

**Department of English and Literary Arts**  
**COURSE DESCRIPTIONS—Autumn 2019\***

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

**ASEM 2517**

**CRN**

**Prostitutes of the Pen**

**Nichol Weizenbeck**

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

**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 century. 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.*

**FSEM 1111 Sec 21**

**CRN 5191**

**Interdisciplinary Jane Austen**

**Rachel Feder**

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

**COURSE DESCRIPTION:** Taking *Pride and Prejudice* as its touchstone, this course offers an interdisciplinary approach to Jane Austen. With methods drawn from fields ranging from legal history to neuroscience, we will analyze *Pride and Prejudice* alongside related text *The Woman of Colour* (anonymous, 1810) and adaptations including *Death Comes to Pemberley* (P.D. James, 2011), *Longbourn* (Jo Baker, 2013) and *Pride* (Ibi Zoboi, 2018).

The result of this novel approach will be a multifaceted discussion of gender, class, race, and what it means to have a body and a mind in the world.

*Fulfills DU Common Curriculum requirement: First Year Seminar.*

**FSEM 1111 Sec 50**

**CRN 5220**

**The Life of the Mind**

**R.D. Perry**

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

COURSE DESCRIPTION: College is one of the rare times in your life when you are allowed, even encouraged, to give yourself over to what was once regularly called “the life of the mind.” This First-Year Seminar will ask of what such a life consists and how it can best be expressed. We will follow Hannah Arendt's division of such a life's activities-- into "thinking," "willing," and "judging," but we will also add a category of our own-- "feeling." As we ponder how a life may be defined by these capacities, we will look at different modes of literary expression that likewise seek to embody them. We will read plays, poems, and one short novel, as well as watch a few films. In experiencing these artworks, we will not only ask how they depict these different mental activities, but also how they spark those mental activities in us: not only how they depict thinking, but also how they spark thinking in us. Finally, because mental activity never happens in a vacuum, we will also focus on the importance of sharing our thoughts, with making an intellectual community that can sustain the new and exciting opportunities the university has to offer.

*Fulfills DU Common Curriculum requirement: First Year Seminar.*

**FSEM 1111 Sec 53**

**CRN 5223**

**Loneliness and Belonging in 20th Century Literature**

**Aleksandr Prigozhin**

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

COURSE DESCRIPTION: Although it is often discussed as an individual and painfully isolating experience, loneliness is far from a private matter. Instead, the readings in this course suggest, it is always unfolding in relation to larger conditions of collective belonging. In this course, we will investigate this collective dimension of loneliness in the archives of race, gender, and sexuality, using key works of literature written in English. We will read novels, poetry, and plays by authors including Claudia Rankine, Sylvia Plath, and Sam Selvon. In addition to discussing these literary works, and learning critical thinking and analytical skills, students will be learning to write college level essays.

*Fulfills DU Common Curriculum requirement: First Year Seminar.*

**FSEM 1111 Sec 78**

**CRN 5248**

**Boogeymen and Other Monsters: Terrifying Figures in Literature**

**Nichol Weizenbeck**

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

COURSE DESCRIPTION: Throughout time, humans have written about and created various horrifying monsters. From the man-made killer, to the bloodsucking undead, to the brilliant mind divided, to the cannibalistic serial killer, authors have imagined creatures who both terrorize and tantalize readers. This course seeks to explore the historical and cultural conditions under which these figures were born. Additionally, this course will examine, why, specifically, these representations of darkness triggered societal horror and terror in connection to the cultural anxieties of the time and how and why they continue to induce dread decades, and even centuries, after their first introduction to the reading. Moreover, we will question the volatility of “monsters” throughout time: are they stable signifiers or shifting ones as they age? How do past “monsters” influence future ones? As a class community event, we will participate in one of Denver’s famous (or infamous) Ghosts Walks to experience some local examples of frightening individuals.

*Fulfills DU Common Curriculum requirement: First Year Seminar.*

**ENGL 1000 Sec 1**

**CRN 1029**

**Introduction to Creative Writing: Worldbuilding, World breaking**

**Evelyn Hampton**

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

COURSE DESCRIPTION: How do writers build worlds that readers want to inhabit even when those worlds are difficult, bleak, haunted? In this Introduction to Creative Writing course, we will read and practice writing different kinds of texts, and in doing so, will start to get a feel for the many ways to affect how readers enter, dwell within, and leave the worlds we create. Required readings will help us talk about techniques we will also try in our own writing for world building, developing voice and tone, and bending genres. Reading assignments and writing prompts will include fiction, nonfiction, poetry, and hybrid texts.

*\*Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*

*Fulfills DU major curriculum requirement: Introduction to creative writing.*

**ENGL 1000 Sec 2**

**CRN 1638**

**Introduction to Creative Writing**

**Kelly Krumrie**

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

COURSE DESCRIPTION: In this course, we will investigate a variety of texts, across genres, in order to consider how authors’ strategies might play out in our own writing. We will write, experiment, contort, and create. Our readings and weekly writing exercises will explore the theme of observation: How do writers share what they see in the world? How do images convey information, like a story or a feeling? How do we write about

something invisible? This lens will help us dissect published writing as well as reflect upon our own practices, try new things, and talk about each other's work. Alongside reading and experimenting, students will workshop their own poetry, fiction, nonfiction, and/or hybrid texts. At the end of the term, revised materials will be compiled in hand-made chapbooks and/or web folios. Readings (in both book and pdf form) include work by Verónica Gerber Bicecci, Georges Perec, Solmaz Sharif, Italo Calvino, Renee Gladman, Joy Williams, and others.

*\*Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*

*Fulfills DU major curriculum requirement: Introduction to creative writing.*

### **ENGL 1000 Sec 3**

**CRN 2015**

#### **Introduction to Creative Writing**

**Cassandra Eddington**

**Monday, Wednesday 8-9:50 AM**

**COURSE DESCRIPTION:** This course is based on a few essential propositions: 1.) acts of making are radically sustaining; 2.) creative writing is a vehicle for inquiry; and 3.) through writing, we can create new spaces – not escapist or alternative realities, but spaces that can affect change within the spaces we live, within our lived experiences.

Through our engagement with contemporary poetry, fiction, creative nonfiction, hybrid texts that occupy the in-between spaces, as well as less-traditional “texts” from other mediums (e.g. visual arts, music), we will consider how writers both respond to often insistently oppressive spaces and *work to create spaces of resistance within their own writing*. Since revelations in reading become revelations in writing, this class is both reading and writing intensive. Through experimentation in genres, forms, and language, we will collectively participate in new modes of inquiry, thereby making discoveries we could not make through other means. As we respond to the spaces we find *ourselves* in – in the world and on the page – we can begin to carve out space for ourselves and others. This work, however challenging, whatever the end result, will keep you and feed you in ways only language can.

*\*Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*

*Fulfills DU major curriculum requirement: Introduction to creative writing.*

### **ENGL 1000 Sec 4**

**CRN 2387**

#### **Introduction to Creative Writing: Wildness, Wilderness, and Bewilderment**

**Lucien Meadows**

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

**COURSE DESCRIPTION:** “A bloom is not a parade,” writes Fanny Howe in her 1998 lecture, “Bewilderment.” How can we use creative reading and writing to simultaneously

transcend ourselves and discover ourselves? How is the process of reaching beyond ourselves as readers and writers — into spaces where we have no answers, no maps, no paths — also a process of reaching within ourselves? And why do these processes matter, perhaps more now than ever? In this class, we will create, share, and revise works in poetry, fiction, and creative nonfiction (and the wild spaces between) as we engage multiple paths toward becoming delightfully, joyfully lost in the world of creative writing. We'll range from the spiritual and the sublime, to the senses and the physical body, to the worlds around us and within us, and more. We'll read and discuss how writers in the 2019 Pushcart Prize Anthology explore these concepts; and we'll accompany this process with guest speakers, short PDF readings, and Jon Krakauer's *Into the Wild*, the nonfiction account of one man's journey into the Alaskan wilderness. Throughout, we'll build a supportive and intellectually rigorous community as we follow each other into wildness, wilderness, bewilderment—a process to inspire creative work within this class and beyond.

*\*Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*

*Fulfills DU major curriculum requirement: Introduction to creative writing.*

### **ENGL 1006 Sec 1**

**CRN 2385**

**Art of Fiction**

**Taylor Tolchin**

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

**COURSE DESCRIPTION:** In this introductory-level literature course, we will explore notions of belonging. Through an intra-actional lens that invokes disability studies and crip theory, we will practice creatively and critically questioning, investigating, and imagining belonging as it relates to bodies, social space, and knowledge production. Orienting to stories and other modes of art in this way will help us complicate concepts of the “natural” and “normal,” and attend to the possibilities that emerge when we engage in processes of (re)learning and (re)making our shared worlds together. Course texts will range in time period, medium, method, and scope.

*Fulfills DU major curriculum requirement: English elective.*

### **ENGL 1007 Sec 1**

**CRN 2240**

**Art of Poetry**

**Ella Longpre**

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

**COURSE DESCRIPTION:** Poetry is bewildering. Fanny Howe writes: “To bewilder is ‘to cause to lose one’s sense of where one is.’ . . . Bewilderment is an enchantment that follows a complete collapse.” Because poetry can often be framed as a linguistic or formal problem to be solved, we can miss the value of poems as excursions--as nonlinear movement through space--as mesmerizing and incomplete. In this course, we will learn to analyze poems and identify their formal attributes in relation to space, movement, and time, while also forming our own individual practices of reading and interpretation. Rather than focus

on a particular school or period of poetry, we will look at a poem's internal logic of motion--whether it reaches any logical or formal conclusion or points toward wilderness--while we trace and question how we move through it as readers. Poets covered include Emily Dickinson, Barbara Guest, Wong May, Cecilia Vicuña, Douglas Kearney, Ariana Reines, Raúl Zurita, e.e. cummings, Rimbaud, and others.

*Fulfills DU major curriculum requirement: English elective.*

**ENGL 1008 Sec 1**

**CRN 5099**

**Art of Drama: Comedy Writing**

**Mike Miller**

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

**COURSE DESCRIPTION:** This course is designed to provide students with a solid understanding of concepts and principles for writing comedy to prepare for a career in writing for television and a foundation in screenwriting. Students will explore and analyze the craft of television storytelling, comedy genres, script structure, and character development. This course focuses on written assignments and hands-on experience writing one spec script for an existing half hour television show. This course uses an immersive writers' room for students to gain experience and prepare for a career in entertainment writing.

*Fulfills DU major curriculum requirement: English elective.*

**ENGL 1110 Sec 1**

**CRN 3505**

**Literary Inquiry (Honors): The Pastoral**

**Bin Ramke**

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

**COURSE DESCRIPTION:** This is a course for those interested in questioning this culture's continuing fascination with stories, images and myths about the virtues of "the country" and the vices of "the city." We will challenge 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 also 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 in order to come to understand how the binary oppositions of country and city have been used to various purposes over time. But notice the book list—we will also 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 discussed 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).

*\*Enrollment is limited to University Honors Program students only.*

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

**ENGL 1110 Sec 2**

**CRN 3506**

**Literary Inquiry: Horror: Ancient, Medieval, and Contemporary**

**R.D. Perry**

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

COURSE DESCRIPTION: The past few years have witnessed a veritable renaissance in the genre of the “horror movie.” Always a popular (and profitable) genre, newer films have also been real artistic achievements, expressing both timeless and current anxieties with a sophistication unseen in the genre since its heyday of the late 1960s and early 1970s. This class will use the recent horror renaissance in order to think about horror in a very different period: the premodern. We will ask where and of what horror consisted in the premodern world. If premodernity itself is understood as horrific by modernity, could it even experience horror as a distinguishable category of experience? Was horror just the appropriate reaction to everyday life or was it instead, as it is for us, a genre that encodes specific cultural concerns? In addition to watching recent horror films, we will read works of ancient, medieval, and early modern literature—including Homer, Dante, the Gawain-Poet, John Webster, and records of the Salem Witch Trials—to think through how those writers and audiences understood what we think of as the defining aspects of horror.

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

**ENGL 1110 Sec 3**

**CRN 4931**

**Literary Inquiry**

**Graham Foust**

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

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 individual 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. No textbooks are required. Your final grade will be based on your class participation, a midterm exam, and a final essay or memorization/recitation of a long poem.

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

**ENGL 1200 Sec 1**

**CRN 3877**

**International Short Fiction**

**Elizabeth Adams**

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

**COURSE DESCRIPTION:** This class considers the short story as an international literary form. Course readings include a wide variety of stories from around the world, including works by authors such as Margaret Atwood, Anton Chekhov, Chimamanda Adichie, and Zoë Wicomb. In addition to providing students with basic tools of literary analysis and an 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 DU major curriculum requirement: English elective.*

**ENGL 2001 Sec 1**

**CRN 2483**

**Creative Writing-Poetry**

**Eszter Takacs**

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

**COURSE DESCRIPTION:** In this intermediate poetry workshop we will explore a variety of contemporary techniques, forms, and trends in poetry in order to generate multitudes. More specifically, we will explore the writing of poets, emerging and established, in order to discover how a poet might endeavor to take on (or endeavor to resist) the notion of poetry as project by exploring unified collections, long and short, that in some way challenge expectation, sustain a theme or voice, consistently (or via intentional inconsistency) arrive or depart from a specific subject matter, or aim to resolve a problem. We will explore the contemporary epic poem thru lenses of obsession, expectation, arrival, departure, failure and success to better understand how to establish a poetic presence, or in effect, how one might “arrive” as poet. Students will be prompted weekly to generate new work via imitation (including thoughtful parody), the restrained exercise, and self-exploration. As a class we will explore exemplar texts as well as other forms of art (film, song, and the hybrid visual) for inspiration. We will rely upon each other for fresh and constructive feedback through a variety of workshop formats (full class critiques, silent digital workshops, anonymous workshops and small group workshops). We will read, discuss and respond to creatively full collections by Danez Smith, Layli Longsoldier, and Lauren Ireland, as well as shorter pieces a variety of other poets doing incredible things with language and with the idea of poem. Welcome!

*\*Prerequisite: 4 credits introductory creative writing course.*

*Fulfills DU major curriculum requirement: Intermediate creative writing.*

**ENGL 2010 Sec 1**

**CRN 2202**

**Creative Writing-Fiction**

**Erinrose Mager**

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

**COURSE DESCRIPTION:** How does narrative work and what are its components? How might we deepen our understanding of the story and its craft? This class will approach the story through an investigation of prose's smallest parts (the word, the sentence) and then zoom outward to interrogate paragraph, dialog, scene, and summary--paying close atten-



tion to narrative structure and theory. Though primarily a generative creative writing workshop, this class will also engage with myriad short pieces as well as several critical works to further our conversations about creative practice, active readership, experimentation, and storytelling. Together, we will explore selections from Sebald, Kawabata, Bernheimer, Gladman, Proust, Tawada, Bakhtin, and others. This course is reading-, writing-, and discussion-intensive.

Fulfills major requirement: Prerequisite: Students must have passed Introduction to Creative Writing (ENGL 1000) with a grade of C- or higher before enrolling in this class. Major requirement details: For students entering DU prior to the fall of 2018, this course fulfills 4 hours of the Intermediate Workshop requirement for majors with a Creative Writing concentration. For students entering DU in fall of 2018 or later, this course fulfills 4 hours of the Core Studies requirement for majors with a Creative Writing concentration.

*\*Prerequisite: 4 credits introductory creative writing course.*

*Fulfills DU major curriculum requirement: Intermediate creative writing.*

## **ENGL 2060 Sec 1**

**CRN 4894**

### **Modern/Post Modern Literature: Modern Ecstasies: Gender and the Unbounded Self Aleksandr Prigozhin**

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

COURSE DESCRIPTION: Transformations of gendered experience are key to one of the central conceptual features of modernity: the destabilization of the self-contained, self-controlling sovereign subject. Implicitly and explicitly male, this classical subject imagined by the nineteenth century was undermined from within by Freud's discovery of unconscious drives, and from without by the growing awareness of the determining power of social structure and of the newly dominant mass media to mold individual consciousness. At the same time, the emerging modernists came to see the liberal-bourgeois achievements of self-containment, self-control, and detachment as obstacles to a fuller vision and a deeper sense of life, which lay outside, or rather beside, the bounded self.

For writers as different as Virginia Woolf, Djuna Barnes, and James Baldwin, gender was the exemplary nexus of the tension between the prison of habit and social expectation, and the intense bodily experiences that occasionally transport subjects beyond the limits of the self. Even as these writers saw modern gendered subjects (women especially, though men as well) as bound to a limited selfhood and limited lives, their visions of escape into a more meaningful, deeper engagement with the world often took a gendered turn.

Focusing on the role of gender in a variety of intense experiences that challenge the boundaries of the self in the work of a few key modern and postmodern writers, this course will approach their works as variously imagined responses to a shared perception of a modern crisis of bounded selfhood. Disagreeing on the origins, nature, and potential outcomes of this crisis, the writers and thinkers we'll be reading share an interest in gender as both the foundation of individual selfhood and as a potential line of flight from its rigid boundedness.

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

**ENGL 2700 Sec 1**

**CRN 4895**

**Foundations of Early American Literature and Culture**

**Clark Davis**

**Monday, Wednesday 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 DU major curriculum requirement: Fulfills major requirement: Core studies; American lit., before 1900 (for majors entering the program before Autumn 2017).*

**ENGL 2708 Sec 1**

**CRN 4896**

**Topics in English: Imagining the Future**

**Kristy Ulibarri**

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

**COURSE DESCRIPTION:** This course will explore and interrogate literature and film that imagine the future from their contemporary moment. We will think about the overlapping ideas invoked within literary futurism: dystopia, utopia, apocalypse, hope, displacement, progress, economic well-being, genome/genetic modification, and social change. Our philosophical project will be questioning how the past and present affect our imaginations of the future, and more so, if imagining the future (for the better or for the worse) should be approached chronologically or in some other way. We will also explore movements in neo-futurism: Afrofuturism, Latino speculative fiction, Indigenous Futurisms, cyberpunk, techno-futurism, etc. This course will ask students to closely engage literature and film in order to think about how culture potentially produces, disrupts, corrupts, and/or subverts “forward-looking” world views.

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

**ENGL 2709 Sec 1**

**CRN 4898****Topics: Invisible Ink? The Forgotten Pioneers of the English Novel****Nichol Weizenbeck****Monday, Wednesday 2-3:50 PM**

COURSE DESCRIPTION: This course seeks to examine the would-be Canon-makers of the eighteenth century. Eighteenth-century England witnessed the rise and development of the novel, which would become the dominant and privileged genre of the Victorian era. From its humble and uncertain birth to the beginning of its rise into “high culture,” we will read authors who tremendously impacted the development of the English novel. We will examine the novelists who, although almost forgotten by literary historians and critics, deserve academic scrutiny. The intent of this course is to trace the arc of the British novel and the authors responsible for shaping it from 1688 to 1818 and enable a general understanding of the literary movements and literary works of the time period, as well as the historical, political, social, and cultural contexts surrounding the texts.

*Fulfills DU major curriculum requirement: English elective.*

**ENGL 2715 Sec 1****CRN 4897****Native American Literature****Billy J. Stratton****Monday, Wednesday 12-1:50 PM**

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

**ENGL 3001 Sec 1****CRN 2689****Advanced Creative Writing-Poetry****Lindsay Turner**

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

**COURSE DESCRIPTION:** In this workshop, we will think together about what it is, as a poet, to imagine and write the world. We'll work through questions about the relationship between reality and imagination, interrogating the constraints of reality and the possibilities of writing and imagination--or vice-versa, the limits of our imagination and writing before the social and historical complexities of the world. We'll read theory and poetry by Elizabeth Bishop, Dionne Brand, Saidiya Hartman, Muriel Rukeyser, and Wallace Stevens, among many others. Classes will include generative writing and critical seminar-style discussion of readings, as well as workshops of student poems.

*\*Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing.*

*Fulfills DU major curriculum requirement: Advanced creative writing.*

**ENGL 3011 Sec 1**

**CRN 3508**

**Advanced Creative Writing-Fiction**

**Selah Saterstrom**

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

**COURSE DESCRIPTION:**

In this workshop we will generate new work (fiction, prose, hybrid works) 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.

*\*Prerequisite: 4 credits introductory creative writing course, and 8 credits of intermediate creative writing.*

*Fulfills DU major curriculum requirement: Advanced creative writing.*

**ENGL 3731 Sec 1**

**CRN 5275**

**Topics: Making Media Matter**

**W. Scott Howard**

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

**COURSE DESCRIPTION:** Inspired by a mission to make critical thinkers who make, this co-taught topics course moves EDP, English & Literary Arts, and Philosophy students toward the incorporation of new and emerging technologies & practices across disciplinary fields as well as along paths for making their work public, engaged, and accessible to a broad audience. With a sensitivity to the materiality of collaborative methods, media, and praxis, interactive components for students' works in this Keystone experience could include dialogues, workshops, rapid design prototypes, games, collaborative performances, and more.

*Fulfills DU major curriculum requirement: Advanced studies; Rhetoric/Theory (for majors entering the program before Autumn 2017). This multimodal course is cross-listed with EDPX 3700 and also with PHIL 3701. Thirty seats total; ten from each department.*

**ENGL 3733 Sec 1**

**CRN 5098**

**Topics in English: Writing in the Expanded Field**

**Selah Saterstrom**

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

**COURSE DESCRIPTION:** In this course we will investigate the history of reading and writing through the lens of contemporary hermeneutics, the study of interpretative theory. Through close readings of contemporary and difficult-to-classify texts, discussion, and creative and critical projects, we will consider the implications of how we read and what, in the light of our discoveries, it means to write.

*Fulfills DU major curriculum requirement: Advanced studies*

**ENGL 3800 Sec 1**

**CRN 3174**

**Bibliography/Research Method**

**Eleanor McNeas**

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

**COURSE DESCRIPTION:** The course focuses on researching a specific topic step by step from the thesis/dissertation proposal to the prospectus. Co-taught by library and English Department faculty, students acquire a range of research skills as they build each assignment incrementally from basic database research to experience with rhetorical skills useful to advance a persuasive argument. The class blends three separate audiences: senior English majors preparing honors theses; second-year MA students researching the MA thesis; and second or third-year PhD students working toward a dissertation prospectus (literary studies), critical preface (creative writing) or a scholarly essay to submit to a journal. While the graduate students often act as mentors to the undergraduates, all are involved in a similar writing community, and all share their work repeatedly with each other in class.

All students compile week-by-week annotated bibliographies which they use to produce a literature review and either an introduction to their honors thesis (for undergraduates) or a defensible prospectus (for MA and PhD students). During the final class students form panels to present their work emulating a conference session. Graduate presentations adapt the form of a mini prospectus review before the class as audience.

*\*Distinction requirement for students planning to complete an undergraduate critical honors thesis. Students planning to complete an undergraduate creative writing thesis may also enroll, or complete ENGL 3852: Topics in Poetics.*

*Fulfills DU major curriculum requirement: Advanced studies*

**ENGL 4001 Sec 1**  
**CRN 1037**  
**Sem Creative Writing-Poetry**  
**Lindsay Turner**  
**Friday 12-3:50 PM**

**COURSE DESCRIPTION:** For poets, what does it mean to imagine and write the world? What responsibilities do we have towards our own imaginative projects and how do they come into contact with the responsibilities we have towards the world at hand? How do we think (or re-think) the question of "documentary" poetics? What's the relationship between form and freedom? In this workshop, we'll explore the interaction between reality and imagination as it occurs in writing, interrogating the constraints of reality and the possibilities of writing and imagination -- or vice-versa, the limits of our imagination and writing before the social and historical complexities of the world. We'll read theory and poetry by Elizabeth Bishop, Dionne Brand, Saidiya Hartman, Muriel Rukeyser, and Wallace Stevens, among many others. In addition to workshop sessions, we'll write through a series of class-generated exercises and spend time discussing assigned texts.

*Fulfills DU English Graduate Curriculum requirement: First-year creative writing workshop.*

**ENGL 4011 Sec 1**  
**CRN 1038**  
**Sem Creative Writing-Fiction**  
**Joanna Howard**  
**Tuesday 4-7:50 PM**

**COURSE DESCRIPTION:** ENGL 4011 is a graduate level seminar in literary arts, with an emphasis on construction of prose forms. This course will be conducted primarily as a workshop for the discussion of in-process creative works, and participants will be asked to contribute prose works for discussion by their peers, and asked to provide both written and oral comments for the writing of their peers. We will spend a portion of each class discussing contemporary prose models by authors outside our workshop with an emphasis on analyzing formal, structural, and aesthetic strategies and their effects. This course will work on a partial-diminishing model, moving into small groups at the end of the quarter.

*Fulfills DU English Graduate Curriculum requirement: First-year creative writing workshop.*

**ENGL 4621 Sec 1**  
**CRN 3512**  
**Advanced Studies-20th C. Literature**  
**Eric Gould**  
**Thursday 4-7:50 PM**

**COURSE DESCRIPTION:** This seminar explores historical changes to the concept of modernity, which has dominated Western thinking and the arts—especially notions of the avant-garde in the last century. The concept of modernity has always referred to the embrace of change (personal and social) in the pursuit of progress, but exactly what that implies has itself changed dramatically since the 18th century. In order to get a grip on the

logic of these changes, we will begin with a brief survey of the traditional arguments for Enlightenment modernity (via an essay by Habermas), together with their development into modernism, postmodernism, and what has been called post-post-modernism. Then we will discuss an influential argument for the current, highly ambiguous state of modernity as outlined by the British sociologist Gerard Delanty in his book *Social Theory in a Changing World: Conceptions of Modernity*. Revising the ideas of Habermas, Foucault, Lyotard, Bauman, Touraine, Giddens and Beck, to name but a few, Delanty argues that “The notion of modernity now seems to capture a certain sense of social transformation which is more than purely institutional or cultural but both together....On the one side, modernity as a cultural project refers to the autonomy of the Subject, the assertion of the self, or individual, and the progressive expansion of the discourses of creativity, reflexivity and discursivity to all spheres of life. On the other side, modernity entails the experience of fragmentation, the sense that modernity as a social project destroys its own cultural foundations.” We will ask: How does literature, as a social text, reflect this broader sense of the term modernity? We will critically explore Delanty’s theory of an essential double-bind in the project of modernity that writers have noted and written about experimentally time and again. Our readings will trace the trajectory of modernity in literary works by Baudelaire, George Eliot, Anna Akhmatova, Paul Celan, Jorge Luis Borges, W.B. Sebald, Anne Carson, Alvaro Enrigue, and Jesmyn Ward.

*Fulfills DU English Graduate Curriculum requirement: Period requirement, 20th-21st century literature for PhD students.*

**ENGL 4701 Sec 1**

**CRN 3156**

**Topics in English: US Immigrant Narratives**

**Kristy Ulibarri**

**Monday 4-7:50 PM**

**COURSE DESCRIPTION:** This course will interrogate literary and visual narratives that map the flows and circulations of people, the causes of migration, the effects of migration, the spaces of encountering different cultures, and the making and unmaking of “citizenship.” By looking at fiction, film, and art, we will consider how the story of immigration works on a regional, national, and global level. The course follows a historical engagement with these texts, with the first half thinking through immigrant narratives of the 20<sup>th</sup> century and the second half considering post-9/11 narratives and the turn to speculative fiction. Each week, these texts will be accompanied with critical sources to offer social, political, and economic context to our readings. Our goal is to gain a sense of this genre since the Immigrant Act of 1924 and to understand how 9/11 changes our discourses, ideologies, and imaginations about immigration.

*Fulfills DU English Graduate Curriculum requirement: Period requirement, 20th-21st century literature for PhD students.*

**ENGL 4702 Sec 1**

**CRN 4900**

**Topics in English: Poetry & Public Discourse**

**Bin Ramke**

**Wednesday 4-7:50 PM**

COURSE DESCRIPTION: Shira Wolosky, in *Poetry and Public Discourse in Nineteenth-Century America* claimed that “As against the views of poetry as a self-enclosed art object that twentieth-century formalism projected, nineteenth-century poetry plays a vibrant and active role in ongoing discussions on defining America and its cultural directions....poetry directly participated in and addressed the pressing issues facing the evolving nation through its responses, circulation, and creative reflections on the rhetoric of national life.”

I am asking members of this seminar to choose nineteenth century poems to examine in light of Wolosky’s claim, and then to choose twentieth and twenty-first century American poets/poems to read against/alongside the earlier works. The purpose of these readings will be to consider whether poetry continues to play a role in public discourse—assuming Wolosky is correct.

We will use the electronically available Wolosky text as the central document for the class (available through the DU library); I will provide texts of nineteenth-century poets for us to read together (as scans or Xeroxed pages). Members of the seminar will find appropriate twentieth and twenty-first century poems for their own readings, and will provide copies for the rest of us when their turn for discussion arises. Our purpose will be to examine how and to what degree poetry continues to be a force in public discourse. In order to do this, we may each have to reconsider our ideas of what poetry even is. There will be no required texts to be purchased through the DU bookstore.

*Fulfills DU English Graduate Curriculum requirement: Period requirement, 20th-21st century literature for PhD students.*