

Course Descriptions- Autumn 2015

ENGL 1000, Section 1

CRN 1034

Introduction to Creative Writing

Mona Awad

M, W 8-9:50 AM

COURSE DESCRIPTION:

This class will serve to introduce you to the art of creative writing. The goal of this class is to inspire and prompt you toward fearless creative exploration through various modes of creative writing—in class prompts, weekly writing assignments, and workshop—and help you develop the fundamental strategies needed for such exploration. We will also be learning how to appreciate and analyze various texts—short stories, a novel, monologues, poems, letters, non fiction as well as fairy tales, horror and speculative fiction—as writers in order to better comprehend the mechanics of storytelling, to become inspired, to develop and differentiate our own voice.

This course fulfills: Intro to Creative Writing requirement for students on the Creative Writing Track

ENGL 1000, Section 2

CRN 1815

Introduction to Creative Writing

Mairead Case

T, F 10-11:50 AM

COURSE DESCRIPTION:

In her essay “The End of the Novel of Love,” Vivian Gornick writes that “love, like food or air, is necessary but insufficient: it cannot do what we must do for ourselves.” What do you think? What does that statement mean for your writing? Using Gornick's essay and Aristophanes' myth-speech in Plato's Symposium as our foundation, we'll talk about love—how it works (or doesn't!), primarily in contemporary novels, but also journalism, comics, and music. Class artists include Samuel R. Delany, Nine Inch Nails, Basquiat, John Cameron Mitchell, Hansel and Gretel, and New York. Every week we'll turn these conversations into our own new writing too. Students will be committed to finding their unique place as public writers, and to holding a safe, open space for talking about love. Everyone completes weekly writing exercises, a Tumblr mixtape, and a creative/critical portfolio.

This course fulfills: Intro to Creative Writing requirement for students on the Creative Writing Track

ENGL 1000, Section 4

CRN 2365

Introduction to Creative Writing

Brian Foley

T, R 8-9:50 AM

COURSE DESCRIPTION:

“Give up all worry about communication. If you want to communicate, use the telephone.” - Richard Hugo.

In this class we will attempt to understand in what way a poem communicates. How does a poem ‘say’ something? Is it necessary that a poem communicate at all? How do we appreciate what’s been said by communicating with and through the poem? We will look at a wide variety of texts where communication feels most immediate, where it means survival, and where communication is abandoned altogether.

Through our readings we will analyze and practice how language, form, syntax, and the page itself exert influence upon how a poem is expressed so that we may understand how to better express ourselves, as well as communicate with the world at large.

This course fulfills: Intro to Creative Writing requirement for students on the Creative Writing Track

ENGL 1000, Section 5

CRN 2643

Introduction to Creative Writing

Taryn Schwilling

M, W 2-3:50 PM

COURSE DESCRIPTION:

‘Reading is more important than writing’ Roberto Bolaño ‘Words without experience are meaningless’ Vladimir Nabokov Writers are readers. Thus, the focus of this course is to hone our skills as readers in order to improve our ability as writers. This cross-genre course will examine poetry, fiction, and literary nonfiction. Coursework will include writing exercises (in-class and out), workshop submissions, a presentation, and a final revised project. Grades will be evaluated based on active and engaged participation, effort, and attendance.

This course fulfills: Intro to Creative Writing requirement for students on the Creative Writing Track

ENGL 1000, Section 6

CRN 2952

Introduction to Creative Writing

Adam Fagin

M, W 10-11:50 AM

COURSE DESCRIPTION:

"Nature in us as a Nature," writes the poet Susan Howe. But how do these natures, human nature and the natural world, combine, conflict and intersect to form literature? Can we show in our writing how the world shapes our being (in narrative and non-narrative spaces, poetry and prose), and vice versa? These are some of the questions we'll try to address as we take an approach to writing that emphasizes points of convergence and points of difference in landscapes physical, emotional, economic, intellectual, spiritual, and other. We'll spend a good deal of class-time on writing exercises, incorporating into our compositional methods field trips, walks, meditations, conversations, somatic exercises, and appropriation (i.e.—the theft of materials from literary and non-literary sources). We'll likely read and analyze works by: CA Conrad, Ron Silliman, Lisa Robertson, Etel Adnan, Bruce Boone, W.G. Sebald, Henry David Thoreau, and others, striking a balance between workshop, discussion of texts, and in-class writing. This course fulfills: Intro to Creative Writing requirement for students on the Creative Writing Track

ENGL 1006

CRN 2950

Art of Fiction

Brandi Homan

T,R 12-1:50 PM

COURSE DESCRIPTION:

"...[I]t ain't whatcha write, it's the way atcha write it," wrote Jack Kerouac. Stories are one thing; how they are told is another. In this course, we will explore the work of writers who challenge the boundaries of genre, sometimes to dissolution. Writers who make line-level language work for them, not the other way around. In this context, we will discuss the functions/dysfunctions of narrative without neglecting issues of composition. We will be reading authors including Clarice Lispector, Michael du Plessis, Joyelle McSweeney, Marie Redonnet, and Kim Gek Lin Short, among others, and students will be required to write both creatively and critically.

ENGL 1007

CRN 2711

Art of Poetry

Jacob Pride

W, F 2-3:50 PM

COURSE DESCRIPTION:

Poetry lives in any reader's voice, not necessarily in performance by the poet or a trained actor. The pleasure of actually saying a poem, or even saying it in your imagination—your mind's ear—is essential. It is a central idea of "The Art of Poetry."

The readings will include historical poems, as well as contemporary work. The focus will be on elements of the art such as poetry's historical relation to courtship with leanings towards romanticism; techniques of sound in free verse; poetry's relation to music; and the nature of greatness—with only incidental attention to schools of poetry, categories, and trends. This course hopes to inspire a lifelong study of poetry.

ENGL 1008

CRN 2462

Art of Drama (The Politics and Poetics of Irish Drama)

Lauren Benke

M, W 10-11:50 AM

COURSE DESCRIPTION:

Irish drama can be characterized by a variety of opposing themes: stereotypical or individual, political or apolitical, tragic or comic, realistic or absurd. In the 1897 manifesto for the Irish Literary Theatre, W. B. Yeats, Lady Gregory, and Edward Martyn claimed that the aim of their theatre was "to bring upon the stage the deeper thoughts and emotions of Ireland." The aim of this course will be to discover the wide variety of forms Irish dramatists have used either to self-consciously achieve or reject this goal. By engaging in close readings of texts and performances of plays by W.B. Yeats, Lady Gregory, J.M. Synge, Oscar Wilde, Anne Devlin, Sean O'Casey, Samuel Beckett, Brian Friel, Brendan Behan, Marina Carr, and Martin McDonagh we will explore these and other dichotomies and question to what extent Irish identity contributes to dramatic effect. The aim of this course—comprised of class discussion, written analysis, and the opportunity to engage creatively with the texts—is to explore the general trajectory of Irish drama as well as the broader poetics, dynamics, and politics of the dramatic form.

ENGL 1009

CRN 2865

Art of Non-Fiction – Crime Writing

Christopher Rosales

T, F 12-1:50 PM

COURSE DESCRIPTION:

In this course we will read creative non-fiction as it relates to crime writing.

What are the historical reasons for the rise of the detective in popular writing? What are the true-life origins of our conceptions of Detective and Crime writing? How has crime writing today been affected by: on the one hand forensic science & the rise of the modern police; on the other hand by the incorporation of fictional technique?

Finally, we will learn and write from equal parts analysis, exercises, inspiration, and subversion/surprise.

This is a traditional Literature class with some non-fiction writing exercises thrown in. In addition to the required texts, many supplementary materials will be provided, including: early news articles, and stories from E.A. Poe, A.C. Doyle, and Agatha Christie.

Required:

You will be required to download the free Sarah Koenig and Julia Snyder podcast ‘Serial’ <<http://serialpodcast.org/>> and have some way to access it with headphones in class throughout the term.

ENGL 1110, Section 1

CRN 4556

Literary Inquiry

T,F 10-11:50 AM

COURSE DESCRIPTION:

TBD

This course fulfills:

ENGL 1110, Section 2

CRN 4591

Literary Inquiry

Bin Ramke,

M,W 10-11:50 AM

REQUIREMENT: Honors Program Students Only

COURSE DESCRIPTION:

This is a course for those interested in questioning our continuing fascination with stories, images and myths about the virtues of “the country” and the vices of “the city.” It is a challenge to assumptions about both the virtues and the vices.

The term “pastoral” refers to an ancient literary form, primarily poetic, and it refers as well to content—descriptions of the rural with an implicit contrast to the urban. There is a skeptical use of the term as pejorative: often in contemporary usage “pastoral” implies a failure to see current conditions, needs, and dangers. We will consider political, psychological, aesthetic, and historical uses of the term so we might come to understand how the binary oppositions of country and city have been contrasted and used to various purposes over time. But notice also the book list—we will examine pastoral in its absence, by examining the imagined and the real authority of The City.

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

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

This course fulfills:

ENGL 2001, Section 1

CRN 3258

Creative Writing-Poetry

Micheal Walsh

T, F 8-9:50 AM

REQUIREMENT: ENGL 1000

COURSE DESCRIPTION:

This is an intermediate level creative writing workshop focusing on poetry and poetics. Together we will read a lot of contemporary poetry and essays in poetics, and you will generate a sizable body of work of your own (totaling 15-20 pages of poetry). You will also be responsible for 1-2 short critical essays,

regular responses to writing prompts, and for providing thoughtful written responses to the work of your peers.

In short: this class will be an intense, immersive experience. We will submerge ourselves in poetry for 10 weeks, and you will emerge a better poet.

This course fulfills: one intermediate workshop requirement for students on the Creative Writing Track

ENGL 2010, Section 1

CRN 2644

Creative Writing-Fiction

Mildred Barya

T, R 2-3:50 PM

REQUIREMENT: ENGL 1000

COURSE DESCRIPTION:

Because reading and writing make a perfect marriage, we will engage with selected works from authors such as Ben Okri, Teju Cole, Yvonne Vera, Italo Calvino, Peter Terrin, Antonio Fian, Haruki Murakami, Olga Tokarczuk, and Helen Oyeyemi. The texts will expose us to various narrative styles and techniques, and demonstrate why craft is important in storytelling and writing. Through writing exercises and experiments, we will learn how to play seriously while discovering what makes stories compelling, enjoyable, unique, even bad, whether yours or another's. If reading and risk-taking are not your cups of tea, this is not a class for you. If you're curious and willing to play seriously, then, maybe...

This course fulfills: one intermediate workshop requirement for students on the Creative Writing Track

ENGL 2100, Section 1

CRN 1036

English Lit I: Beowulf-Spenser

Donna Ellard

W, F 2-3:50 PM

COURSE DESCRIPTION:

This class—a survey of medieval British literature—takes as its focus the many, many languages (and their literatures) spoken in the British archipelago from 700AD to 1450AD. We will read, in translation, poetry and prose originally written in Latin, Old English, Middle Welsh, Old Irish, Old Norse, Anglo-Norman and, finally, Middle English.

The primary purpose of this course is to recognize that medieval Britain was a linguistically and culturally diverse place; that modern English is a language indebted to the polyglotism of the medieval period; and that medieval literature is above and beyond all else, beautiful.

The secondary, though equally important purpose of this course is to teach you how to close read a poem and communicate this close reading by means of a written argument. Much will be expected of you. This class is not for the faint of heart.

This course fulfills: English Literature before 1789 requirement

ENGL 2402, Section 1

CRN 4605

Monsters, Radicals & Rockstars

Rachel Feder

M, W 12-1:50 PM

COURSE DESCRIPTION:

This course explores the explosive, provocative literature produced by a group of interconnected artists in early nineteenth-century England. Our discussions will focus on the themes of monstrosity, celebrity, and counterculturalism. Course texts to be discussed will include Mary Shelley's *Frankenstein* and *Mathilda*, Lord Byron's *Don Juan*, and the poetry of Percy Bysshe Shelley and John Keats. In addition to weekly response papers, course participants will write in-depth analyses that bring later Romantic literature to bear on contemporary culture.

This course fulfills: the Analytical Inquiry: Society and Culture requirement and/or British Literature after 1789.

ENGL 2715, Section 1

CRN 2687

Native American Literature

Billy Stratton

T, R 12-1:50 PM

COURSE DESCRIPTION:

This course is intended to familiarize students with some of the canonical works/authors of what is commonly termed "native American literature." Although our focus will be on texts emerging from the so-called native American literary renaissance beginning in the late 1960's to the latest forth wave of indigenous storiers, this course will also involve historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary interpretation and creative writing. A diverse array of

texts will orientate us to the social and political contexts that frame contemporary native American 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 you 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 shaped contemporary native identity.

This course fulfills: Ethnic Lit or American Lit after 1900 requirement

ENGL 2750, Section 1

CRN 1419

American Literature Survey I

M, W 12-1:50 PM

COURSE DESCRIPTION:

TBD

This course fulfills: American Lit before 1900 requirement

ENGL 3001, Section 1

CRN 4466

Advanced Creative Writing-Poetry

Eleni Sikelianos

M 4-7:50 PM

PRE-REQUISITE: ENGL 2001, 2002, or 2003

COURSE DESCRIPTION:

TBD

This course fulfills: advanced workshop requirement for students on the Creative Writing Track

ENGL 3010, Section 1

CRN 3130

Advanced Creative Writing-Fiction

Selah Saterstrom

F 10-1:50 PM

PRE-REQUISITE: ENGL 2010, 2011, 2012, or 2013

COURSE DESCRIPTION:

In this workshop we will generate new work through a variety of experiments. As part of this experience and as a way to mine for information, we will consistently take an inventory of our narrative tendencies and resistances. We will consider the relationship between form and content, look closely at language at the level of the line, and also think about prose development and structure. Additionally, we will investigate narrative theories and explore strategies to uncover those narratives we are compelled to articulate. This course is reading and writing intensive.

This course fulfills: advanced workshop requirement for students on the Creative Writing Track

ENGL 3800, Section 1

CRN 2645

Bibliography/Research Method

Eleanor McNeas

M, W 2-3:50 PM

COURSE DESCRIPTION:

A team-taught course in the library designated for three separate groups of students: 1) English majors writing honors' theses, 2) MA students writing MA theses, 3) PhD students writing dissertations. The course focuses on articulating an argument (thesis statement), acquiring knowledge of and research in numerous data bases, writing a literature review and drafting a prospectus. Upon entering the class, students should have a general topic/area in mind on which they will devote their research throughout the quarter. Assignments for all students will follow the same general syllabus with graduate students reading an additional book on preparing MA theses and PhD dissertations, submitting more annotations and writing a longer prospectus. The class is a combination of lecture, discussion and individual tutorial meetings.

This course fulfills: This is for students who are doing a critical thesis for distinction in the major

ENGL 4001, Section 1

CRN 1043

Creative Writing-Poetry

Bin Ramke

REQUIREMENT: Must have Graduate Standing in Creative Writing

T 4-7:50 PM

COURSE DESCRIPTION:

I no longer know what poetry is, but I care very much for and about a certain kind of thing that can be made from language, and I am anxious that it be made, and made anew. Throughout this term we will

investigate what we might mean by poem, poetry, poetics, poetic and how the meaning of these words change during the time it takes to pronounce them.

Members of the seminar will have two to three opportunities to present several pages of their own poetry along with contextualizing (not explanatory) texts or images or sounds, (bits of film, paintings, even dance if it is what allows the rest of us to engage the poems more fully) every few weeks. We will establish a schedule based on how many we turn out to be, but two or three poets will present each session.

I am also asking that we read and comment on, at appropriate moments throughout the term, a number of texts and handouts and online resources, including:

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

<http://www.pseudopodium.org/repress/jubilate/agno-b3.html#695> (Christopher Smart, Jubilate Agno)

<https://www.dmt-nexus.me/doc/the%20sacred%20and%20the%20profane.pdf>

This course fulfills: graduate creative writing requirement

ENGL 4011, Section 1

CRN 1044

Creative Writing-Fiction

Laird Hunt

W 4-7:50 PM

COURSE DESCRIPTION:

Careful examination/discussion of your work will be at the center of our weekly deliberations. We will also be exploring largely 20th and 21st century writings that privilege play along the fault lines of formal expectation. Workshop participants will also be asked, over the course of the quarter, to make informal (but articulate) presentations on their current writing interests, obsessions, providing, as they do so, some sense of the critical and contextual framework for their creative output.

This course fulfills: graduate creative writing requirement

ENGL 4621, Section 1

CRN 2866

Advanced Studies- 20th Century Literature

Jan Gorak

F 2-5:50 PM

COURSE DESCRIPTION:

Why have British literary authors based some of their most experimental works on traditional or ancient classical stories? This seminar will use class discussion and participant reports to explore the generic, structural, and imaginative implications of this question, which we shall approach in both historical and theoretical terms.

Theories about myth are almost as abundant as myths themselves. Gilles Deleuze connected myths to a collective amnesia, a paradoxical remembering-in-forgetting. "Mythology is not simply willed into existence," he said, adding that "the peoples of the earth quickly ensured they would no longer understand their own myths. It is at this very moment literature begins. Literature is the attempt to interpret, in an ingenious way, the myths we no longer understand, at the moment we no longer understand them, since we no longer know how to dream them or reproduce them."

Other theories invite us to view traditional tales in terms of a practical intervention in the present-day world. For instance, Karen Armstrong has revived an eighteenth- and nineteenth-century line of thought that sees the origins of myth in graveside rituals. She argues that myth is not a story told for its own sake, but is rather a search for meanings that have been vetoed by the scientific culture of modernity. The ancient Greek scholar Walter Burkert was more skeptical about the origins of myth in ritual, and indeed about the quest for origin theories in the study of mythology. Burkert's emphasis fell more on structure and action in this world than on meaning in a life beyond. His complex structural-historical approach to myth, which we will examine in a class text, speaks of "tales structured by a sequence of actions, applied to facts of common importance". Burkert connects myth to practical social actions, although he emphasizes the actions are not freely determined.

Students will be invited to address aspects of this abundant and contradictory theoretical corpus in their class reports. Apart from that, the course will proceed on literary and historical lines. Historically, what have been the different roads by which English literary authors came upon mythological narratives? We cannot assume, for instance, that Shakespeare took the same route to the story of Endymion in *A Midsummer Night's Dream* that Keats took in his poem of that title. Are ancient stories significantly changed when they are adapted by modern authors or are they impervious to reinterpretation?

We shall start to answer these questions by reading two hugely important foundational texts that have been reissued in riveting modern translations: Stephen Mitchell's version of the Sumerian epic *Gilgamesh*; and Carl Phillips's translation of Sophocles' *Philoctetes*, the solitary and misanthropic Greek hero on whom the survival of his nation rests. Next we will trace the assimilation of myth into the major genres of English literature: romance (Spenser), drama (Shakespeare), lyric and epic (Keats), and novel (Muriel Spark).

What does it mean to proclaim that “the great god Pan is dead”? From Plutarch to Milton and from J. G. Frazer to Gilles Deleuze, poets and critics have wondered why and how myths change over time. In this class we will interest ourselves again in this old and abiding question.

This course fulfills: English Studies—Graduate Program—Special Period—Special Topic

ENGL 4701, Section 1

CRN 4469

Topics: Musical Thinking

Graham Foust

M, W 12-1:50 PM

COURSE DESCRIPTION:

This seminar will take seriously the idea that systemic complexity must be present in a piece of writing in order for us to be able to call that piece of writing “poetry.” To this end, we will turn our attentions toward prosody (somewhat widely defined) and how it has developed over time. In addition to reading closely four books of contemporary poetry (William Fuller’s *Quorum*, Jennifer Moxley’s *Clampdown*, Geoffrey G. O’Brien’s *Metropole*, and Sara Nicholson’s *The Living Method*), we will read numerous essays on meter and form, including texts by J.V. Cunningham, Paul Fussell, Marianne Moore, T.S. Eliot, Marjorie Perloff, Louise Bogan, Louis Zukofsky, Barrett Watten, Ron Silliman, James Scully, Nathaniel Mackey, Susan Stewart, Susan Howe, Rae Armantrout, Simon Jarvis, Giorgio Agamben, Christopher Nealon, and Keston Sutherland. We will also read poems by W.B. Yeats, John Milton, John Ashbery, and others.

ENGL 4702, Section 1

CRN 4470

Topics: Native Fiction/Poetics

Billy Stratton

M, W 10-11:50 AM

COURSE DESCRIPTION:

This course offers advanced study of native American literary production and critical theory through the overarching concern with the way contemporary native people conceive of themselves and their communities. We will examine notions related to identity, storytelling, indigenous aesthetics and critical theory in dialogue with recent discourses on native American literary nationalism and decolonization,

while considering how native American writers and storytellers engage with and challenge contemporary narrative conventions. Of vital interest to us will be the ways in which the texts we consider produce effective counter narratives to what Gerald Vizenor has termed the "manifest manners" of colonial society. The explorations undertaken in this course are intended to encourage active participation in the critical dialogue concerning the tacit relationships between oral tradition, poetry, and fiction, while using interdisciplinary approaches to weigh the historical, political, and social forces that brought about the dispossession and diasporic experiences of native people. This will naturally lead us to consider how native storiers have variously responded to the legacy of dispossession and assimilation by employing acts of storytelling to address the accumulated psychic trauma associated with 500 years of colonial history. Inherent to this endeavor is a willingness to not only confront events that are often abhorrent, but to cultivate a sense of responsiveness to native writers who have sought to extend discourses founded in sacred ceremony and oral tradition, as well as memoir, poetry, and fiction.

ENGL 4830, Section 1

CRN 1047

Teaching & Writing Literature

Juli Parrish

R 6-7:50 PM

COURSE DESCRIPTION:

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

This course fulfills: graduate requirement

ASEM 2403, Section 1

CRN 4501

Versions of Egypt

Brian Kiteley

W 4-7:50 PM

COURSE DESCRIPTION:

This course will study a handful of books (Alifa Rifaat, Amitav Ghosh, Alaa al-Aswany, Wael Ghonim, and Ahdaf Soueif) about Egypt before and after the 2011 and 2013 revolutions. 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 the seminar.

This course fulfills: the ASEM requirement