

**ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
FALL 2012**

ASEM 2518, Section 1: Exploring Italy
Eleanor McNeas (co-taught with M.E. Warlick)
T 4:00-5:50 pm

Course Description:

Exploring Italy is an advanced writing seminar designed to guide students through the major museums and historical and literary sites of Rome, Pompeii, Florence and Venice both virtually and literally. Students will write weekly response papers and complete a larger site-specific writing project during the on-campus portion of the class and will undertake a structured journal assignment during the travel part of the class. The class meets for one two-hour slot during fall term and then moves to Italy for two weeks from Thanksgiving Day through the first week in December. *Students who register for this course will also be required to take Excavating Italy and will pay a program fee to cover the travel portion.*

Please note: Students must also take ENGL/ARTH 2613

FSEM 1111, Section 3: Literature & Philosophy—The Big Question
Selah Saterstorm
T, R 8:00-9:50 a.m.

Course Description:

In this reading and writing intensive course we will engage with works of theory and literature to explore and investigate contemporary philosophical and ethical concerns involving notions of beauty, truth, and identity.

FSEM 1111, Section 4: The Fascination of Evil
Clark Davis
M, W 10:00-11:50 a.m.

Course Description:

Why are villains some of the most memorable characters in literature? Is it true that we root for heroes and heroines but find them a bit dull at times, while we hate the villains but find them fascinating? What exactly is the attraction of evil in fiction? These are just some of the questions this course will pose as we study several of the most infamous characters ever created. What makes them tick? Are they really “evil”—and is evil a useful term in describing them? Or do we use this idea to shield ourselves from their temptations? How do authors create characters whose actions are terrible or repulsive to us but who nevertheless elicit either our sympathy or our interest? Our survey of infamy will include the Bible’s Satan, Marlowe’s Doctor Faustus, Conan Doyle’s Dr. Moriarty, the child murderer from Fritz Lang’s *M*, and many others.

FSEM 1111, Section 14: Theater of the Absurd
Linda Bensel-Meyers
T, R 10:00-11:50 a.m.

Course Description:

Why do we enjoy *You Tube* videos, *South Park* episodes, or other absurd snapshots of our daily lives? Actually, the lure of the absurd is not unique to our present time. Even in Classical Greece, humans flocked to Aristophanes' *The Birds* to laugh at the absurd side of War. In the late nineteenth century, as our modern world emerged, so did an artistic movement around our need to appreciate the absurdist perspective on our lives. Philosophy, fine art, the theater, and film all have become ways to transform our perspective on what we call "reality"--responses to our disillusionment with modern life and the "absurdity" of "normal" behavior. This course will trace the rise of the Theater 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, freeing us to laugh at our human pretensions.

FSEM 1111, Section 66: Rhetoric of Tango
Ann Dobyms
T, R 4:00-5:50 p.m.

Course Description:

This class is a study of the culture, history, artistic expression and communication of tango. We will begin by establishing a methodology by which we will study the tango. Because beautiful and expressive tango depends upon intense communication, we will learn the language of rhetorical analysis to understand the nuances of this communication.

We will begin by establishing a methodology by which we will study the tango. Because beautiful and expressive tango depends upon intense communication, we will learn the language of rhetorical analysis to understand the nuances of this communication. We will then study the history of tango from its roots in the melting pot immigrant culture of Buenos Aires in the 1890s to the present. We will examine the changing styles of the lyrics, rhythms, and harmonies of the different major periods and how those are reflected in the dance and the communication between the dancers. to its status today as an international phenomenon; its political and economic implications; of artistic expression, its music and dance, its principles and improvisational play with its fundamentals; and of communication, its essential heart to heart connection as the two dancers listen to and collaborative interpret the rhythms of the music. We will also discuss one novel and one film about tango. Finally, we will explore the etiquette of the milonga (the dance party) in Argentina and in other major centers of dance.

Students will learn the basics of tango dancing and will hear speakers with expertise in the dance itself, in teaching the dance, and in understanding its music. Requirements include weekly exploratory essays; a term paper, including a proposal, a first draft and a final draft; a midterm; and a final. The course will end with performances and presentations of your research at our own milonga.

ENGL 1000, Section 1: Introduction to Creative Writing

Nan Burton

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

Course Description:

In this workshop we will consider, discuss, listen to and question aspects of community, self, and other. Careful readings and discussions of your work along with excerpts from Suzanne Doppelt, Cecilia Vicuna, Jean Daive, Oliver Rohe, and Lisa Robertson among others will be the primary focus of the class. In-class interviews with one or two visiting writers or translators of the works that we're considering, practices of deep-listening (inspired by Pauline Oliveros), construction of body-extensions/writing implements (inspired by Rebecca Horn), erasures, and inflatables will serve to motivate, inform, expand, or disrupt our writing efforts.

ENGL 1000, Section 2: Introduction to Creative Writing

Lisa Donovan

T, R 10:00-11:50 a.m.

Course Description:

How does a person become a creative writer? Is creative writing a craft or something else? What constitutes a piece of creative writing? How does it differ from other forms of writing? What genres does creative writing envelope? Is creative writing its own genre? Do any of these questions matter? Why, or why not? We will look at these among other questions throughout the course of the quarter. There will be reading and writing. You'll be required to share ideas, interests, and things you've written.

ENGL 1000, Section 3: Introduction to Creative Writing

Kameron Bashi

M, W 12:00-1:50 p.m.

Course Description:

Making things is contact with the world. What kind of contact are we making with the world? Someone said, "No ideas but in things." Should we believe that person or not? Beliefs are dreams and thoughts. Find fiction. Find poetry. Hard work, but of a different kind. No workshopping yet (the workshop is within you). Write stories, read poems, watch films, laugh laughter. Talk, talk, talk. Importance of life, acknowledgment of death, the gift of disappointment. We live with the moon, which is beyond comprehension. The dream world is yours and mine. We will make it up and find it out.

ENGL 1000, Section 4: Introduction to Creative Writing
Patrick Kelling
T, R 8:00-9:50 a.m.

Course Description:

This class will be a craft-based exploration of writing and literature. We will work to create a foundation of writerly techniques by examining the voices and styles of a variety of already-established writers, such as Allan Ginsberg, William Carlos Williams, Sherman Alexie, Djuna Barnes, and more. Students will also share their own work as well as read and discuss the work of their peers. By exploring the possibilities contained in and illuminated by these texts we will find elements which resonate with our own writing.

ENGL 1000, Section 5: Introduction to Creative Writing
Jesse Morse
M, W 2:00-3:50 p.m.

Course Description:

In this introductory creative writing class, we'll learn some basic skills of the trade, and encourage each other to develop individual voices within our writing styles. All genres/styles of writing are welcome. We'll examine each others' work, while learning the basic etiquette for workshopping. We'll read texts and discuss them. We'll spend class time writing. At the end of the quarter, each student will hand in a 10-15 page portfolio of revised work.

ENGL 1000, Section 6: Introduction to Creative Writing
Meg Dowling
T, R 12:00-1:50 p.m.

Course Description:

“Writing is not put there, it does not happen out there, it does not come from outside... It is deep in my body, further down, behind thought. Thought comes in front of it and it closes like a door.”
—Hélène Cixous

Writing can be about giving up attachments. This section of Intro to Creative Writing invites you to release attachments to linear narrative, to explore the syntax of memory and dreams, to surrender to texts that might accrue meaning through accumulation more often than they plot traditional narrative structures. We will read and discuss such texts as a way to examine a variety of approaches to the question/problem of fracture, and will contemplate whether or not this is, perhaps, a more accurate reflection of consciousness. This course is writing intensive, but please note that it will not follow the traditional format of the creative writing workshop.

ENGL 1007, Section 1: Art of Poetry

Rachel Dunleavy

T, R 8:00-9:50 a.m.

Course Description:

What does a good poem do well? Why are certain poets considered great? This course will consider these questions while examining work by both American and British poets from a variety of time periods. Together in each class, we will read and discuss poems, appreciating especially the the voices that animate them, the arguments they put forward, and the techniques by which their meanings are made. No previous study of poetry is required, and the emphasis throughout the course will be acquiring the skills necessary to read poetry with care.

Short writing assignments on different aspects of poetic art will give students the opportunity to practice analyzing and writing about poetry.

ENGL 1008, Section 1: Art of Drama

Jeff Moser

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

Course Description:

All the world's a stage. / And all the men and women merely players; / They have their exits and their entrances, / And one man in his time plays many parts ... -Jacques (2.7.139-42, AS YOU LIKE IT)

Aristotle called drama "imitated human action". However, the precise meaning of "imitated" is in doubt and what drama is, is neither so simple nor as clear as it seems. Religious ceremonies and indigenous rituals led to the first, classical drama by Greeks and Romans; some of the best drama then and afterwards has wedded the serious and the comic. Specifically, in this course, we will explore the question of drama's significant nature and provide answers to that significance according to the concept of the genre in the literary period when it was produced and transmitted.

Further, we will be informed by characters and dialogue as we discern what vigorous action informs. We will study how "the stage" becomes a place where humanity's likenesses unfold, where the individual range of human potential wrestles between the vindictive and the noble, the nasty and the merciful. Drama involves an educative story and action that arouse emotion. Thereby, whether delightful or disturbing, drama serves to make the audience-us, "all the men and women merely players"-to think! From reading texts by Sophocles, Shakespeare, Shaw, Shepard and other dramatists, viewing films, writing about drama, and attending a play we will make a commitment to ideas that help clarify our thinking.

ENGL 1009, Section 1: Art of Non-Fiction

Jason Ney

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

Course Description:

This class aims to provide you with an understanding of the genre of creative nonfiction—its traditions, boundaries, and possibilities—as well as to develop your competency of composing within the genre. By the conclusion of the class, you will hopefully have developed a deep, full understanding of creative nonfiction as a genre, as well as a well-rounded set of beliefs related to what you find both appealing and disagreeable about the genre's contributions to the larger body of literature.

ENGL 1010, Section 1: Special Introductory Topics

Matthew Morgan

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

Course Description:

Love, sex, war, grief, joy, forgiveness, family, physical and mental illness, kindness, cruelty, racism, feudalism, capitalism, even cannibalism: there is scarcely a significant or interesting feature or area of human experience that William Shakespeare did not engage with somewhere in his plays. The purpose of this course is to introduce those plays, and to encourage students to think critically about them and about the issues they address. We will read a selection of work from throughout Shakespeare's long career, from all the genres he wrote in, including comedies, tragedies, histories, and the so-called romances. We will ask questions about why these plays have retained their relevance over the centuries, and we will consider what they can tell us about ourselves and about the culture they helped, in certain ways, to shape.

ENGL 1010, Section 2: Special Introductory Topics—Historical Fiction

TaraShea Nesbit

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

Course Description:

The popularity of shows like *Mad Men* and *Downton Abbey* reflects an interest in historical fictions—a desire to know the lives of others who lived in a time before us. In this historical fiction course we will read contemporary stories with historical settings in order to examine how fiction recreates, revises, and helps analyze history and how fiction might do this differently from journalism and nonfiction. Through our reading, writing and in-class discussion, we will investigate the storytelling practices as well as ethics of writing about a distant past. We will explore how different approaches to the same historical narratives can result in very different stories, and consider what historical fiction written today might tell us about the contemporary moment. In order to form a foundation of techniques and theories, we will first focus on a few specific times and places before discussing students' own historical fictions. The reading list may include works by Lydia Davis, E.L. Doctorow, Marguerite Duras, Werner Herzog, Patrik Ourednik, W.G. Sebald, and Studs Terkel.

Required Texts: Course Packet

ENGL 1110, Section 1: Literary Inquiry: Marvels, Monsters, and Misfits

Laird Hunt

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

Course Description:

Michael Ondaatje's *The Collected Works Of Billy The Kid* is part novel, poetry sequence, and visual collage; Anne Carson's *Autobiography of Red* is a novel that is also a poem. If, as Georges Bataille has put it, literature is a series of dislocations rather than a continuum, these "hybrid" works and others may mark important break points with the literary status quo. In this course, we will take a survey of the multiple angles of approach the hybrid method offers to creating works of literature and discuss the relationship of such works to the culture at large. We will also discuss what makes a work "innovative" or "experimental." Expect substantial reading of assigned texts and supplementary materials, frequent written assignments, as well as vigorous in-class discussion. Two papers will be produced during the quarter.

ENGL 1110, Section 2: Literary Inquiry**Benjamin Kim****M, W 2:00-3:50 p.m.****Course Description:**

This course will introduce students to reading literature and writing on literature. We will cover basic literary terms, the conventions of genre, and basic prosody. An equal emphasis will be placed on classroom discussion and a handful of short writing assignments. The skills gained in this course will help the major and the non-major alike. We will read a number of short stories, a play, a novel, and a collection of poetry.

ENGL 1110, Section 3: Literary Inquiry—Introduction Western Drama from c.429 BCE-c 2000 CE**Jessica Munns****M, W 12:00-1:50 p.m.****Course Description:**

The aim of this course is to introduce students to a selection of major texts that have shaped drama and theatre from the 5th century BEC to the end of the twentieth century in Europe and North America. Please note that there are many alternative and vibrant dramatic and theatrical traditions and movements: this is one of them . The goal is that by the end of the course, students will have a sense of the development and diversity of this tradition, of the impact of Christianity on the way dramas developed, and then a sense of the impact of post-colonialism and post-modernism on classic theatre. Students will also learn some of the basic elements of drama, gain information of changing methods of staging drama, and learn some of the technical vocabulary associated with the field. We will read plays and also watch film versions of plays.

TEXT: The Broadview Anthology of Drama: Plays from the Western Tradition, ed. Jennifer Wise and Craig S. Walker.

ENGL 1110, Section 4: Literary Inquiry: Tree of Tales**Alexandra Olsen****M, W 8:00-9:50 a.m.****Course Description:**

TBA

ENGL 1110, Section 5: Honors Literary Inquiry

Bin Ramke

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

Course Description:

Look up the word “pastoral” and you are likely to find yourself among theology school syllabi—courses on the care of the soul. Next you might be negotiating among Latin poems, then eventually you settle into an array of British poems and the occasional American ecologically-minded discussion of the virtues of wilderness. All of this is relevant, but not sufficiently descriptive of what this course is about. The term “pastoral” refers to an ancient literary form, primarily poetic, and it refers as well to content—descriptions of the rural with an implicit contrast to the urban. And there is a skeptical use of the term as pejorative; often in contemporary usage “pastoral” implies a failure to see current conditions, needs, and dangers. We will consider political, psychological, aesthetic, and historical uses of the term so we might come to understand how the binary oppositions of country and city have been contrasted and used to various purposes over time. But notice also the book list—we will examine pastoral in its absence, by examining the imagined and the real authority of *The City*.

Even though this is a lecture course, it will involve intense, informed discussion by students. And there will be various opportunities for students to write brief essays in class, especially after we have read a particular text. But primarily students will be asked to develop a concept for a final paper/presentation and to keep us all informed of progress throughout the term. The presentation is due during the last week of the term (details to be provided during the first week of class).

There will be many handouts—they serve many purposes, including the introduction of literary concepts to sociological settings, and they will provide historical context within which a work is best understood. Some will be just for fun. Also, we will watch several films, including *Blade Runner* and *La jetée* (subtitled).

ENGL 2001, Section 1: Creative Writing: Poetry

Eleni Sikelianos

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

Course Description:

In the first part of this course, we will concentrate on crucial questions of technique: image, sound, condensation, line break, etc. With these elements in hand, we will dedicate ourselves to the idea of the poetic experiment: how to delve into and play with the material of language in face of and in relation to the materials of the world and the self. With those ends in mind, we will be reading a book or more a week. Some of the required texts will include: *Postmodern American Poetry: A Norton Anthology*, Lisa Robertson’s *R’s Red Boat*, Aimé Césaire’s *Notebook of a Return to the Native Land*, and others.

ENGL 2010, Section 1: Creative Writing: Fiction

Yanara Friedland

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

Course Description:

In this class we will read, listen and write. But most importantly, we will develop tools that can deepen our perceptions and strengthen our senses. The classroom will be an interdisciplinary and experimental space, in which we explore our abilities to read the world as closely and 'truthfully' as possible. Writing and reading practices can guide us to the place 'where language happens to us'. Our responsibility is to make language and consciousness intimate companions, autonomous thinkers and at times a force that inspires the disobedient writer in us.

ENGL 2100, Section 1: English Literature I: Beowulf-Spenser

Alexandra Olsen

T, R 8:00-9:50 a.m.

Course Description:

TBA

ENGL 2613, Section 1: Excavating Italy

Eleanor McNeas (co-taught with M.E. Warlick)

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

Course Description:

This team-taught interdisciplinary class provides an introduction to the art, history and literature of classical Rome, Renaissance Florence and Venice through alternating art history and literature lectures and discussions. Through a series of visual images from sculpture to architecture to painting and through both Italian and English authors' literary perspectives, students will be asked to connect art and literature with the historical contexts of each of the three Italian cities. The course is eligible for AI: Society and Culture (common curriculum), or Art History or English or Intercultural Global Studies minor credit.

ENGL 2715, Section 1: Native American Literature

Billy Stratton

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

Course Description:

This course is intended to familiarize students with some of the canonical works/authors in Native American literature. Although our focus will be on texts emerging from the Native American literary renaissance, which began in the late 1960's, given the complex nature and function of storytelling in Native American society, this class will also involve historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary research. The assigned books have been chosen to orientate students to the historical, social, and political contexts that frame contemporary Native American life, thought, and experience. Of primary 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 people to the margins of American historical and literary discourse. We will consider how Native writers, responding to the legacy of colonialism, have employed acts of storytelling to address the resulting loss of land related to colonial experience, as well as the accumulated and often debilitating effects of psychic trauma, while eschewing the politics of victimization and essentialism.

Sherman Alexie, *The Absolutely Diary of a Part-time Indian*, Grove Press, ISBN-13: 978-0316013680 Louise Erdrich, *Tracks*, Harper Perennial, ISBN-13: 978-0060972455 Stephen Graham Jones, *Bleed Into Me*, U. Nebraska Press. ISBN-13: 978-0803226050 N. Scott Momaday, *House Made of Dawn*, Harper Perennial. ISBN-13: 978-0061859977 Leslie Marmon Silko, *Ceremony*, Penguin Books, ISBN-13: 978-0140086836 Frances Washburn, *Elsie's Business*, U. Nebraska Press, ISBN-13: 978-0803298651 James Welch, *Winter in the Blood*, Penguin Books, ISBN-13: 978-0143105220

ENGL 2716, Section 1: American Poetry

Graham Foust

M, W 12:00-1:50 p.m.

Course Description:

Poetry is not personal.

—Wallace Stevens

The self as given is inadequate and will not do.

—Richard Hugo

Wallace Stevens and Richard Hugo are very different poets, and yet judging from the quotations above, they seem to agree that poetry is not about you—or, rather, that any given poem is ultimately not about the “me” (or the “I”) who wrote it. What are poems about then? The poet Allen Grossman’s response to this question is one of my favorites: he says that a poem is about its subject “in the way that a cat indoors is about the house.”

With this question (and Grossman’s answer) in mind, we’ll focus on the ways in which a large handful of American poets use form (prosodic, stanzaic, syntactic, lack thereof, etc.) in order to construct, assert, question, mirror, swerve from, defend, and perhaps even obliterate the self. Over the course of the quarter, we’ll read poems by Anne Bradstreet, Emily Dickinson, Walt Whitman, Gertrude Stein, William Carlos Williams, Charles Olson, Robert Creeley, LeRoi Jones, Frank O’Hara, John Berryman, Sylvia Plath, Elizabeth Bishop, Jack Spicer, John Ashbery, Bob Perelman, Lyn Hejinian, Jennifer Moxley, and Geoffrey G. O’Brien, along with several essays on poetics.

ENGL 2742/JUST 2742, Section 1: Modern Hebrew Literature in Translation

Adam Rovner

T, R 10:00-11:50 a.m.

Course Description:

This course offers a survey of significant works of modern Hebrew literary fiction by major authors in translation. Students will consider how the development of Hebrew literature has contributed to the formation of contemporary Israeli identity, and how the conflicts that define the turbulent history of Israel are treated in works of prose fiction by canonical authors. The selection of diverse voices and literary materials exposes students to the social, political, and historical changes wrought by the rise of modern day Israel. Through lectures, close-reading, and exercises, students will gain an appreciation for some of the fundamental tensions that define Hebrew literature and Israeli culture: (1) collective vs. individual identity, (2) Jewish vs. Arab/Palestinian nationalism, (3) the concept of Diaspora vs. Zion. Our study aims to reveal the historical and ideological context of these tensions to offer a nuanced perspective on an area of the world in conflict. Readings are roughly chronological, and will be drawn from a variety of sources, both primary and secondary. Students will be coached on various interpretive strategies, the intent of which is to make their time spent reading more valuable. While helpful, no knowledge of Hebrew, Jewish tradition, or Israeli history is necessary.

ENGL 2750, Section 1: American Literature I**Clark Davis****T, R 12:00-1:50 pm****Course Description:**

This is a course in the foundations of American thought and expression from the early explorers to the brink of the Civil War. Authors will include William Bradford, Mary Rowlandson, Thomas Jefferson, Margaret Fuller, Nathaniel Hawthorne, Herman Melville, and many others.

ENGL 3800: Bibliography/Research Method**Linda Bensel-Meyers****M, W 12-1:50****Course Description:**

With the goal of acquainting students with advanced techniques of literary research, this course will guide students through the use of a variety of print and digital reference sources as they conduct research for their own independent projects, including the undergraduate Distinction/Honor Thesis and the graduate Prospectus, MA Thesis, and Doctoral Dissertation. The course will be team-taught by Penrose Library and English faculty. Classes will consist of lectures, discussion and hands-on research using collections. Students will have ample opportunities in and outside of class for individual consultations with faculty on their projects.

ENGL 3852, Section 1: Topics in Poetics/American Poetry: 'After' Objectivism**Scott Howard****T, R 10:00-11:50 a.m.****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 poetics? We will celebrate the poetry of Williams, Niedecker, Oppen, Bronk, and Howe from *readerly* and *writerly* perspectives, following their works into artistic, cultural, and philosophical contexts from the modernist to the digital eras.

ENGL 4001, Section 1: Creative Writing: Poetry

Bin Ramke

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

Course Description:

Syllabus, essentially a misreading of the Greek *sittubos*, accusative plural form, from the Greek *sittuba*, "parchment label" or table of contents in a fifteenth-century edition of Cicero's *Ad Atticum*... (I begin by acknowledging the essential impossibility of what we will be doing—trying to understand by use of language how language means and works and changes meaning). Can anything be said that has not already been said? Can anything be said again that has already been said? Is a poem a "saying" anyway, and if not, what can you do with words without saying? Is a new meaning always a misreading? What does it mean to go without saying?

The texts for this class are

The basic activity required is to write a more-or-less completed poem every week; to present a group of your poems along with some context about every three weeks; and to be a member of the class through your comments, as well as through readings and discussion of those readings. I may ask you to write an account of the readings (your peers' writings and those from the text) you have done so far.

The comments you make on each others' poems need not be long, but must be specific. While it is rarely useful to tell us merely that you like or dislike aspects of a poem, it is always useful to tell us what you think the poem is doing—which is the same as saying what it is. It is then up to the poet to determine whether that thing the reader sees is good, or true, or noble, or any other criteria the poet finds appropriate. And while to a certain extent suggestions about changes are useful, remember that it is not your place to tell the poet to write a different poem.

ENGL 4011, Section 1: Creative Writing: Fiction

Selah Saterstorm

M 4:00-7:50 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 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.

ENGL 4321, Section 1: Special Topics in 18th Century Literature—Literature and Crime

Jessica Munns

F 10:00 a.m. – 1:50 p.m.

Did the 18thC experience a crime-wave? Contemporaries believed so, but then they were also experiencing changes in criminal law that helped to create crimes. Certainly, crime, in particular the crime of property theft, horrified and fascinated contemporaries and produce an out-pouring of literature, novels, plays, pictures, poems, and polemics. During this course we will look at a wide range of crime fictions, from the 1720s to the radicals 1770s and 80s. Much of the material you will be asked to look at, such as the *Newgate Calendar* is on-line (ECCO), the works listed below are also on-line, but better to read in good annotated editions.

Daniel Defoe, *Moll Flanders*, Penguin Classics, ISBN: 978-0-14-0433135

Daniel Defoe, *Roxana*, Penguin Classics, ISBN 0-14-043149-7

John Gay, *The Beggar's Opera* Penguin Classics, ISBN 0-14-043220-5

Henry Fielding, *Jonathan Wild*, Oxford World Classics, ISBN 978-0-19-954075-7

Henry Fielding, *Amelia*, Broadview, ISBN: 9781551113456 / 1551113457

Robert Bage, *Hermsprong*, Broadview ISBN: 9781551112794 / 1551112795

William Godwin, *Caleb Williams*, Broadview, ISBN: 9781551112497 /

Ian Bell, *The Cambridge Companion to Crime Fiction*, 1. *Eighteenth-Century Crime Writing*, 09 April 2012 DOI:10.1017/CCOL0521803993.0020

ENGL 4701, Section 1: Special Topics in English: 18th Century Literature—Victorian Novel & Theory

Jan Gorak

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

Course Description:

Our core reading for this course will consist of a small but representative number of nineteenth-century realistic texts. The last quarter century has revolutionized our reading of such works. On one side the realist novel shapes up as a bourgeois invention to shape and plot the world; on another, it appears a highly successful venture in the history of the nineteenth-century market. Our reading list will be brief enough to allow for careful discussion on both these lines, as well as to consider the crucial question of the shift from novel to film.

**But anyone who wants to take this course will need to do some preparatory reading in the summer before we begin—you will want to read the three set novels with some care.*

**Watching the film will not be a substitute for reading the book, however.*

Assignments: Reports, essays, and reviews.

Teaching method: Discussion, lecture, reports

ENGL 4702, Section 1: Special Topics in English: Native American Fiction and Narrative
Billy Stratton

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

Course Description: This graduate course offers advanced study of the Native American novel as it is informed by indigenous knowledge and critical theory. We will examine our course texts in dialogue with recent discourses on Native American literary nationalism and indigeneity, as well as the broader theoretical positions in cultural studies, postmodern, and postcolonial theory. This seminar will

interrogate the ways in which contemporary Native American novelists and storiers have sought to extend and reformulate the narratives of survivance that emerged from the Native American literary renaissance of the late 60's and early 70s. Works for consideration include, Leslie Marmon Silko's *Almanac of the Dead*, Gerald Vizenor's *Bearheart: The Heirship Chronicles*, Stephen Graham Jones' *The Fast Red Road*, James Welch's *The Heartsong of Charging Elk*, and Sherman Alexie's *Indian Killer*, among other possibilities.

ENGL 4830, Section 1: Teaching & Writing Literature

Eliana Schonberg

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

Course Description:

This class will introduce students to the fundamentals of writing center and composition theory and practice as well as preparing them for work as consultants in DU's University Writing Center (UWC). Students will learn to adopt a rhetorical approach that considers audience-based writing in context. Students will also develop an understanding of some expectations for writing in disciplines outside their home discipline. The class will provide students with the opportunity to reflect on their own composing processes and to articulate an individual consulting philosophy based on their reading. The course will involve observations and consultations in the UWC beginning the second week of the quarter. This course is offered for variable credit. The four or five-credit versions will include an introduction to Composition theory.