

ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
WINTER 2013

ENGL 1000-1: Intro to Creative Writing

TaraShea Nesbit

M,W 8:00 am-9:50 am

Course Description:

This course will explore a few possibilities in literary works both on and off the page by looking at contemporary poetry, prose, and undefined structures. Each week we will incorporate: careful consideration of texts (both students' and those of other artists), discussions of technique, and experiments with language, presence and attention, with the purpose of building, encouraging, informing, and destabilizing one's own practices. Rather than perpetuating the idea that there are "tried and true" ways to make writing "good" we will problematize this notion by looking at the assumptions intrinsic in that idea. Students will give brief presentations, write short reflections on selected texts, and create works informed by class activities.

ENGL 1000-2: Intro to Creative Writing

Katie Shinkle

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

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 1000-3: Intro to Creative Writing

Joseph Lennon

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

Course Description:

In this class we're going to watch, listen, taste, smell, touch, 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 new sensations, new ways of understanding, and new worldviews, and then proceeds by shaping vivid sensory language to convey something of those new 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 on screen). In addition to other readings I'll give you in class, you'll buy two books of poetry to read in the course (*The Trees, The Trees*, by Heather Christle, and *Eunoia*, by Christian Bök) and one novel (*The Pink Institution*, by Selah Saterstrom). I write poetry, so the readings for this class will be mainly poetry. We'll read a lot of prose works too, but we won't be discussing traditional fiction techniques in depth. That said, your own writing for the class can be of any genre you chose—including fiction and non-fiction prose. This will be a place for you to experiment with creative writing in all senses of the phrase.

ENGL 1000-4: Intro to Creative Writing

Kanika Agrawal

T,R 8:00 am-9:50 am

Course Description:

And Now for Something Completely Different:

If you've ever seen the British sketch comedy series *Monty Python's Flying Circus*, you probably remember the catchphrase "And now for something completely different," which was used to introduce the show and often served as a transition between sketches. In this course we'll explore difference and attempt to attune ourselves to it, taking inspiration from Monty Python and from Mikhail Bakhtin (1895-1975), a Russian philosopher and literary critic. In their biography/overview of Bakhtin's life and work, Katerina Clark and Michael Holquist propose that Bakhtin's unique approach to literature was shaped by his ability to "hear differences" with his "third ear":

Tibetan Buddhism speaks of a third eye which gives to those who possess it a vision of the secret unity that holds creation together. Bakhtin seems to have had a third ear, one that permitted him to hear differences where others perceived only sameness. This sensation caused him to rethink the ways in which heterogeneity

had traditionally been assigned the appearance of unity. ... Such patience as Bakhtin's, in the face of a multiplicity that threatens to elude even the most elastic categories, is its own kind of courage. Bakhtin did not fear being overwhelmed by the flux of existence.

Though we won't read much Bakhtin in this class, we will focus on heteroglossic ("other/different tongued") texts that challenge us by eluding easy categorization. Through our reading and writing, we'll work on opening our own third ears so that we, too, may build the courage to hear differences and face the heterogeneity and multiplicity of our globalizing world.

ENGL 1000-5: Intro to Creative Writing

Adam Dunham

M,W 2:00 pm-3:50 pm

Course Description:

In this class students will be introduced to nontraditional narrative forms—through both reading and writing them, all the while recognizing that attentiveness, rule-based exercises, and formal constraints are productive foundations of fiction. We will consider works concerning the strange and we will consider strange works, examining several primary and supplementary texts, trying to bring to them the attention and care with which they were created. And we will do a lot of writing of our own. Presence and participation will be stressed.

ENGL 1000-6: Intro to Creative Writing

Kameron Bashi

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

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 1007-1: Art of Poetry**Lisa Donovan****T,R 8:00 am-9:50 am****Course Description:**

In this class we will read, write, manipulate, target, interrogate all things poetry. We will imitate poetry from the not so distant past in the initial stages of our learning, but we will then move forward to fashion works all our own. Other requirements will be to think critically, write critically, build community, and engage in various forms of play.

ENGL 1008-1: Art of Drama**Rachel Dunleavy****M,W 12:00 am-1:50 pm****Course Description:**

Wives poisoning their husbands; husbands stabbing their wives; siblings sabotaging one another; parents killing their children. This course will feature families gone wrong—and their jealousy, insanity, and greed—in plays by Shakespeare and his near contemporaries. The majority of our time will be spent paying close attention to the artistry of plays, with the goal of learning how to appreciate, analyze and write about drama. To that end, we will examine the source materials for some of the plays, examining how the playwright has adapted well-known historical accounts to the dramatic form. In addition, we will consider how staging decisions may affect the responses elicited by a play. Finally, we will sometimes place our own analyses of the plays into conversation with other critical accounts of them.

ENGL 1010-2: Topics in English: Thinking about Narrative**Meghan Dowling****M,W 10:00 pm- 11:50 pm****Course Description:**

Narrative, in its most basic sense, is the telling of a story. Hayden White defines narrative as “a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted.” We humans are narrative-making machines; it is part of our daily existence. In our reading practices, it is through narrative that we are able locate ourselves within a text; narrative can be our conduit for information, our lifeline in a world built out of symbols on a page. But narrative—how it is structured, how it functions—is also easy to forget about when you’re reading a work of fiction. We are attracted to the elements of story, to

characters and plot. We often find ourselves so taken with story that we stop paying attention to the way in which that story is told. In this class we will perform close readings of texts (and engage in writing experiments of our own) in order to examine the relationship between structure and content in fiction.

ENGL 1110-1: Literary Inquiry

Jan Gorak

T, R 2:00pm-3:50pm

Course Description:

It is a common misconception that “thinking” is an operation performed only by “hard sciences” or in the real world. Yet people have been thinking about the humanities—the fields of human achievement that include literature, music, philosophy, art—for centuries. What have they been doing? What are people who are thinking about these subjects at the moment doing?

Literary inquiry is an organized investigation into a set of imaginary representations made in a variety—but not an inexhaustible variety—of ways and usually preserved in what we call books. The methods of preserving books has got better, so that they can be reproduced much more conveniently than they were for members of the medieval university. At that time books were chained to desks, and a good library consisted of a dozen books. They are now issued under the freedoms of market conditions—which means that you can choose from about two dozen editions of Henry IV—graphic, “made simple,” “old spelling,” and so on. There is only one Mona Lisa but King Lear can be bought for 50 cents in a thrift store or at most university book stores.

English 1110-3: Literary Inquiry

Graham Foust

T,R 12:00pm-1:50pm

Course Description:

In his Critique of Pure Reason, Immanuel Kant writes:

Reflection is not occupied about objects themselves, for the purpose of directly obtaining conceptions of them, but is that state of mind in which we set ourselves to discover the subjective conditions under which we obtain conceptions.

Reflecting upon works of literature (which are themselves the reflections of other minds) might then show us how we look, see, read, speak, and think. It might also help us to come to know what looking, seeing, reading, speaking, and thinking are. That said, this course is also designed to introduce students to criticism, a practice that should, in the words of the painter Fairfield Porter, “show you what is there.” This is to say that we will also be more than a little occupied with the “objects themselves,” i.e. terrific poems, plays, stories, and novels by Mary Shelley, Robert Hayden, Adrienne Kennedy, Samuel Beckett, William Faulkner, Robert Creeley, William

Carlos Williams, Denis Johnson, George Oppen, Wallace Stevens, George Herbert, Clark Coolidge, Colson Whitehead, Breece D’J Pancake, Carolyn Forché, Mary Ruefle, and William Gibson.

Your final course grade will be based on your class participation, a midterm exam, a final essay, and several short responses.

ENGL 2002-1: Creative Writing-Poetry

Graham Foust

T, R 2:00 pm- 3:50 pm

Course Description:

In this course we will read four books of poetry and four books about poetry. Reading will be assigned for each class period, and we will also write in class and “workshop” poems each week, though I prefer to think of the class as a *laboratory* and not a “workshop,” as poets are more like mad scientists than they are like tinkering elves. By the end of the class, you will have a better grasp of the ways in which prosody, syntax, influence, observation, inspiration, infatuation, and consternation join forces (or don’t) to produce (or not) those things we feel to be—and therefore call—poems.

Your final course grade will be based on your class participation, several short response papers, and a final portfolio of revised poems.

ENGL 2026: English Grammar

Alexandra Olsen

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

Course Description:

If you give your baby a pet tiger, or if you give your pet tiger a baby, there is a great difference--especially from the baby’s point of view. But why? This course is for students interested in learning to think in an informed way about the system of organization of the English language and for students who want to “brush up” on their grammatical skills. The course will study the grammatical conventions shared by American speakers and writers of the English language.

ENGL 2120-1: Chaucer-Selected Poetry

Ann Dobyns

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

Course Description:

A study of the tales and the historical and philosophical context within which Chaucer wrote. In addition to reading the tales themselves, we will discuss critical studies of Chaucer’s work and times and some medieval documents that provide background available to Chaucer and his first audience

ENGL 2200-1: English Lit. II Donne-Johnson

Jessica Munns

T,R 12:00 pm-1:50 pm

Course Description: TBA

ENGL 2717-1: American Writers

Yarbrough Tyrone

M,W 2:00 pm-3:50 pm

Course Description:

This course will examine the contributions to American literature by African American writers. The course will consider the ways that the African American folk tradition contributed to the development of Black writers and writing in literary genres such as poetry, short fiction, essays, drama, and novels. By focusing on key events in African American history and culture- from slavery, Reconstruction, the Harlem Renaissance, The Black Arts Movement, the class will investigate the emergence of a unique literary tradition.

ENGL 2751-1: American Literature Survey II

Billy Stratton

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

Course Description:

This course will address the development of major literary trends emanating in American literature from the Civil War period to the early twentieth century. We will examine the significant developments and literary movements relevant to American literary production during this timeframe through a selection of texts, with an emphasis on short fiction and novels. We will begin with an examination of the aesthetics of realist fiction as Americans struggled to come to terms with the historical and cultural trauma wrought by the Civil War and then move on to address the reactionary emergence of naturalism into the twentieth century. Finally, we will seek to scrutinize and question the ways in which texts engage with each other to define and redefine the American experience, while also examining the significance of works that give voice to the concerns of historically marginalized groups.

ENGL 2815-1: Studies in Rhetoric – The Rhetoric of the Sentence

Ann Dobyms

T,R 10am-11:50am

Course Description:

This class will be a study of the rhetorical possibilities of the English sentence. We will be examining the complexity of the English sentence and the rhetorical possibilities open to

language users. We will also consider effective choices made by writers, from different historical periods, considered masters of English syntax and how readers' expectations have changed over time.

ENGL 3002-1: Advance Creative Writing-Poetry

Bin Ramke

T, R 2pm-3:50pm

Course Description:

I begin by acknowledging the essential impossibility of what we will be doing—trying to understand by use of language how language means and changes meaning. Can anything be said that has not already been said? Can anything be said 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?

Prerequisites for this class are, first, you must have taken an introductory and an intermediate level creative writing course, and second, you must take seriously the concept of poetry and the commitment to making poems. Part of that commitment involves accepting challenges to your current notions of what a poem is and how it behaves.

The textbook for this class is Cole Swensen, David St. John, *American Hybrid: A Norton Anthology of New Poetry* (978-0393333756).

The basic activity required is to write a more-or-less completed poem every week and to offer support to the other members of the class through your comments, as well as to do all readings assigned and to discuss those readings appropriately. At midterm I may ask you to write an account of the readings (your peers' writings and those from the text) you have done so far.

ENGL 3012-1: Advanced Creative Writing: Fiction

Laird Hunt

M, W 12pm-1:50pm

Course Description:

In this advanced fiction workshop we will look closely at recent American and international fiction to glean insight into intriguing contemporary approach and technique, while at the same time looking closely at the work we are producing/have produced. Participants should be prepared to read (deeply), write (seriously) and discuss (deeply *and* seriously).

ENGL 3822-1: Literary Criticism (20th Century):

Adam Rovner

T, R 2pm-3:50pm

Course Description:

This course presents a thorough introduction to several influential approaches to or schools of literary criticism from the twentieth century: Formalism, Prague Linguistic Circle, Structuralism/Post-Structuralism, and Narratology. Students will read seminal essays from thinkers identified with each critical approach and consider the diachronic development of literary criticism. Through lectures, discussion, and exercises, students will learn to apply the tools of these methodologies to the interpretation of literary texts. This course assumes an advanced level of analytical ability and is geared toward undergraduate and graduate students who want to deepen their understanding of how literature works. Undergraduate students considering graduate study in literature are especially encouraged to enroll.

ENGL 3825-1: Cultural Criticism**Jan Gorak****T,R 12:00pm-1:50 pm****Course Description:**

How does a work of art inside an author's head become a book to be read by reviewers and ordinary readers or a play that actors can perform or an audience can attend? What controls do publishers, printers, and peers exert over the whole process? What happens to a book when it becomes 'canonical'? These are all questions for which cultural criticism has some answers. Together, we shall study whether we find these answers entirely compelling.

Works to be studied: TBA

Assignments: Keep a journal recording your ideas about our reading. I shall select you all, in due course, to offer your journal observations in class for discussion. Two short essays (4-6 pages), possibly mid-term

Teaching Method: Lecture, DISCUSSION

ENGL 4000-1: Colloquium**Maik Nwosu****M 4:00pm -5:50pm****Course Description:**

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

ENGL 4017-1: Travel Writing

Brian Kiteley

T 4:00 pm-7:50 pm

Course Description:

Journalists, conquerors, missionaries, soldiers, runaways, historians, anthropologists, philosophers, poets, and novelists have done it. This course will take a look at prose written after travel. It's a genre as old as the epic but still alive and kicking. The course will attempt to pin down some definitions of the genre. Napoleon took several hundred scholars with him when he conquered Egypt, intent on a comprehensive literary, archeological, architectural, and pictorial record of the country—for what purpose: to freeze it in time, to organize (and colonize) its history, or perhaps to differentiate it from France and Europe? It was a routine of travel writers to take along a handful of unnamed and often unmentioned extras, though rarely as many as Napoleon did. This course will study travel and food, the uneasy relations between anthropology field writing and travel writing, and the idea at the heart of much travel writing, travel through human and family history. We'll read Francis Steegmuller's *Flaubert in Egypt*, M.F.K. Fisher's *Gastronomical Me*, Julia Child's *My Life in France*, Alphonso Lingis's *Trust*, Amitav Ghosh's *In an Antique Land*, Elias Canetti's *Voices of Marrakesh*, and David Foster Wallace's *A Supposedly Fun Thing I'll Never Do Again*.

Course page: www.du.edu/~bkiteley/4017.html

ENGL 4125: Old English

Alexandra Olsen

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

Course Description:

English 4125 provides an introduction to the Old English language and to literary works written in England before 1066 AD. Because Old English literature is, in the words of Stanley B. Greenfield, "to all effects in a foreign language," students will be asked to read aloud and translate in class. There will be *weekly quizzes* to test students' knowledge of Old English grammar and vocabulary as well as their ability to comprehend a text AND a *final examination* covering the work of the entire quarter.

ENGL 4213: Advanced Studies – Early Modern Literature: Jacobean Tragedy

Linda Bensel-Meyers

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

Course Description:

Using Marlowe's iconoclastic drama as a touchstone, we will explore the development of Jacobean Tragedy as a rhetorical response to the cultural and socio-political crises of early seventeenth-century England. Testing modern critical assumptions about these plays, we will

explore just how postmodern these tragedies are in temperament. How did the skepticism of the time shape dramatic character as an element of class and gender inquiry? As incipient forms of modern mimesis and representatives of early modern literature, how do they invite postmodern readings? Why do female figures arise as central to the inquiry? Dramatists include: Marlowe, Shakespeare, Webster, and Ford.

ENGL 4424: Special Topics 19th C: Romanticism and Modernity

Benjamin Kim

M,W 2:00 pm-3:50 pm

Course Description:

Although many British Romantics shared in the widespread sense of optimism before and immediately following the great 18th-century revolutions (American, Haitian, French), most of the literature written during the Romantic period was written after the revolutions had “settled,” during periods of counterrevolution marked by disappointment. The revolutions proved to be neither the great collapse nor the great transformation, and events that seemed at first to be earth-shattering were followed by more: the Revolutionary Wars, the Napoleonic Wars, post-war riots. The phenomenon of change itself being co-opted was a reflection of a modernity that seemed to have already arrived, one that brought a brutally efficient surveillance state and a new mode of existence that was burdened by repetition, routine, and alienation. This course will look at the Romantics’ reaction to modernity, and in addition to looking at canonical writers such as William Godwin, William Wordsworth, William Blake, Felicia Hemans and Thomas De Quincey, we will examine 20th-century critical movements (the Frankfurt School, “late Marxism,” and “post-Marxism”) that searched for signs of political change in a modernity that seemed to preclude meaningful change. Critics such as Adorno, Horkheimer, Laclau, and Jameson were/are the intellectual heirs to Romanticism.

ENGL 4701-1: Topics: Emerson, Thoreau, Philos

Clark Davis

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

Course Description:

We will read the major works of Emerson and Thoreau from a philosophical perspective, with guidance and provocation from Stanley Cavell, Sharon Cameron, Sacvan Bercovitch, George Kateb, etc. as well as, possibly, Nietzsche, William James, John Dewey, Richard Rorty, etc. etc.

ENGL 4702-1: Topics: Documentary Poetics

Eleni Sikelianos

R, 4pm-7:50pm

Course Description:

An exploration of 20th and 21st century investigative and documentary poetic texts, ranging from works confronting the legal record to those creating their own record of the infraordinary quotidian. Besides a midterm paper and in-class presentations, participants will be asked to create their own documentary project. Readings will include books by Rukeyser, Reznikoff, Niedecker, M. NourbeSe Philip, C.D. Wright, Kamau Brathwaite, Bernadette Mayer, Mark Nowak, Raúl Zurita, Georges Perec, Ed Sanders, and excerpts from many others.

ENGL 4702-2: Topics: Critical Imagination

Maik Nwosu, Selah Saterstrom

W 4:00 pm-7:50pm

Course Description:

This course explores the Big Questions -- such as: What is the distinctive, as well as relational, character of the creative imagination and the critical sense? What is the relationship between forms of writing and modes of inquiry or cultural-ideological contexts? In effect, this course explores genre signatures and possibilities as well as provides an introduction to some of the dominant analytics through which texts, literary and otherwise, are interpreted.