

ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
SPRING 2013

ASEM 2403, Section 1: Versions of Egypt

Brian Kiteley

M, W 2:00-3:50pm

Course Description:

This course will study a handful of books (Amitav Ghosh's *In an Antique Land*, Alaa al-Aswany's *Yacoubian Building*, and Wael Ghonim's *Revolution 2.0*). We will also read a number of essays and stories about Egypt after the 2011 revolution. The class will attempt to understand both 21st 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: Tango: Border Crossings in Art, Race, Gender & Politics

Ann Dobyns

M, W 4:00-5:50pm

Course Description: Argentine tango is the dance that developed in the latter part of the 19th 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 20th 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 once a week. Integral to the study will be discussions and writings concerning the readings, video and dance experiences

ENGL 1000, Section 1: Intro to Creative Writing

Katie Shinkle

M, W 8:00-9:50am

Course Description:

While we often take language for granted, but in ENGL 1000 you will not have such a luxury. In this course you will work on forming a meaningful relationship with words, exploring new ways

to construct and deconstruct language: in lines, sentences, paragraphs, as stories and poems and essays, using everything from memories to imagination.

Throughout the quarter, we will read and write in many different genres, specifically poetry, fiction and creative nonfiction and engage in many writing exercises and rituals. We will be exploring and experiencing works by published writers and artists, and, more importantly, work on honing in on our own personal style, voice and craft. Later in the quarter, you will be asked to revisit your earlier work and learn to "re-vision" as well as revise. You will also, through reading and discussion, practice developing a critical vocabulary for creative writing. Above all, you will be asked to write and explore a voice and craft that no one else in the whole world but you could produce!

ENGL 1000, Section 2: Intro to Creative Writing

Kanika Agrawal

T, R 10:00-11:50am

Course Description:

The science fiction writer Arthur C. Clarke proposed three "laws" related to prophecy and the failure of the imagination:

1. When a distinguished but elderly scientist states that something is possible, he is almost certainly right. When he states that something is impossible, he is very probably wrong.
2. The only way of discovering the limits of the possible is to venture a little way past them into the impossible.
3. Any sufficiently advanced technology is indistinguishable from magic.

In this course, we will read speculative and hybrid works of poetry, fiction, and non-fiction that venture past the limits of what was previously thought possible. We will examine how writers create the illusion of magic through practice of the technologies – processes, methods, techniques – of writing.

In Lewis Carroll's *Through the Looking Glass*, Alice tells the White Queen, "There's no use trying . . . : one CAN'T believe impossible things." The Queen responds that Alice hasn't "had much practice"; when she was Alice's age, she "did it for half-an-hour a day" and sometimes managed to believe "as many as six impossible things before breakfast." By learning from the texts we read, by trying and practicing, we will work towards not only believing but also writing the impossible.

ENGL 1000, Section 3: Intro to Creative Writing

Patrick Kelling

M, W 12:00-1:50pm

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, Stephen Graham Jones 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 4: Intro to Creative Writing

T, R 8:00-9:50am

Joseph Lennon

Course Description:

In this class we're going to watch, listen, taste, smell, touch, read, and write. For me, being a creative writer means continuously developing two related skills:

1. Paying close attention to the experience of your senses and your mind, in order to literally get a better "sense of things," and
2. Expressing your sense of things to others through words. I believe good writing begins by being open to a variety of sensations, ways of understanding, and worldviews, and then proceeds by shaping vivid sensory language to convey something of those worlds to others. The goal of this class is not to produce excellent, finished pieces of writing, but to introduce you to the "culture" of creative writing, in which reading and appreciating the words of others is at least as important, if not more so, than putting your own words down on paper or screen.

Since I write mostly poetry, my way of reading and thinking about writing is not so focused (as a fiction writer's might tend to be) on plot, narrative, or characters. The readings for this class will include some fiction, but we will not discuss traditional fiction techniques in depth. Your own writing for the class can be of any genre you chose, including fiction and non-fiction prose, but we will practice discussing it as poetry.

This is a reading- and writing-intensive course. We will read two books of poetry, *Averno* by Louise Gluck and *Eunoia* by Christian Bok; one graphic novel, *Persepolis* by Marjane Satrapi; and one novel, *The Pink Institution* by Selah Saterstrom. These are the only books you are required to buy, but this is not the only reading for the course; every week I will give you 10-15 pages of additional reading on PDFs or photocopies.

ENGL 1000, Section 5: Intro to Creative Writing

M, W 10:00-11:50am

Poupeh Missaghi

Course Description:

In a world that boasts to becoming more global every day, wars and political differences still exist and borders still have a strong say in people's lives. There are still many voices unheard of. How can we claim that we are global citizens when we dedicate 97% of our publishing capacity to one country, our own, and only 3% to the some 196 countries of the rest of the world?

Books and art forms in translation exist in the shadows in the US, keeping distant the lives of the Others who share the world with us. In this class, we try to take the first steps to change that.

ENGL 1000, Section 6: Intro to Creative Writing

T, R 12:00-1:50pm

Nan Burton

Course Description:

We will observe, discuss, listen to and question aspects of presence, absence, love and lingering—how each informs our creative works, and entangles itself in how we have come to know and recognize our personal and collective forms of history/memory/identity. Careful readings and discussions of your work along with excerpts from our course reading list will be the primary focus of the class. In-class interviews with one or two visiting writers or translators of the works that we are considering, practices of deep-listening, erasures, and a lot of play will motivate, inform, expand, or disrupt our writing efforts.

ENGL 1006, Section 1: Art of Fiction

T, R 12:00-1:50pm

Jeffrey Moser

Course Description:

"Because it ain't in the books so - that's why."-Tom Sawyer

"If you had died, you'd have been welcome to share my toilet."- Moaning Myrtle

"He knows something about the woman's death," Lanky said, pointing at Bukuru. "Otherwise, what was he doing around where she drowned?"

This is an introductory four-credit course covering techniques for analyzing and understanding the genre of fiction, along with discussion about forms, ideas, techniques, and meaning. The four credit hours count in the eight 1xxx-hours allowed towards the English major. On a thematic level this seminar will demonstrate how the fiction of certain works emphasizes narration, develops character, and affirms or investigates heroism. Students will be required to develop an ability to read, think, and write critically.

More specifically, this course investigates the unique literary role of heroes and heroines, how they act and think, and why-fictitiously, factually, critically, and purposefully (or not!) with the main story.

The traits of minor and major characters offer cues to the unfolding and preminent "heroic" action, along with clues about the meaning of the accompanying human drama of the fiction.

Stories, films, commentaries and supporting digital and audio visual materials will be resourced for an overview of non-dramatic literature and great storytelling. We will particularly look at short and longer works from various periods whose young heroes and heroines negotiate silence, fear, and exile and navigate ignorance, abuse, conflict, and other forces to tell "their own" stories. We will confront some great highs and lows with very memorable, but quite different heroes including a fit dragon-slayer, an adolescent traveler who never arrives, a female orphan-turned-tutor, a parentless "river pirate", a sparky and unassuming boy-wizard, and a youthful witness caught in dramatic relations with modern Africa.

ENGL 1007, Section 1: Art of Poetry

M, W 2:00-3:50pm

Christopher Kondrich

Course Description:

"No one is needed to tell us that poetry and philosophy are akin," writes Wallace Stevens. Indeed, the foundations of literary criticism were built upon this mixture – philosophy and poetry – and have influenced the way we think about poets (*makers*, from the Greek) and poems (*made-things*, also from the Greek), their role in society as well as their relationship to the Muse, that mythic metaphor for inspiration. We'll read Plato, Aristotle and Longinus to establish the classical interpretations of these issues, to gain a historical perspective as well as a working terminology, just in time to break open these interpretations to modern visions and re-visions of what *poet* and *poetry* mean. Stevens, Williams and Armantrout will take center stage for our exploration, while secondary players like Homer, Yeats, Byron, Lorca, Spicer and Ruefle will help us illuminate the evolution of certain central ideas throughout time. This will be a literature course, an assemblage of rigorous investigations, visionary poems and discourses seeking to answer an age-old question: what *is* poetry, anyway?

ENGL 1008, Section 1: Art of Drama

T, R 8:00-9:50am

Sarah Olivier

Course Description:

This class will provide students with an understanding of the fundamentals of the art of drama. We will analyze the dynamics of character, action, thought, spectacle, and audience, as they are presented in the text and in performance. We will examine key differences in the genres of tragedy, comedy, and tragicomedy. We will also investigate the ways in which dramatic convention and performance practice have changed throughout history, thereby asking questions and drawing conclusions about the relationship between drama and society. Students will develop sensitivity to both verbal and visual means of communication (as visual elements are indicated in the text or displayed in performance). Students will

also learn basic dramatic concepts, critical approaches, and technical terms that will enable them to formulate their own interpretations of dramatic texts and performances in both oral and written fashion.

ENGL 1010, Section 1: Topics in English – Unstable Narratives

T, R 2:00-3:50pm

Adam Dunham

Course Description:

In this class we will explore instability and brokenness of narrative in various forms, paying special attention to literary works that cross genre. We will consider concepts such as generic classification, writer-reader “contracts,” defamiliarization, and conventional and aberrant literary forms. We will examine several primary and supplementary texts, trying to bring to them the attention and care with which they were created. We will also do a lot of writing of our own. Presence and participation will be stressed.

ENGL 1010, Section 3: Topics in English – Reading in Translation

M, W 2:00-3:50pm

Yanara Friedland

Course Description:

In this class we will think about translation: the translation from experience to the written page, from one language to another, from document to poem, memory to narrative, across genres and various artistic expressions. We will read books that are from diverse cultural backgrounds and diverse in their conception of how to translate the world onto the page. We will also look at some basic translation theory.

ENGL 2012, Section 1: Creative Writing-Fiction

F 12:00-3:50pm

Selah Saterstrom

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 2221, Section 1: Shakespeare Seminar

T, R 10:00-11:50am

Linda Bensel-Meyers

Course Description:

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.

ENGL 2300, Section 1: English Lit III

M, W 10:00-11:50am

Benjamin Kim

Course Description:

This is the final third of the British literature survey, covering major British authors from Romanticism through the 20th century. We will look at writers in historical context, study major movements, and look at the history of literary forms.

ENGL 2708, Section 1: Topics: Restoration & 18th-Century Drama

T, R 2:00-3:50pm

Jessica Munns

Course Description:

This course will be devoted to close-readings of British plays written between 1660-1780. The aim is to introduce students to the variety of styles in which these plays were written, and their range of topics, plots, and settings.

ENGL 2709, Section 1: Topics: Intro to Linguistics

T, R 2:00-3:50pm

Mary Mahnke

Course Description:

This course will introduce you to the discipline of linguistics and the perspectives it can bring to theoretical studies in English and overall to a liberal arts education. It will cover the major linguistic subfields of phonetics and phonology, morphology, syntax, semantics, sociolinguistics, pragmatics, psychology of language, and language acquisition. Together we will conduct research into linguistics aspects of English as well as a variety of other languages and cultures of the world.

ENGL 2741, Section 1: American Jewish Literature

T, R 2:00-3:50pm

Adam Rovner

Course Description:

This course surveys over 100 years of American Jewish immigrant narratives beginning with the great exodus of Eastern European and Russian Jewry at the end of the 19th century and ending with the 1990s. Canonical works by central authors reveal the great successes of Jewish immigrants alongside their spiritual failures. A selection of memoir, novels, short stories, and poetry in English and in translation from Hebrew and Yiddish demonstrate the multilingual

character of the Jewish experience in America. Ultimately, the story of Jewish immigration emerges as an American rags-to-riches story that all immigrant groups share. No knowledge of Jewish languages, religious tradition, or cultural practice is necessary to succeed in this course.

NOTES: (a) this class fulfills the AI requirement; (b) this class carries a Judaic Studies (JUST) attribute and counts toward the minor in Judaic Studies

ENGL 2752, Section 1: American Literature III

T, R 12:00-1:50pm

Jesse Morse

Course Description:

From F. Scott Fitzgerald to Allen Ginsberg to Toni Morrison to budding writers of today, we'll survey (as much as that is possible) American literature since the 1920's. Our focus will rest on novels, poems and short stories. What makes contemporary American letters unique? What is Modernism? Who are the Beat Writers? What is Postmodernism? How does war effect our aesthetic? Where has the idea of "genre" gone? How do we think of literature now, in 2013? We'll look at these themes, and examine what our 20th century American authors were writing alongside and in response to. We'll have class visits from contemporary authors, and a heavy dose of reading throughout.

ENGL 2830, Section 1: Representations of Women: "Sluts," "Hussies," and "Whores": An Examination of the Sexualized Woman in British and American Literature, 1675-1985.

Cross-listed with GWST 2830

T, R 12:00-1:50pm

Nichol Weizenbeck

Course Description:

This course will be an exploration of the ways in which women, specifically sexualized women, have been represented in the seventeenth, eighteenth, nineteenth, and twentieth century film and literature of Britain and the United States. The "sexual" women we will look at will include prostitutes, "the fallen woman," the adulteress, the anti-ingénue, and the porn star. We will focus on how these representations shift and mutate over time, yet also in which ways they retain the same kernels of yore. An example of a query will ask ourselves is what do the seemingly happy prostitute of the eighteenth century and the "fallen woman" of the Victorian era have in common? How are they different? Students should note that due to the subject matter, strong adult language (and imagery) will be, at times, used by the instructor and present in the texts.

ENGL 3003, Section 1: Advanced Creative Writing-Poetry

W 4:00-7:50pm

Eleni Sikelianos

Course Description:

This class is, as the title suggests, an advanced workshop, and is therefore not designed for the light

worker. Our goals will be to expand our knowledge in the field of 20th century and contemporary poetry, and our own reading, writing, and editing acumen. We will look at work from a range of styles, focusing on sharpening our understanding of those ingredients essential to poetry: image, sound, lineation, play. We will read vigorously in poems that both support and challenge our notions of what happens there. Class time will be devoted to discussion of readings, reading aloud, workshop, in-class writing, and recitation. Readings will include essays on poetics as well as a number of books, and students will engage in a documentary poetry project.

ENGL 3013, Section 1: Advanced Creative Writing-Fiction

T, R 2:00-3:50pm

Brian Kiteley

Course Description:

This will be an advanced workshop for fiction writers who already know a great deal about writing fiction. We will read Tracy Daugherty's *Hiding Man: A Biography of Donald Barthelme*, Donald Barthelme's *Sixty Stories*, and my own book of fiction exercises, *The 3 AM Epiphany*. I'll ask you to write a lot of fiction, both in exercise form and in the form of a story or stories you make out of these exercises. A secondary intention of the course is to study how writers read and learn from the things they read. Prerequisite for this class is an English 2000 workshop, preferably one of the fiction workshops.

ENGL 3733, Section 1: Topics: Bourgeois Realism

T, R 12:00-1:50pm

Jan Gorak

Course Description:

What is this strange beast the bourgeois and that even stranger tribe the bourgeoisie? How has it annexed space, time, and history in the gratification of its desires, how has it transformed social reality to accommodate its ambitions?

Works to be studied: Nabokov, *Laughter in the Dark*; Cather, *The Professor's House* Edith Wharton, *Summer*; Henry James, *The Aspern Papers and other stories*; H. G. Wells, *The History of Mr Polly* [depending on availability].

Assignments: Two *short* essays (4-6 pages), possibly mid-term

Teaching Method: Lecture, DISCUSSION

ENGL 3733, Section 2: Topics: Jane Austen

M, W 2:00-3:50pm

Benjamin Kim

Course Description:

This course is on the works of Jane Austen. In addition to a good selection of her novels, we will look at filmic adaptations. We will place Jane Austen in her time and look at why her novels

have remained popular through the years. Topics covered will include: the history of the novel, the gothic, landscape architecture, the impact of the Napoleonic wars, and Jane Austen in popular culture.

ENGL 3733, Section 3: Topics: Postmodern Israel

T, R 10:00-11:50am

Adam Rovner

Course Description:

This course investigates how representations of Israel as a modernist utopia have been replaced in contemporary literature with images of Israel as a dystopian Tower of Babel. We will discuss the historical context that gave rise to visions of an idealized Israel, and the role the Hebrew language played in consolidating and connecting narration to nation. Next we will consider how belles-lettres from recent decades have reimagined Israel as a series of multilingual “multiverses.” A selection of novels and short stories translated from Hebrew will form the core of our reading. Theories of postmodernism will help us conceptualize the poetics of postmodern fiction. No knowledge of Israeli history or Jewish culture and language is necessary to succeed in this course.

NOTE: this class carries a Judaic Studies (JUST) attribute and counts toward the minor in Judaic Studies

ENGL 3744, Section 1: African American Literature

M, W 2:00-3:50pm

Tyronne Yarborough

Course Description:

Introduction to African American Literature explores the relationship between African American folklore and the body of literature produced in the United States by writers of African descent. Folklore is the study of traditional human expressive culture, specifically the ways in which that culture links groups that share at least one meaningful common linking factor. A variety of literary genres (slave narratives, poetry, short stories, essays, drama, and novels) will be used to illustrate the ways in which the two fields have influenced one another. The course will examine the influences of folklore as literature; folklore in literature; and folklore and literature to better understand the meaning of African American literature.

ENGL 4001, Section 1: Seminar Creative Writing-Poetry

M 4:00-7:50pm

Graham Foust

Course Description:

This course assumes that one useful way for students in a Ph.D. program in creative writing to approach the so-called “workshop” is to engage in discussions about art as a

vocation. In order to facilitate such discussions—which I do not imagine will be in any way exhaustive—I've chosen several texts with which we will engage, some of which you will be required to acquire on your own, others of which I will distribute to you via handout or PDF. The following books have been ordered through the DU bookstore:

ENGL 4650, Section 1: Topics: The Black Imagination

T 4:00-7:50pm

Michael Maik Nwosu

Course Description:

Focusing mainly on Africa, Asia, Europe, and the Americas, this course explores and possibly connects aspects of the black imagination (such as thought systems, literature, art, and cinema).

ENGL 4701, Section 1: Topics: Translation Workshop

R 4:00-7:50pm

Laird B. Hunt

Course Description:

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

