

## **COURSE DESCRIPTIONS—Winter 2019\***

*\*Fulfillment of DU and Departmental requirements is listed after descriptions. All English courses, except those used to fulfill DU Common Curriculum requirements, can also count for English Elective credit.*

### **ASEM 2403, Section 1**

**CRN 4767**

**Versions of Egypt**

**Brain Kiteley**

**Thursday, 4-7:50 PM**

**COURSE DESCRIPTION:** This course will study a handful of books that lead up to and study the recent Egyptian Revolutions. We will read Alifa Rifaat's *Distant View of the Minaret*, Amitav Ghosh's *In an Antique Land*, Alaa al Aswany's *The Yacoubian Building*, Wael Ghonim's *Revolution 2.0*, and excerpts from Peter Hessler's forthcoming book about post-revolutionary Egypt. The class will attempt to understand both 21st century Egypt and the aftereffects of the dramatic changes in Egypt since the first revolution of February 2011. Students will write both critical and creative essays for this seminar.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

### **ASEM 2517 Section 1**

**CRN 5288**

**Prostitutes of the Pen: 18th-Century Women Novelists**

**Nichol Weizenbeck**

**Monday, Wednesday 10-11:50AM**

**COURSE DESCRIPTION:** In *Seductive Forms* (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding the first English professional female authors of the late seventeenth and early eighteenth centuries. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women's history in the eighteenth century—their educational

and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ASEM 2517 Section 2**

**CRN 5289**

**Prostitutes of the Pen: 18th-Century Women Novelists**

**Nichol Weizenbeck**

**Tuesday, Thursday 12-1:50PM**

**COURSE DESCRIPTION:** In *Seductive Forms* (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding the first English professional female authors of the late seventeenth and early eighteenth centuries. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women’s history in the eighteenth century—their educational and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ASEM TBD**

**CRN**

**Anti-Social Media**

**Aleksandr Prigozhin**

**Monday, Wednesday 2-3:50 PM**

**COURSE DESCRIPTION:** This is a course about the negative effects of our connective technologies. Examining the media landscape of 100 years ago, we will focus on the pre-history of our concerns with the media “bubble,” with the threat that new media pose to democracy, and with loneliness. We will read novels, poetry, and criticism from the first half of the 20th century, written by people living through what has been called “the first media age.” The texts we will read approach new media in different ways: as enemies, allies, metaphors, analogies, and symptoms of larger ills. We will focus on the perceived threat of new technologies to immediacy, mutuality, and community, on the one hand; and to privacy, rationality, and creativity on the other. The course will begin with specific media (newspapers, telephone, radio, film), move to media pathologies (loneliness, violence, loss of community), and conclude with some imagined ways out of mediated life.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ENGL 1000, Section 1**

**CRN 4478**

**Introduction to Creative Writing: The Resistance Lyric**

**Eszter Takacs**

**Wednesday, Friday 12-1:50 PM**

**COURSE DESCRIPTION:** In this class we will focus primarily on student writing via workshops, presentations and discussions of original student work. Thematically, our primary focus will be human vulnerability and creative resistance as currency. We will explore creative texts that speak loudly into a variety of contemporary and current social and cultural concerns (e.g. identity, trauma, disability, illness, political triumphs and failures, gender, sexuality, loneliness, poverty, privilege, displacement, race/racism, etc) and writing that resists the status quo, upends assumptions and breaks open traditional systems of thought both aesthetically and contextually in order to better inform our own writing practices and goals. Contemporary exemplar texts by Renee Gladman, Jenny Zhang, Tommy Pico, Anthony Bourdain, Jeffrey Eugenides, Natalie Eilbert, Danez Smith, James Baldwin, Claudia Rankine, Allen Ginsberg, and others will be examined through the lenses of craft and human concern, and we will draw context and guidance from Walter Benn Michael’s critical text, *The Beauty of a Social Problem*, alongside occasional more contained critical sources. Students will have the opportunity to write creatively into (and interrogate the boundaries of) poetry, fiction, autofiction/creative nonfiction, and hybrid genres at will. A very small amount of research will be required to inform our creative reaches and will be allocated in kept journals and as a series of very short class presentations designed to propel fruitful discussions.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1000, Section 2**  
**CRN 2263**  
**Introduction to Creative Writing**  
**Alicia Wright**  
**Tuesday, Thursday 8-9:50 AM**  
COURSE DESCRIPTION:

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1000, Section 4**  
**CRN 2411**  
**Introduction to Creative Writing: “Metaphors & Meaning-Making: Writing Against the Norm”**  
**Taylor Tolchin**  
**Tuesday, Friday 10-11:50 AM**

COURSE DESCRIPTION: Together, in this course, we will engage critically and imaginatively with the ideology of “normal.” This will include questioning and reflecting on the definitions of “normal,” how “normal” is written, depicted, and imagined, “enforced, imitated, enacted; taught and bought; sold and recycled; enhanced, longed for, and resisted” (Titchkosky, 131). The content and structure of this course is informed first and foremost by the belief that words—and the meaning they hold and power they exert—matter, as well as the understanding that writers are ultimately readers: we “read” the world around us and make meaning based not only on the information we’re given, but also the identities we’ve inherited. Reading and writing are also process-based. Thus, the majority of the quarter will focus on reading as a meaning-making process that investigates “normal” as it is constructed in poetry, prose, film, and the environment around us, and reflective writing on our conceptions and relationships to “normal” that will culminate in a final project/portfolio. Students should expect to read and re-read, write and revise, and engage critically and creatively with course material and each other throughout the quarter. In the last couple of weeks, we’ll transition to workshopping our works as a way to engage our ways of being, knowing, and belonging in the world and how writing against the norm can allow for new ways of knowing and meaning-making to emerge.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1000, Section 5**  
**CRN 3320**  
**Introduction to Creative Writing**  
**Erinrose Mager**  
**Monday, Wednesday 8-9:50 AM**

COURSE DESCRIPTION: For students interested in exploring short prose forms, this course will investigate works from collections of very short fiction, prose poetry, creative nonfiction, and hybrid texts as well as excerpts from story cycles. Writing, workshopping, and revision will culminate in students producing chapbooks of their own collected short

prose. Writings by Yasunari Kawabata, Grace Paley, Edward P. Jones, Lyn Hejinian, and others will guide us toward a greater understanding of voice, of story, of form, and of self.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1006, Section 1**

**CRN 4479**

**Art of Fiction: “You Are What You Eat” Fictions About Recipes, Food, and Women’s Bodies**

**Olivia Tracey**

**Monday, Wednesday 2-3:50 PM**

COURSE DESCRIPTION: Gitanjali Shahani discusses how, in early modern (sixteenth and seventeenth century) England, some texts expressed deep concern about the foreign spices entering the country, and primarily mapped these anxieties onto women, whose “appetites and excesses” for the foreign could change the English essence, create a “‘deformed’ hybrid” (Shahani “The Spiced Indian Air...” 125, 127). But the English, and other Europeans, continued to consume ingredients from around the world, and global trade and colonialism continues to impact how we eat today. As we learn about the implications of our global, capitalist consumption, we become increasingly aware of where our food comes from, and how food and ingredients—sugar, palm oil, chocolate—implicate us in (often unacknowledged) impacts on environments, people and communities around the world.

This class considers the relationship between foreign ingredients, recipes, and women’s bodies from Early Modern England to the modern-day Americas. Beginning our conversation in the early modern recipe books, we will consider these early sites of intersection between exploration and trade, the consumption of foreign ingredients, and the female body. We will then spend most of our time reading and discussing recipe and food-related fiction by twentieth-century authors like Toni Morrison, Laura Esquivel, Ntozake Shange, Edwidge Danticat, and Jamaica Kincaid, historically contextualizing these narratives and analyzing how these texts articulate continued questions about the implications of global trade and (neo)colonialism. Ultimately, our conversations surrounding these texts will consider how these narratives might help us more clearly consider our own relationships with our bodies, “foreign” ingredients, and food.

*Fulfills major requirement: English elective.*

**ENGL 1007, Section 1**

**CRN 2026**

**Art of Poetry**

**Justin Wymer**

**Wednesday, Friday 12-1:50 PM**

**COURSE DESCRIPTION:** Every poem has a pulse. Syntax is the blood system that structures a poem's language, and diction is the blood that flows through it. As such, poems are living things, complex in their unique bodies. In this course, we will learn how to hear their breathing and demystify poetry, focusing on building the language to analyze and access poems while forming our sensibilities as readers of literature.

To begin our conversations, we will discuss methods of engaging with poems by attending to how they function internally, converse with the outer world (e.g., through politics, technology, allusion, and pop culture), and enact/embody their messages on linear and sonic levels. Some themes we will cover include identity formation, excess, eros, queered form, image, and perspective. While considering poetic choices in works both hybrid and traditional in form, we will read a wide array of poets and thinkers, largely from the twentieth and twenty-first centuries, including Cathy Park Hong, Angel Nafis, Hart Crane, Tommy Pico, Sylvia Plath, C. D. Wright, and jos charles.

*Fulfills major requirement: English elective.*

**ENGL 1010, Section 2**

**CRN 3324**

**Literary Inquiry: Dystopian Investigations**

**Joanna Howard**

**Tuesday, Thursday 2-3:50 PM**

**COURSE DESCRIPTION:** The dystopian novel offers harrowing visions of future or near future worlds. Dystopia fiction dwells in narratives of what could or will go wrong in the future, and they often work from exaggerative or absurdist premises. Dystopias also caution us against hidden trends in our present moment toward oppression, global discontent, or environmental devastation. They also may redirect our critical sensibilities toward imagining alternate futures, and providing models to work and hope against the threat of totalitarian regimes. Drawing primarily from examples of twentieth and twenty first-century literature, we will investigate several dystopian works of fiction for a critique of our contemporary moment as it points toward potential futures.

*Fulfills major requirement: English elective; DU Common Curriculum: AI-Society.*

**ENGL 1110, Section 3**  
**CRN 3325**

**Literary Inquiry**

**Graham Foust**

**Tuesday, Friday 12-1:50 PM**

**COURSE DESCRIPTION:** This is an introductory course that investigates what poems are and how and why we might go about reading them. No previous experience with reading or writing poetry is necessary. Over the course of our ten weeks together, we will read poems by numerous poets, including John Milton, William Barnes, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn Brooks, John Ashbery, Clark Coolidge, C.D. Wright, Robert Hayden, and Rae Armantrout. Your grade will be based on class participation—a great deal of it will be expected from you—and two exams. As this is a course based on individual poems, no books will be required.

*Fulfills major requirement: English elective; DU Common Curriculum: AI-Society.*

**ENGL 1200, Section 1**  
**CRN 4481**

**International Short Fiction**

**Elizabeth Adams**

**Wednesday, Friday 2-3:50 PM**

**COURSE DESCRIPTION:** This class considers the short story as an international literary form. Thus, course readings include a wide variety of stories from around the world, including works by authors such as Chekhov, Joyce, O'Connor, Adichie, and Wicomb. In addition to providing students with the basic tools of literary analysis and a thorough understanding of the short story as a genre, this course will examine the concept of "world literature" and its associated problems, including issues of translation, the publication industry, and anthologization.

*Fulfills major requirement: English elective.*

**ENGL 2002, Section 1**  
**CRN 2673**

**Creative Writing- Poetry**

**Queen Khadijah**

**Tuesday, Friday 8-9:50 AM**

**COURSE DESCRIPTION:** In this workshop, in addition to examining classmates' work, we will focus on expanding knowledge of technical aspects of the craft of poetry, innovations and blurring of genres, and writing poetry as a practice in the world. Discussion and revision will figure prominently, as will deep engagement with contemporary poetry through in-class discussion and generative exercises based on the work we read. Representative authors: Carl Phillips, Sun Yung Shin, Wanda Coleman, Jennif(f)er Tamayo, Tommy Pico, Alicia Mountain, Kate Durbin and others.

*Fulfills major requirement: Intermediate creative writing.*

**ENGL 2012, Section 1**  
**CRN 2264**  
**Creative Writing- Fiction**  
**Dennis Sweeney**  
**Friday 4-7:50 PM**

**COURSE DESCRIPTION:** This course takes reading to be a fundamental part of writing: How do we expand our creative vision by reading other writers? And how do we become better editors of our own work by discussing that of our peers? We will begin by reading books by Mona Awad, Jamel Brinkley, Steven Dunn, Vladimir Nabokov, and Joy Williams, which will provide the spark for a series of linked writing exercises, leading to more sustained assignments later in the term. We will then approach one another's work in the context of small- and large-group workshops, developing not only our practice of drafting fiction but our ability to bring it to fruition.

This course's reading and assignments will especially focus on the connection between fiction's parts. Guiding questions will include: What dictates the way a writer assembles their materials? How might we arrange our own writing in order to convey a clear and compelling story?

*Fulfills major requirement: Intermediate creative writing.*

**ENGL 2060, Section 1**  
**CRN 4482**  
**Modern/Post Modern Literature**  
**Aleksandr Prigozhin**  
**Monday, Wednesday 10-11:50 AM**

**COURSE DESCRIPTION:** How do changes in the 20th century media landscape transform subjectivity? How does literature reshape itself in response to the increasing pressure of mass information? Students in this course will encounter the breadth of twentieth-century literature, with a geographical focus on Britain. Conceptually, the course will focus on how changing flows of information, facilitated by new media, alter literary fiction, subjectivity, and ideas of common life across the century.

*Fulfills major requirement: Core studies; British Lit., after 1789, Rhetoric/Theory (for majors entering the program before Autumn 2017).*

**ENGL 2700, Section 1**

**CRN 4477**

**Foundations of Early American Literature and Culture**

**Clark Davis**

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

COURSE DESCRIPTION: From its beginnings, American literature has reflected the tensions and paradoxes, the high purpose and low violence of cultural and colonial conflict on the North American continent. This course provides a broad overview of the major historical and cultural themes that structure and animate our understanding of this important foundational period. Though literature in a variety of forms will be our primary focus, significant emphasis will be placed on providing historical and political contexts through which to read this extremely various collection of both practical and literary texts. We will address four major influences on early American writing and culture: 1) the conception of land or space as an organizing principle and ideological foundation; 2) the role of religion or spirituality in the formation of cultural narrative; 3) the influence of race, generally, and slavery, specifically, on narrative and other modes of literary expression; and 4) the continued literary relevance of fundamental ideals of American political and social organization.

The primary teaching method of the course will be lecture, though there will be time for questions and for smaller group discussions.

*Fulfills major requirement: Core studies; American lit., before 1900 (for majors entering the program before Autumn 2017); DU Common Curriculum: AI Society.*

**ENGL 2707, Section 1**

**CRN 4485**

**Contemporary Literature**

**Brian Kiteley**

**T 4-7:50 PM**

COURSE DESCRIPTION: This course is an introduction to literary fiction through a focus on spies and frauds, secrets and lies, and secrets of identity. The course begins during the Second World War and takes a detour through the Cold War in the 1950s. Some of the more recent books are either inspired by the concept of espionage or are direct investigations of the CIA, through fiction and biography. We will read Helen MacInnes, *Assignment in Brittany*, Ian Fleming, *Casino Royale*, John le Carré, *The Spy Who Came in from the Cold*, Patricia Highsmith, *The Talented Mr. Ripley*, Don DeLillo, *Libra*, Joy Williams, *Breaking and Entering*, and Kai Bird, *The Good Spy: The Life and Death of Robert Ames* (a biography).

*Fulfills major requirement: Core studies; International lit. (for majors who entered the program before Autumn 2017).*

**ENGL 2708, Section 1**

**CRN 4484**

**Topics: Gatsby's World**

**Tayana Hardin**

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

**COURSE DESCRIPTION:** This class explores the literature and culture of the American Jazz Age by way of a sustained engagement with F. Scott Fitzgerald's prized novel *The Great Gatsby* (1925). More specifically, we will pair *Gatsby* with various cultural productions created during and about the Jazz Age—including fiction, film, music, criticism, and visual arts—in order to contemplate what it meant to be an American in this age of machine and industry. Our considerations will inevitably take us into the difficult and shifting terrain of race/ethnicity, gender, sexuality, and class as it unfolded in this remarkable period of American history. Undergraduate scholars should expect to actively participate in class activities and discussions; complete a multi-part library assignment; and co-create an engaged learning community.

*Fulfills major requirement: Core studies; American lit after 1900 (for majors entering the program before Autumn 2017).*

**ENGL 2709, Section 1**

**CRN 4483**

**Topics: Introduction to Linguistics**

**Donna Beth Ellard**

**Monday, Wednesday 2-3:50 PM**

**COURSE DESCRIPTION:** This class is a basic introduction to linguistics, a scientific field that understands human language as a complex, but rule-governed system. The first two-thirds of the course will overview the primary sub-fields of linguistics: pho-netics and pho-nology (sound structure and patterns), morphology (word structure), and syntax (sentence structure). Additional topics that may be addressed include evolutionary linguistics; child language acquisition; and music, movement, and speech.

*Fulfills major requirement: Core studies; Rhetoric/Theory (for majors entering the program before Autumn 2017).*

**ENGL 2709, Section 2**

**CRN 5277**

**Topics: Jane Austen & the Gothic**

**Rachel Feder**

**Friday 12-3:50 PM**

**COURSE DESCRIPTION:** This class is a basic introduction to linguistics, a scientific field that understands human language as a complex, but rule-governed system. The first two-thirds of the course will overview the primary sub-fields of linguistics: pho-netics and pho-nology (sound structure and patterns), morphology (word structure), and syntax (sentence

structure). Additional topics that may be addressed include evolutionary linguistics; child language acquisition; and music, movement, and speech.

*Fulfills major requirement:*

**ENGL 2715, Section 1**

**CRN 4486**

**Native American Literature**

**Billy J. Stratton**

**Monday, Wednesday 10-11:50 AM**

**COURSE DESCRIPTION:** This course is intended to familiarize students with some of the major works/authors in native American literature. Although our focus will be on texts emerging from the so-called Native American literary renaissance, which began in the late 1960's, given the complexity of indigenous storytelling this class will also involve a significant degree of historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary interpretation. The assigned texts were chosen to orientate us to the historical, social, and political contexts that frame contemporary native American life, thought, and experience. Of primary interest will be the ways in which native 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. It is my hope that this exploration will encourage students to think more critically about the enduring presence of native people within the United States, while confronting the historical, political, and social forces that have contributed to dispossession and marginalization. Finally, we will consider how native writers, responding to the legacy of colonialism, have employed acts of storytelling to address the accumulated affects of intergenerational trauma, while eschewing the politics of victimization and essentialism.

*Fulfills major requirement: Core studies, Ethnic lit., diversity/distribution; American lit., after 1900, Ethnic lit. (for majors entering the program before Autumn 2017).*

**ENGL 2830, Section 1**

**CRN 4487**

**Representations of Women: Salacious Sluts and the Fallen Woman: A Survey of the Sexualized Women in British Literature**

**Nichol Weizenbeck**

**Monday, Wednesday 2-3:50 PM**

**COURSE DESCRIPTION:** In England in 1660, Charles II took the throne and the Restoration period began. Bawdy and sexualized humor permeated the fiction and the drama of the time, complete with licentious figures of both sexes. "Whore Dialogs" were just one of the popular forms that emerged during the Restoration, and the female characters were predictably outrageous and graphic in their relations of sexual behaviors and encounters. This trend continued in the form of "whore biographies" until the middle of the eighteenth century, and at this point, tastes changed and as did the representations of the sexualized

female figures in fiction. From the “salacious slut” of the Restoration to the fallen Victorian woman to the adulteress, we will march through the changing ideas and ideologies regarding women. This course seeks to investigate the fictional representations of this figure in literature and film and the cause for the shifts in such representations, how they mutate over time, yet how they also retain some of the kernels of yore. Beginning with the seventeenth century and following her to contemporary works, we will examine the cultural conditions that influenced and continue to influence the ways in which sexualized female—whether by choice or by force— was and is characterized. We will trace the social, economic, and historical issues that affect a culture’s perception of the sexually charged women. Moreover, this course will attempt to locate patterns of empowerment and/or victimization imbedded or overtly present in the texts. Students should note that due to the core subject matter of this course, strong adult language (and imagery) will be, at times, used by the professor and present in the texts.

*Fulfills major requirement: Core studies; British lit. (for majors entering the program before Autumn 2017).*

**ENGL 3002, Section 1**

**CRN 2919**

**Advanced Creative Writing- Poetry**

**Alicia Mountain**

**Monday, Wednesday 2- 3:50 PM**

**COURSE DESCRIPTION:** This advanced workshop will focus on cultivating sustainable writing practices that will serve students as they transition from student-writers into poets writing in the world beyond campus. We will draft new work, revise in response to workshop feedback, and polish drafts that are ready for publication. Then we’ll practice sending work out! Discussion topics will include literary journals, community workshops, MFA pros and cons, residencies/fellowships, and manuscript assemblage. Students will leave class with an artist’s statement, a writing sample, and a larger project proposal.

*Fulfills major requirement: Advanced creative writing.*

**ENGL 3012, Section 1**

**CRN 3419**

**Advanced Creative Writing- Fiction**

**Joanna Howard**

**Tuesday, Thursday 2- 3:50 PM**

**COURSE DESCRIPTION:** ENGL 3011 is an advanced fiction workshop for undergraduates. The advance fiction workshop will combine a traditional workshop model and a diminishing workshop model which means students will be working in both large and small groups, and through conferencing to improve and develop their stories or novels, while reading and critiquing the work of their peers, and discussing work by very contemporary authors in the field. Students will be writing fiction or prose works, offering written comments to their peers, and participating in weekly discussions in either full class workshop

or smaller group workshop. Ideally, the class will allow writers with some experience to continue to focus and hone their craft, expand their reading base, and practice articulating their aesthetic goals for twenty first-century fiction.

We will read a selection of short texts from a digital packet (through CANVAS) and two contemporary novels, and some class curated selections!

*Fulfills major requirement: Advanced creative writing*

**ENGL 3405, Section 1**

**CRN 14488**

**Postmodern Visions of Israel**

**Adam Rovner**

**Tuesday, Thursday 12-1:50 PM**

**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 “Jewish state,” 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 drawn from America, Europe, and Israel 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.

*Fulfills major requirement: Advanced studies, International lit., diversity/distribution; International lit., (for majors entering the program before Autumn 2017).*

**ENGL 3732, Section 1**

**CRN 3420**

**Topics in English**

**Selah Saterstorm**

**Monday, Wednesday 10-11:50 PA**

**COURSE DESCRIPTION:** As scholar Annie Atura has noted, “the determination of gender is a form of reading: reading bodies, reading gestures, reading histories.” In this course we will critically engage a range of feminist (often “genre-defying”) essays in conjunction with contemporary feminist theory and art practices. What does it mean to narrate a female self? What is the relationship between genre and gender? We will allow such questions to reframe what it means to read and write while deepening our understanding of the creative non-fiction genre. This course is reading and writing intensive.

*Fulfills major requirement: Advanced studies*

**ENGL 3732, Section 2**

**CRN 3547**

**Topics in English**

**Donna Beth Ellard**

**Monday, Wednesday 2-3:50 PM**

**COURSE DESCRIPTION:** Old English is the first of a two-part sequence (Winter: Beginning Old English; Spring: Beowulf in Old English). Old English is a foreign language, so this will be a foreign language course. You'll be learning how to decline nouns, conjugate verbs, and parse OE grammar so that, in the Spring, you can read Beowulf. Every period will consist of grammar paradigms followed by short Old English texts, and as this is a foreign language class you'll have quizzes, a midterm, and a final.

*Fulfills major requirement: Advanced studies*

**ENGL 3823, Section 1**

**CRN 3444**

**Interpretation Theory**

**Eric Gould**

**Tuesday, Thursday 10-11:50 AM**

**COURSE DESCRIPTION:** Interpretation is the act of making meaning with texts, all kinds of texts (made up of words, images, and other representations). It is about reading sign systems (semiotics), and it is an essential part of the process of self-understanding and gaining knowledge. When we make meaning, we build on what we already know in order to integrate information into some kind of meaningful (and hopefully truthful) whole. Every academic discipline involves interpretation, as do most occupations in the world of work. But literary, religious, scientific, and legal studies over the centuries have given rise to a body of theory we call "hermeneutics," which is the art (and science) of interpretation. This course is about some major theories of reading and interpretation as they connect with literary criticism and hermeneutics. The aim is to give you a very practical introduction to interpretation as it works in everyday life as well as with reading often complex literary and other texts. Two "very short introductions" (a series from Oxford University Press) will guide us through literary theory and hermeneutics. But much of the course will also be given over to interpreting a few important literary works from around the world, along with films, drama videos, the visual arts, and examples of legal and religious interpretations.

*Fulfills major requirement: Advanced studies, International lit., diversity/distribution; Rhetoric/Theory, International lit., (for majors entering the program before Autumn 2017). Graduate students may take the course for credit with instructor's permission.*

**ENGL 3900, Section 1**

**CRN 4489**

**Senior Seminar: "Black Women Writing"**

**Tayana Hardin**

**Thursday, 4-5:50 PM**

**COURSE DESCRIPTION:** This course delves into twentieth and twenty first-century fiction, poetry, and criticism by black women hailing from the United States, Canada, and the Caribbean. We will consider the ways black women writers and critics have utilized literature to meditate upon history and memory, gender and identity, womanhood and kinship. We will also consider the processes that shape the creation, publication, and critical interpretation of their texts. Our course archive will be comprised of texts by Dionne Brand, Jesmyn Ward, Yaa Gyasi, Pat Parker, and Zora Neale Hurston. Undergraduate scholars should expect to actively participate in rigorous discussions and in-class activities; compose multiple creative and critical writing assignments; and co-create a thoughtful, compassionate, yet critical intellectual community.

*Fulfills major requirement: Advanced studies, Senior Seminar, Ethnic lit., diversity/distribution; American lit., after 1900 and Ethnic lit., (for majors entering the program before Autumn 2017).*

**ENGL 4000, Section 1**

**CRN 1381**

**Colloquium**

**Adam Rovner**

**Monday, Wednesday 2-3:50 PM**

**COURSE DESCRIPTION:** This is a graded class required for all second-year doctoral students. One aim is to provide a lively introduction to a variety of professional development matters both practical and impractical. Practical topics covered include: teaching, Departmental policies, preparing for comprehensive examinations, the dissertation process, preparing for the job market, and making one's work public through the scholarly community. Another aim is to question whether the first aim, the focus on practical professionalization, is in fact beneficial.

*Fulfills major requirement: Required class for PhD students.*

**ENGL 4050, Section 1**

**CRN 4490**

**The Critical Imagination**

**Selah Saterstrom**

**Monday, Wednesday 10-11:50 AM**

**COURSE DESCRIPTION:** This is a required 2-credit course for all first-year doctoral students in the English Department. In this course we will focus on the intersection of creative and critical impulses, scholarship, and paradigms. Our conversations will be framed by visits from faculty in the Department of English and Literary Arts. In addition to the one

book required for this course, we will read excerpts from faculty work and other scholars throughout the quarter.

*Fulfills major requirement: Required class for PhD students.*

**ENGL 4123, Section 1**

**CRN 4698**

**Old English**

**Donna Beth Ellard**

**Wednesday 4-7:50 PM**

**COURSE DESCRIPTION:** Old English is the first of a two-part sequence (Winter: Beginning Old English; Spring: Beowulf in Old English). Old English is a foreign language, so this will be a foreign language course. You'll be learning how to decline nouns, conjugate verbs, and parse OE grammar so that, in the Spring, you can read Beowulf. Every period will consist of grammar paradigms followed by short Old English texts, and as this is a foreign language class you'll have quizzes, a midterm, and a final.

*Fulfills major requirement: This course fulfills a period requirement (pre-18th century literature) for PhD students.*

**ENGL 4425, Section 1**

**CRN 4491**

**Special Topics: 19th Century Literature: In the Wake of Wordsworth: Victorian Poetry and Poetics**

**Eleanor McNeese**

**Tuesday, Friday 10-11:50 AM**

**COURSE DESCRIPTION:** Victorian poets and critics felt compelled to respond to the looming presence of William Wordsworth throughout the second half of the 19th century. Assessments by Walter Pater, Leslie Stephen and Matthew Arnold tried to position Wordsworth ethically and aesthetically in relation to his precursors and his followers. Victorian poets from Tennyson to Hardy grappled with lyric, narrative and dramatic forms partly in response to Wordsworth's Preface to Lyrical Ballads and his "Ode: Intimations of Immortality." This seminar will examine the forms and philosophies with which a selection of Victorian poets experimented in the wake of Wordsworth. In addition to Tennyson and Hardy, we will read poems and prose by Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Gerard Manley Hopkins, Christina Rossetti and Algernon Swinburne.

*Fulfills major requirement: This course fulfills a period requirement (18th-19th century literature) for PhD students.*

**ENGL 4701, Section 1**

**CRN 3422**

**Topics: Fraudulence, Error & Doubt**

**Graham Foust**

**Monday 4-5:50 PM**

COURSE DESCRIPTION: This reading-intensive seminar will investigate fraudulence, doubt, and error, three feelings I assume all poets experience at one point or another (or maybe even all the time). Over the winter break, we'll read William Carlos Williams's *Spring and All* and essays on Williams by Robert Grenier and Alice Notley. Following this, we'll read three prose writers—Stanley Cavell (on fraudulence), Richard Schiff (on doubt), and Brunella Antomarini (on error)—and then several books published between 1975 and 1982—all of which are associated, loosely or otherwise, with so-called Language poetry—each of which will be paired with several recent books:

Bernadette Mayer's *Studying Hunger* & Jane Gregory's *My Enemies*

Leslie Scalapino's *The Woman Who Could Read the Minds of Dogs* & Nikki Wallschlaeger's *Houses*

Rae Armantrout's *Extremities* & Fred Moten's *The Little Edges*

Bob Perelman's *a.k.a.* & Juliana Spahr's *That Winter The Wolf Came*

Lyn Hejinian's *My Life* & Elisa Gabbert's *The Self Unstable*

P. Inman's *Ocker* & jos charles's *feeld*

Stephen Rodefer's *Four Lectures* & Layli Long Soldier's *Whereas*

We'll end with Brandon Krietler's "Competitive Personhood and the Commonplace of Poetry" and Jesse McCarthy's "Notes on Trap."

Elisa Gabbert and Rae Armantrout will visit the seminar.

*Fulfills major requirement: This course fulfills a period requirement (20th-21st century literature) for PhD students.*

**ENGL 4701, Section 2**

**CRN 3424**

**Topics in English - Race, Nation, Class**

**Kristy Ulibarri**

**Monday 4-7:50PM**

COURSE DESCRIPTION: This course will explore theories and literatures that intersect the critical paradigms of race, nation, and class. Beginning with Franz Fanon's *The Wretched of the Earth* and the specter of colonialism, this course will build on how we come to construct, consolidate, and challenge racisms/racializations, nation states and nationalisms, and the (new) world (b)order. In particular, we will put a variety of "American" literature in conversation with theories on globalization, including Claudia Rankine's *Citizen*, Karen Tei Yamashita's *Tropic of Orange*, Paul Beatty's *The Sellout*, Francisco Goldman's *The Ordinary Seaman*, Valeria Luiselli's *Tell Me How It Ends*, Inderpal Grewal's *Transnational America*, Guillermo Gómez-Peña's *New World Border*, Balibar/Wallerstein's *Race, Nation, Class*, and Aimee Bahng's *Migrant Futures*.

*Fulfills major requirement: This course fulfills a period requirement (20th-21st century literature) for PhD students.*