linda Bensel-Meyers
M, W 10:00am-12:00pm

COURSE DESCRIPTION:

Many argue that our taste for absurdity is more prevalent than ever before (or at least our variety of media options have enabled us to indulge it as never before). Why do we seek ways to transform our perspective on what we call “reality”? Absurdist theatre arose in response to our disillusionment with modern life and the “absurdity” of what others might call “normal” behavior. This course will trace the rise of the Theatre of the Absurd, from Alfred Jarry’s *Ubu Roi* to Jean Genet’s *The Balcony*. Through critical analysis, your own creative adaptations, and collaborative dramatic presentations, you will explore what it means to see the world through an absurd lens, how what you might have viewed as tragic can be transformed into the comic merely by freeing us to laugh at our human pretensions.

FSEM 1111: Narratives of Captivity in American Literature

Billy J. Stratton

COURSE DESCRIPTION:

Since the publication of Mary Rowlandson's, *The Sovereignty and Goodness of God* in 1682, narratives of Indian captivity have had a powerful influence on America's collective consciousness. Reiterated in countless novels, frontier histories, works of art, and movies, the captivity narrative genre has proven to be an influential force in shaping American culture and national identity. In this First-Year Seminar, we will trace the development of the captivity narrative from its inception in the seventeenth century to its influential and enduring presence in contemporary literary and historical discourses. Produced in response to colonial interactions with Native American peoples of North America, the Indian captivity narrative became one of the primary means for the dissemination of knowledge about Native people and cultures. While European colonists began to explore and settle the mid-Atlantic coast, as well as the American Southwest, notions of American identity and nationhood were being developed as a means of defining what the first Governor of Massachusetts colony, John Winthrop, called "the errand into the wilderness." The expansion of publishing in North America and the increased dissemination of early American literary texts the genre of the Indian captivity narrative played a significant role in defining a distinctly American sense of identity, place, and nationhood in relation to the American frontier borderlands.

The first half of this course will be concentrated on the development of the Indian captivity narrative as a unique and discrete literary genre beginning with the narrative of Mary Rowlandson's captivity, which was first published in 1682. From here, we will trace the development and subversive reformulation of this burgeoning literary form in subsequent texts from the 17th century onward, while exploring the function that such narratives had in the formation of American identity, history, and nationhood. We will consider ways in which captivity motifs continue to be reiterated, acting as effective and powerful ideological tools in contemporary historical discourses. The course assignments are intended to encourage students to think critically about the nature of power, agency, and representation, while reflecting on the implicit function of genre, as well as the tacit distinctions between fiction/non-fiction and literature/history that it necessarily invokes.

FSEM 1111, Section 30 - Migration Narratives

Maik Nwosu

M, W 12:00pm-1:50pm

COURSE DESCRIPTION:

We will examine the movement and resettlement of people from one locality to another – both within and across borders. Focusing mainly on the USA, we will study the nature and consequences of migration from historical, socioeconomic, and literary perspectives. Because the movement of people also means the relocation of memories, we will closely study migration

narratives, which provide insights into a contemporary phenomenon that references the earliest history of humanity.

FSEM 1111, Section 87 – Literary Applications of Hip Hop Culture

Jeffery Mack

The focus of the course will be on an admittedly complicated problem of the role of the African American author to speak to (or for) his/her audience. By examining specific aspects of the African American literary history, the oral tradition and various historical periods, students will see how African American authors (and now Euro-, Hispanic-, and Asian-American authors) have found ways to give voice to the issues of gender, race and/or cultural identity that complicate the American experience, as reflected in hip hop culture. This course will examine not only those disruptive agents, but it will also explore the strategies for implementing change, showing how the authors shaped their creative works and gave their art functionality by paying attention to potential readers (and listeners) of their art. By exploring how authors of the written and spoken word (of hip hop culture, the Black Arts Movement, the New Negro Movement, Gospel, Blues and Sermons) engage their audience in the construction of their art, we shall see how their writerly strategies evolved into a rich literary tradition as politically charged and socially responsive as earlier cultural forms of the African American experience.

ENGL 1000, Section 1: Introduction to Creative Writing

Logan Burns

T, R 2:00-3:50 p.m.

COURSE DESCRIPTION:

What is your idea of meaning? How do you experience writing/reading mentally? How do you experience writing/reading physically? What is it to be inspired? What is atmosphere? Is an image alive, does it have a story? What is the difference between a story and a poem? How is Language the central most character of the human dilemma? What is artistic communication? What is the role of art in the world? Is art social or private? How do arrive at that thing that is your “self” through writing, and how do you depart from that same self through writing?

English 1000-1 tackles these questions with the aim of developing your creative writing in poetry and prose through generative exercises, revision of your own work, and workshopping. The literature we read in this class will span generations, cultures and styles. Through significant out-of-class reading, class discussions, and writing assignments, you will be challenged to interpret established authors as well as one another’s creative work. You will be expected to produce creative writing in the form of poetry or prose on a weekly basis. A commitment to engaging sincerely in your peers’ writing is crucial.

ENGL 1000, Section 2: Introduction to Creative Writing

Roxanne Carter

T, R 12:00-1:50 p.m.

COURSE DESCRIPTION:

In this class we will examine the process and production of writing through the medium of film, opening up the formal and structural possibilities of the page by turning to cinema as a repository of images that will point us back towards language. We will watch films in a critical as well as a creative mode, adopting the present moment of the film unfolding as a method to write our own texts. There will be frequent writing assignments, and we will engage with and discuss critical works on fandom and cinema as well as fiction and poetry which appropriates and remediates film for narrative purposes.

ENGL 1000, Section 3: Introduction to Creative Writing
Jennifer Denrow
M, W 8:00-9:50 a.m.

COURSE DESCRIPTION:

The Curiosity Cabinet

“It is the story above all else that makes the object interesting”

This class begins with the assumption that curiosity is inherent in writing. What things do we know and how do we know the things we know? As human beings, what are we drawn to? What questions do we have about the world around us? These are some of the questions that went into creating this class. Through reading, writing, watching, and inventing, we will create our own curiosity cabinets, full of materials that allow us to engage with our senses of wonder. We will be considering how this sense is displayed in contemporary poetry and fiction, and through what means it is achieved. This quarter will be filled with language, sound, “paper valleys and far countries, paper gardens, paper men and women.” –Wallace Stevens

ENGL 1000, Section 4: Introduction to Creative Writing: Twice-Told Tales
Christine Gardiner
M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

This course will use the fairy tale, the folk tale and the myth to model lyric and narrative strategies. We will first read tales from the Arabian Nights and the Brother’s Grimm and identify the formal techniques at play. We will then examine how post-modern authors have used fairy stories as scaffolds upon which they have built experimental texts of poetry and fiction. There will be frequent, constraint-based writing assignments in which students will use extant stories as points of departure for news text. The final project will be a sustained, creative adaptation of a fairy tale or fable that appropriates established language or forms to a new end.

ENGL 1000, Section 5: Introduction to Creative Writing
Julia Cohen
M, W 12pm-1:50pm

COURSE DESCRIPTION:

This class is an exploration of our potential as poets. People have died for publishing a poem and people have died without ever formally publishing a poem. We'll focus on each student's growth as a poet and finding his or her context in the diverse spectrum of modern poets. Innovative poetry continues to destabilize and reconfigure the center of contemporary literature and culture. Poetry has the power to transform, to document, to uplift, to destroy, to reevaluate, to question, to confirm, to make known and make new. By workshopping their own poetry, reading approx 7 poetry books, and through active class discussions, students will gain awareness of why and how they write, who their audience is, and what communities they are engaging in or critiquing. This class will participate in promoting the rhetoric of thoughtful, constructive criticism, stimulating debate, and fostering a community of conscientious writers. There will be weekly reading and writing assignments.

4914 ENGL 1000 Introduction to Creative Writing, section 6:
Writing as Relic & Ritual
Danielle Vogel
T/R 8-9:50 am

In this class, we will explore bodies of writing in communion with the natural and unnatural environment. We will investigate philosophies of modern and ancient shamanic practices as they relate to language, and we will explore notions of the writer/artist as a modern-day shaman. Through investigation and experimentation, we will move toward creating a sequence of written relics as they occur both on and off the page.

We will engage with the work of writers, philosophers, and visual artists such as Erik Anderson, Cecilia Vicuña, Ana Mendieta, Lila Zemborain, and others.

ENGL 1005, Section 1: Introduction to Genre- Lyrical Poetry
Broc Rossell
M,W 10am-11:50am

COURSE DESCRIPTION:

This course examines the tradition and position of lyrical poetry in our culture as both something to read and to write. We will read as writers, and write as readers. We'll see what lyrical poetry looks like today, and then travel through time and around the world to trace lyrical poetry back to its roots to discover how the flower first bloomed. Something seemingly as simple as what it means to "express yourself" has meant different things to different writers in every part of the world. What it all has in common is the mystery we will explore. There are analytical, critical, and creative writing assignments each week in addition to the required reading, and all students are expected to contribute to class discussions.

ENGL 1005, Section 2: Introduction to Genre - Experimental and Avant-Garde Poetry
Daniel Singer
T, R 10:00-11:50 a.m.

COURSE DESCRIPTION:

This course will (re)introduce genres of poetry in the context of the Avant-Garde and the Experimental. Our readings will tend toward incarnations of poetry in LANGPO, Conceptual, Concrete, Dada, Objectivist, and other movements/schools, poetry constellate to them, and poetry that moves outward from them. Rather than theorizing the avant-garde or experimental as A GENRE, we will explore and experiment with elements of the poem (the line, diction, syntax, sound, image, content/form, etc.) within avant-garde or experimental contexts and activity systems.

POSSIBLE Texts:

Jackson Mac Low, *Things of Beauty: New and Selected Works*, Anne Tardos, ed. (2010)

Inger Christensen, *Alphabet* (1981)

Christian Bok, *Eunoia* (2001)

Susan Howe, *Souls of the Labadie Tract* (2007)

John Ashbery, *Self-Portrait in a Convex Mirror* (1975)

Guillaume Apollinaire, *Calligrammes* (1918)

Carolyn Bergvall, *FIG: Goan Atom 2* (2005) and PENNSOUND page:

<http://writing.upenn.edu/pennsound/x/Bergvall.php--alongside> PENNSOUND's "Dada Sounds"

Page

Jed Rasula and Steve McCaffery, eds. *Imagining Language, An Anthology* (1998)

Octavio Paz, *Children of the Mire: Modern Poetry from Romanticism to the Avant-Garde* (1974)

ENGL 1110, Section 1: Literary Inquiry - The Tap-root of English Literature
Alexandra Olsen
T, R 8:00-9:50 a.m.

COURSE DESCRIPTION:

The Tap-root of English Literature

The tap-root, Anglo-Saxon, can never be abandoned. ... This is our own stuff, and its life is in every branch of the tree to the remotest twigs. That we cannot abandon.

C. S. Lewis

The "tap-root" of all literature in English is the literature composed in Anglo-Saxon England between 597 and 1066. These works underlie all later literature, which refers to them by archetype or by direct example. This course focuses on Anglo-Saxon literature, beginning with works which influenced Old English writers and ending with late medieval works which derive from the "tap-root."

ENGL 1110, Section 2: Literary Inquiry: Honors

Bin Ramke

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

We explore various definitions as well as manifestations of "pastoral" with an eye toward how binaries in thinking work dialectically: that is, the course is about how human beings have thought about the differences between "city" and "country" life, and how "evil" is usually associated with the city, but how that thinking breaks down. We will be looking at this phenomenon over time, allowing for each student to place herself/himself within the spectrum of thinking under examination.

ENGL 1110: Literary Inquiry, Section 3: The Dialogics of the African American Oral Tradition

Jeffery Mack

T, R 10am-11:50am

COURSE DESCRIPTION:

This course will focus on the folkloric traditions that helped to define the African American literary tradition and culture thus far. The emphasis will be on those aspects of black vernacular that complicate definitions of place, agency, visibility, femininity and masculinity. Having Mikhail Bakhtin's Dialogism as a theoretical framework, we will begin our investigation with folklore and migrate to contemporary African American literature consider the broader social, political, racial and/or gender implications as we go.

ENGL 1110: Literary Inquiry, Section 4 – American Literature of the Nuclear Age

Billy J. Stratton

M,W 12pm-1:50pm

COURSE DESCRIPTION:

On July 16, 1945 near the small town of Socorro, New Mexico the first atomic bomb was detonated in a top-secret test conducted by the U.S. military. Dubbed the Trinity test, this event marked the dawning of a new era in human history. In this course, we will examine a range of post-war literary texts that explore the implications and associated anxieties of the nuclear age. In America and elsewhere, the destructive force demonstrated at Hiroshima and Nagasaki was met with expressions of triumph, shock, and despair. Perhaps, no other set of events so fully encapsulates the crisis of agency that has come to define the postmodern age. Although the primary focus of this course will be on contemporary American fiction, we will also examine works of art, poetry, graphic novels, photography, and films to identify the anxieties and coping mechanisms that developed in the shadows of nuclear destruction. In the context of our daily readings, we will also discuss some of the salient ethical, moral, and philosophical issues relating to nuclear warfare, while considering how literature and art can help us confront the complex array of human emotions that such issues necessarily evoke.

ENGL 2001, Section 1: Creative Writing-Poetry**Arda Collins****M, W 2:00-3:50 p.m.****COURSE DESCRIPTION:**

As we create new work in this poetry workshop, we will also attempt to understand what it is that our poems are doing, and why we want to express our experience of the world in a particular way, in language. This is the basis of understanding artistic choices in poetry: why do you say the things you say, and not something else? Why does the way you speak sound the way it does and not another? We will make a thoughtful exploration of our own and each other's artistic choices, as well as those in the published work we read: this will involve close readings of poems, film and video, awareness of the senses, and other attentive activity that produces excitement, subtlety, and forces of all kinds necessary to result in poetry.

ENGL 2010, Section 1: Creative Writing: Fiction**Brian Kiteley****T, R 4pm-5:50pm****This course is open only to students who have taken English 1000 or CREX 1110.**

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. We'll read Grace Paley's *Collected Stories* and Alice Munro's *Selected Stories*, as well as my own book of fiction exercises, *The 3 AM Epiphany*.

Course page:

www.du.edu/~bkiteley/engl2012.html

ENGL 2100, Section 1: THE SINGER OF TALES: BEOWULF TO SHAKESPEARE

Alexandra Olsen

M, W 8:00-9:50 a.m.

A carrier of tales

a traditional singer deeply schooled

in the lore of the past, linked a new theme

to a strict meter. (*Beowulf* 867b-70a)

Literature consists of tales, composed orally or in writing. English 2100 is a survey of English literature from the earliest extant texts (including one by the first named English poet, Caedmon) through works composed in writing in Elizabethan England, still based on "the lore of the past." Its purpose is to give students a historical grasp of the development and continuity of English literature during the Middle Ages through the very early seventeenth century (1601). The reading list consists of selections from *Poems and Prose from the Old English* (translated by Burton Raffel with introductions by Alexandra H. Olsen), the eighth edition of *The Norton Anthology*, a photocopied reader, and the ninth edition of M. H. Abrams' *A Glossary of Literary Terms*.

ENGL 2613, Section 1: Excavating Italy

Eleanor McNeas

T, R 2:00-3:50 p.m.

COURSE DESCRIPTION:

(Fulfills new Ways of Knowing requirement)

Designed as a team-taught interdisciplinary course in Art History and English Literature, this class will study the history, art and literature of classical Rome, Renaissance Florence and Byzantine and Renaissance Venice. The art history section will provide an introduction to the Arts of Italy. The literature component will focus primarily on ancient, classical, and Renaissance works by both Italian and English authors. Students who take ENGL/ARTH 2518 must also take this class.

- For more information, please email either Professor E. McNees (emcnees@du.edu) or Professor M.E. Warlick (mwarlick@du.edu) for instructions on how to apply and register for these courses. Note that students may follow usual registration process for ENGL 2613 but must fill out a separate application for ENGL 2518. Those who apply for and are accepted into ENGL 2518 will automatically be enrolled in ENGL/ARTH 2613.

ENGL 2715, Section 1: Native American Literature

Billy J. Stratton

T, R 10:00-12:50 p.m.

COURSE DESCRIPTION:

This course is intended to familiarize students with some of the canonical works/authors in Native American literature including N. Scott Momaday, Leslie Marmon Silko, Simon Ortiz, James Welch, and Louise Erdrich, as well as the latest generation of Native writers such as Frances Washburn, Stephen Graham Jones, and Laura Tohe. Although our focus will be on texts emerging from the so-called Native American literary renaissance beginning in the late 1960's, given the complex nature and function of storytelling in Native American society this class will also address connections to traditional narrative forms, as well as notions of indigeneity, sovereignty, and peoplehood. The assigned works are intended to provide students with insights into the historical, social, and political contexts that frame contemporary Native American life, thought, and experience. Of particular interest to us will be the ways in which Native American writers have endeavored to challenge what Gerald Vizenor has termed the "literature of dominance," which has functioned to relegate Native subjectivities to the margins of American literary discourse. This exploration into the world of Native storytelling will encourage students to think more critically about the tacit relationships between memory, fiction, and history by addressing the social forces that resulted in the dispossession and diasporic experiences of Native people. We will also consider how contemporary Native writers respond to the legacy of colonialism, employing acts of storytelling to address the resulting psychic trauma from historical conflict, as well as the accumulated and often debilitating effects of intergenerational trauma, while eschewing the politics of victimization and essentialism.

ENGL 2716, Section 1: American Poetry - The Mapmakers' Colors: Emily Dickinson and

Elizabeth Bishop

William Zaranka

T, R 2pm-3:50pm

COURSE DESCRIPTION:

They could not seem more different: the obscure, unpublished, “cracked,” bedroom-bound Emily Dickinson, and the widely published, National (and International) Book Award winning, cosmopolitan world-traveler, Elizabeth Bishop. Dickinson died virtually unpublished, and the publishing history since her death is bedevilingly complex: what did she intend? How dare editors edit her work the way they did? Bishop, on the other hand, published regularly though infrequently—and always to acclaim. And the stylistic differences are staggering—Dickinson safe in that convent-narrow room of ballad/hymnal/common measure, Bishop traversing grand geographies in free verse, in what once seemed a merely “descriptive” or “painterly” way, but which now seems a way profoundly more measured and cunning.

Different as they are, there is much that these poets share. In my view, both partook of what we call The Modern: Dickinson as pre, or proto, or foremothering-of, Bishop as anti, or part, or post. Both biographies are irresistible; biographical interpretations of Dickinson dominated for decades (often in lieu of real scholarship), whereas the biographical details of Bishop’s life have only recently come to light and begun clarifying the often enigmatic elements of her poems. Both, as subjects of a patriarchal hierarchy, suffered (and flattered) their Masters: Dickinson her Higginson, Bishop her Lowell, whom they in turn mastered and remastered. Both were explorers, one of “psychic extremity” (Rich), the other of physical, sexual, and addictive alterity. Both were voluminous letter-writers. In Dickinson’s case, many are already counted among her works as primary or as paratextual. Bishop’s correspondence has not yet been mined in the way Dickinson’s has been. Finally, it is remarkable to me in how many ways the trajectory of their careers seems to be following the same path.

I would like to use their works and the critical apparatus insatiably at work on their works to consider whether these 19th and 20th century poets may be said to be “about the best we have.” A number of other figures—Higginson, Todd, Lavinia, Lota, Moore, and others—can’t help but find their way into the course as well, chief among them Lowell, who may help us determine whether Bishop was right when she wrote that “more delicate than the historians’ are the map-makers’ colors.”

ENGL 2717. Section 1: African American Writers

Jeffery Mack

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

This course explores representative works of African American literature from the vernacular tradition to the present, within a framework that compares culture and historical events/periods

and invites consideration of (1) what is shared among the people of African American decent and (2) what is unique about the culture that contributes to the construction of the representative texts. As such, this course investigates African American literature through a component central to the African American experience—the oral tradition (including but not limited to orality, dialogism/dialectics, and double-voicedness). This term, we will explore literature that draw from the oral tradition and position it as an important element in the construction and application of the text. For example, we will explore the bad-man image represented in African American folklore and compare the various literary representations of that image in slave narratives, the New Negro Movement, the Black Arts Movement and even Hip Hop. The ultimate goal of the course is to establish a framework for examining African American literature through inter-textual approaches, showing how various periods and authors inform one another.

ENGL 2750, Section 1: American Literature Survey 1

Renee Chase

M, W 10:00-11:50 a.m.

COURSE DESCRIPTION:

In this course, we will be studying American literature, 1600-1865. We will study several prominent literary movements, including: captivity narratives, early Puritan texts, transcendentalism, and others. We will particularly focus on concepts of identity within various social structures.

ENGL 2715, Section 1: Native American Literature

Lecturer TBD

T,R 10:00am-11:50am

COURSE DESCRIPTION:

TBA

ENGL 2717, Section 1: African American Writers

Jeffery Mack

M, W 10:00am-11:50am

COURSE DESCRIPTION:

This course explores representative works of African American literature from the vernacular tradition to the present, within a framework that compares culture and historical events/periods and invites consideration of (1) what is shared among the people of African American decent and (2) what is unique about the culture that contributes to the construction of the representative texts. As such, this course investigates African American literature through a component central

to the African American experience—the oral tradition (including but not limited to orality, dialogism/dialectics, and double-voicedness). This term, we will explore literature that draw from the oral tradition and position it as an important element in the construction and application of the text. For example, we will explore the bad-man image represented in African American folklore and compare the various literary representations of that image in slave narratives, the New Negro Movement, the Black Arts Movement and even Hip Hop. The ultimate goal of the course is to establish a framework for examining African American literature through inter-textual approaches, showing how various periods and authors inform one another.

ENGL 2816, Section 1: Study Abroad - Analytic Inquiry - Advanced Writing
Ann Dobyns

This class will give each student the opportunity to explore the humanities in an area of his or her particular interest. A research methods and writing course, this class will guide students through the research and writing process from preliminary research to methodology to prospectus to drafting and finally revision. Class sessions will operate as directed writing workshops, with students discussing their research and writing strategies. The final product of the course will be a 15 page research essay on a subject of the student's choice.

ENGL 3800, Section 1: Bibliography/Research Methods
Eleanor McNeese
M, W 12:00-1:50 p.m.

COURSE DESCRIPTION:

A cross-listed course for senior English honors majors and graduate students, this course will focus on research techniques and formation of thesis questions. Students will work on their own projects--senior honors theses, MA theses and PhD dissertation proposals. The course is team-taught by Penrose Library and English Department faculty and will meet in Penrose Library.

ENGL 4001, Section 1: Creative Writing Poetry
Bin Ramke
M 12:00-3:50 p.m.

COURSE DESCRIPTION:

I no longer know what poetry is, but I care for a certain kind of thing that can be made from language, and I am anxious that it be made, and made anew. We will talk about what we mean by *poem*, *poetry*, *poetics*, *poetic*.

Members of the seminar will present several pages of their own poetry along with contextualizing (not explanatory) texts or images, sounds, (bits of film, paintings, even dance if it is what allows the rest of us to engage the poems more fully) every few weeks (we will establish

a schedule based on how many we turn out to be, but two or three poets will present every session). In addition, those who present will also do a small collaborative project to start the class—sometimes this works beautifully, sometimes it is a mess, which is in itself a valuable lesson.

I am also asking that we read and comment on, at appropriate moments throughout the term, various web sites, including:

<http://www.thirdfactory.net/>

<http://www.pseudopodium.org/repress/jubilate/> (Christopher Smart, *Jubilate Agno*)

ENGL 4011, Section 1: Creative Writing Fiction

Selah Saterstrom

M, W 2:00-3:50 p.m.

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 so that we can both question and capitalize upon our writing strengths. We will consider the relationship between form and content, examining the details of syntax, as well as over all issues of prose development and structure. We will also investigate theories of narrative and explore strategies to uncover the narratives we are compelled to articulate.

ENGLISH 4321: 18TH Century Literature - The Making of the Modern Moral Subject

Jan Gorak

M 4:00-7:50 p.m.

COURSE DESCRIPTION:

Hogarth thought that his prints were representations of “the modern moral subject.” What did this mean, and how was this subject different from any other historical subject hitherto? This course will investigate shifting ways of representing and coding the modern citizen as employed by three great figures of the period: Jonathan Swift, Bernard Mandeville and William Hogarth.

Texts: William Hogarth, *Prints and Drawings* (Dover), Bernard Mandeville, *Fable of the Bees* (Liberty Fund), Jonathan Swift, *Essential Writings* (Norton)

Teaching Methods: Discussion, Lectures

ENGL 4424, Section 1: Special Topics 19th Century Literature – Romanticism and Revolution

Benjamin Kim

T, R 4:00-5:50 p.m.

COURSE DESCRIPTION:

British Romanticism is defined as a response to political revolutions (American, French) and social revolutions (agricultural and industrial). This course will focus on the former, and look at how the writers of the time explained, resisted, and furthered political change. The reading list will include: Edmund Burke, William Godwin, William Blake, William Wordsworth, S. T. Coleridge, Percy Shelley, and Felicia Hemans. In addition to texts from the Romantic era, we will look at some modern accounts of revolution, including those of Hannah Arendt and Louis Althusser.

ENGL 4650, Section 1: Special Topics 20th Century Literature: The Traveling Sign - Theorizing/Reading Okigbo, Walcott, Lorca, Faulkner, and Allende

Maik Nwosu

W 4:00-7:50 p.m.

COURSE DESCRIPTION:

In this course, we will explore the relation of signs to cultural-ideological realities and imaginaries as well as the modification or reinvention of signs through intercultural contact and (re)imagination. We will specifically explore the idea of the traveling sign, which references the fact that signs tend to travel or vary both in their home societies and beyond along the lines of difference often rooted in historical (and market) relations. As much as possible, we will relate our explorations to the study of selected works by Christopher Okigbo, Derek Walcott, Federico García Lorca, William Faulkner, and Isabel Allende.

ENGL 4830, Section 1: Seminar Teaching and Writing Literature

Eliana Schonberg

M 6:00-7:50 p.m.

COURSE DESCRIPTION:

This class will introduce students to the fundamentals of writing center and composition theory and practice and prepare them for their 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. In addition, 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 also involve observations and consultations in the UWC beginning the second week of the quarter.

