

**Department of English and Literary Arts**  
**COURSE DESCRIPTIONS—Spring 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 2422, Section 1**  
**CRN 5328**

**Books and Bodies: Discourse and the Corporeal in American Culture**

**Tayana Hardin**

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

COURSE DESCRIPTION: This course explores how bodies acquire meanings, and how those meanings are created, represented, disseminated, or contested through discursive and embodied means. More specifically, this seminar equally privileges the book and the body as sites that, when studied jointly, invite thoughtful consideration of power and privilege, and the discursive and material consequences of race and gender and their intersections with other categories of social identity. Course practices include close readings of literary, philosophical, and visual texts by Sandra Cisneros, Judith Butler, F. Scott Fitzgerald, and others; creative and critical writing exercises; robust in-class participation; and a final class project.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ASEM 2443, Section 1**  
**CRN 5350**

**“All the world’s a stage”: Shakespeare then and Now**

**Eleanor McNeese**

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

COURSE DESCRIPTION: “All the world’s a stage”: Shakespeare Then and Now is an ASEM team-taught by faculty from the Departments of English and Literary Arts and Theatre. It emphasizes close reading, writing and interpretation as well as acting techniques and dramatic performance of selected scenes. In the four plays—*Julius Caesar*, *Merchant of Venice*, *Taming of the Shrew* and *Othello*--and two contemporary novels based on the plays, we will focus on issues that have remained relevant over the centuries from politics and power to gender, race and religion. Students will engage the plays from these multiple perspectives and demonstrate that engagement both in acted scenes and written essays.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ASEM 2517, Section 1**

**CRN 5407**

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

**Nichol Weizenbeck**

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

**ENGL 1000, Section 1**

**CRN 1038**

**Introduction to Creative Writing: Screenwriting**

**McCormick Templeman**

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

COURSE DESCRIPTION: This course will address the fundamentals of screenwriting with a particular focus on adaptation. What is the secret to taking a work of prose and adapting it for the screen? How do we remain true to the heart of the story while exploring it from within a different medium? After a bootcamp that addresses the basics of screenwriting, we will shift our attention to three adaptations: *Persepolis*, *Pride and Prejudice*, and *The Shining*. As case studies, we will read both the corresponding scripts and the novels from which they were adapted, examining how the screenwriters managed to make the transition from one medium to another. This course is writing and reading intensive and will culminate in a final creative project.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1000, Section 2**

**CRN 1511**

**Introduction to Creative Writing**

**Bailey Pittenger**

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

**COURSE DESCRIPTION:** In this introduction to creative writing course, we will consider how our individual and collective curiosities influence how we read and write. Is curiosity how we approach finding information, is it a system of believing? When and where does curiosity meet an end? When did our curiosity begin? Ultimately, how do our unique curiosities form our ways of reading, writing, and processing our world? We will use various approaches to curiosity as a lens for learning techniques in world building, developing voice and tone, and trying new genres. The required readings will expose beginning and interested writers in poetry, fiction, nonfiction, hybrid, and collaboratively written texts. This course includes a space for sharing your writing in workshops, and is reading and writing intensive.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1000, Section 3**

**CRN 1887**

**Introduction to Creative Writing**

**Blake Guffey**

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

**COURSE DESCRIPTION:** This course is intended to be an exploration: of writing, of art, of society, and of our selves in relation to these things. We will read contemporary works of poetry, fiction, and non-fiction that will challenge and (hopefully) reward us as readers, and help guide us as writers. We'll be watching a documentary or two and some clips in class, and we will also be engaging with visual art. Art is art / art is life - any idea has its way of being expressed. This is a reading and writing intensive course, but is intended most of all to serve you as a writer and as an inquisitor of knowledge, at whatever stage that might be, to support and allow for a space for your voice and your growth.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1000, Section 4**

**CRN 2025**

**Introduction to Creative Writing**

**Kelly Krumrie**

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

**COURSE DESCRIPTION:** In this course, students will investigate a variety of texts, across genres, in order to consider how authors' strategies might play out in their own writing. We will write, experiment, contort, and create. Our readings and weekly writing exercises will explore three themes: 1) what writers know, 2) what writers learn/research, and 3) what writers imagine/invent. Questions for discussion include: What does it mean to "write

what you know”? How and why do writers use historical or current events in their work? What grounding do fictional texts have in the “real” world? 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 handmade chapbooks. Readings (in both book and pdf form) include work by Joy Williams, Georges Perec, Solmaz Sharif, Rebecca Dunham, Jorge Luis Borges, Renee Gladman, and others.

*Fulfills major requirement: Introduction to creative writing.*

**ENGL 1006, Section 1**

**CRN 4493**

**Art of Fiction**

**Alison Turner**

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

**COURSE DESCRIPTION:** *"I am a bricklayer!"* So insists Pietro di Donato’s twelve-year-old protagonist, who must transform overnight from a schoolboy to a construction worker after his father’s death. Throughout this course we will read novels, short stories, and forms of hybrid-fiction in which protagonists’ lives are significantly impacted by the jobs that they do with their bodies. We will regularly engage in close readings of scenes describing “manual labor” and consider how these depictions shape fictional worlds and characters’ identities. These discussions will be supported by critical essays addressing relevant topics throughout the quarter. Readings include work by Frederick Douglass, Maxine Hong Kingston, Upton Sinclair, Pietro di Donato, Helena Maria Viramontes, and Jamaica Kincaid.

*Fulfills major requirement: English elective.*

**ENGL 1007, Section 1**

**CRN 2026**

**Art of Poetry**

**Eszter Takacs**

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

**COURSE DESCRIPTION:** In this course we will focus on, analyze, and fall creatively into the poetics of the body and its many iterations in order to better understand the reaches of poetry as a form of willful expression. We will explore fully formed and cohesive collections of poetry by emerging and established contemporary poets Danez Smith, Jenny Boully, Ariana Reines, Beth Bachmann, Natalie Eilbert, Meg Freitag, Emily Pettit, Susan Briante, Rachel Zucker and Arielle Greenberg.

As we examine interrogations and narratives of the human body, the animal body, the institutional/capitalist body, the imagined body, and the textual body, we will attempt to draw connections between the many types of bodies addressed. Alongside full collections of poetry, we will, on the daily, introduce into discussion single and small groups of poems

by poets spanning from the eras of John Donne and Shakespeare through the emergence of the Beat Generation and confessional poetics, as well as the body-related poetics of other cultural spaces and countries, and other types of human constructs related to the body (visual art, dance, theatre, sport, medical science, technology, philosophy, etc.).

Students will engage with the poetics of the body through discussion, analysis, and imitation of the texts we read, the production of two short papers, one creative body of work, one group project, one research presentation, and a kept journal of short critical and creative responses. \*Note: When available, digital books (e.g. Kindle Editions, et al.) are acceptable and encouraged in lieu of hard copies for required texts (and are generally cheaper, more portable and often more accessible for a variety of learning needs/practices).

*Fulfills major requirement: English elective.*

**ENGL 1010, Section 1**

**CRN 3397**

**Introductory Topics in English**

**Clark Davis**

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

COURSE DESCRIPTION: English 1010 offers a comprehensive introduction to the English major. Course participants will analyze key texts from the traditions of British and American literature. In addition to introducing the English literary canon, this course will prepare you for future study in fields such as postcolonial literature, American ethnic literatures, and contemporary literature. The assignment sequence will help you develop skills in close reading, academic argument, and comparative analysis.

*Fulfills major requirement: English foundations (\*required for all English majors entering the program Autumn 2017 and after).*

**ENGL 1110, Section 1**

**CRN 3398**

**Literary Inquiry: From Goth to the Gothic: Tracing the Genre of the Supernatural**

**Nichol Weizenbeck**

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

COURSE DESCRIPTION: In England in the late eighteenth century, the form now known as the novel took a turn towards the dark side. From privileging realism, the Gothic shift privileged the supernatural, ghosts, and vampires. The course intends to examine the genre now known as the Gothic and its response to the anxieties of the times. This course seeks to investigate the fictional representations of Gothic figures in the literature of the period and the cause for the shifts in such representations, how they mutate over time, and whether they retain a shadow of past representations. Beginning with the eighteenth century and continuing to the late nineteenth century, we will explore the cultural conditions that influenced the creations of certain texts. We will trace the social, economic, and historical issues surrounding this literary shift.

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

**ENGL 1110, Section 2**

**CRN 4494**

**Literary Inquiry: Victor/Victoria: The Creation of the Victorian Canon**

**Nichol Weizenbeck**

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

**COURSE DESCRIPTION:** This course seeks to examine the Canon-makers of the Victorian age. We will examine the “major” novelists from 1813 to 1897. The intent of this course is to trace the arc of British authors from the early Victorian period to the Modern period and enable a general understanding of the literary movements and literary works of the differing periods, as well as the historical, political, social, and cultural contexts surrounding the texts. To enhance our understanding of the historical and cultural context regarding the literature of the time, both female and male authors will be explored.

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

**HNRS ENGL 1110, Section 3**

**CRN 4495**

**Literary Inquiry: “The Pastoral”**

**Bin Ramke**

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

**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).

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

**ENGL 1200, Section 1**

**CRN 4496**

**International Short Fiction: “Borders, Boundaries and Bodies: Exploring the Edges of International Short Fiction”**

**Olivia Tracy**

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

COURSE DESCRIPTION: In this class, we will be exploring borders, boundaries, and bodies in international short fiction and considering how the processes of globalization, translation and anthologization create and change human and textual bodies and borders. What implications do these creations and changes have for our individual identities, for immigrant and refugee populations, and for our understanding of world literature? To explore and consider this question, we will read selections from two anthologies of short and flash international fiction, and we will consider how these writers ask us to interrogate, question and complicate our notions of the nation and national identity, of the short story genre, and of literary canonization and anthologization.

*Fulfills major requirement: English elective.*

**ENGL 2003, Section 1**

**CRN 2321**

**Creative Writing - Poetry**

**Brian Laidlaw**

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

COURSE DESCRIPTION: In this workshop-based course, we’ll begin with the idea that the best poems are often not about *one* thing, but about *two* things: a “little idea” and a “big idea.” From this origin, we’ll consider a variety of craft-related pairings – image and insight; form and content; self and other; body and landscape – in the works of a variety of contemporary poets, and then put these principles to work in our own weekly writing assignments. Throughout our forays into poetic craft, we’ll also draw on “texts” that are often considered non-literary – song, television, theater, documentary film – in an effort to find forms that best reflect our impulses as writers and thinkers.

*Fulfills major requirement: Intermediate creative writing.*

**ENGL 2013, Section 1**

**CRN 2322**

**Creative Writing - Fiction**

**Vincent Carafano**

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

COURSE DESCRIPTION: This course explores the thrilling possibilities of fiction by examining (relatively) contemporary novellas that press on, expand, and sometimes shatter perceived limitations of genre and craft. Our classroom conversations will take up the reworking of myth, the embrace of contradiction, the swelling miscellany of hybrid texts, and the ontological instability of worlds in Anne Carson’s *The Autobiography of Red*, Clarice Lispector’s *The Hour of the Star*, Eric Chevillard’s *Palafox*, Juan Rulfo’s *Pedro*

*Paramo*, Stanley Crawford's *Log of the S.S. The Mrs Unguentine*, and Theresa Hak Kyung Cha's *Dictee*. Along the way, we will engage stratagems of writing craft—including studies of point of view, plot & tension, worldbuilding, and structure—through a consideration of Lance Olsen's craft text, *Architectures of Possibility*. Student commitments include in-class writing exercises, one group-led critical discussion on a course text, workshop, and a final revised portfolio.

*Fulfills major requirement: Intermediate creative writing.*

**ENGL 2221, Section 1**

**CRN 3325**

**Shakespeare Seminar**

**W. Scott Howard**

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

**COURSE DESCRIPTION:** This course places *Hamlet* within context of Shakespeare's time and our own, amplifying the play's transcultural and transdisciplinary legacy from the earliest performances to recent productions in London, Paris, New York, and Denver; from legendary Nordic sources to Shakespeare's *foul papers*, quarto texts, and First Folio; and from the cosmologies of Heraclitus, Ptolemy, and Copernicus to the quantum entanglements of Hawking, Barad, and Rovelli. We will follow Hamlet's journey as a quest 'after' *Hamlet* across centuries & continents, through adaptations & archives, paying close attention to the poetics & praxis of mediating and remediating Shakespeare's works. This course integrates critical theoretical methods with these intersecting paths of study, emphasizing the materiality of Hamlet's multiverse. Campus activities will include guest presentations from DU Faculty from Archives & Special Collections, Theatre, Astronomy, Emergent Digital Practices, and Philosophy.

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

**ENGL 2402, Section 1**

**CRN 4497**

**Later Romantics**

**Rachel Feder**

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

**COURSE DESCRIPTION:** This course explores British literature of the later Romantic period, focusing on themes of monstrosity, celebrity, addiction, and counterculturalism.

*Fulfills major requirement: Core studies; British lit., after 1789 (for majors entering the program before Autumn 2017); DU Common Curriculum: AI-Society.*

**ENGL 2544, Section 1**

**CRN 4498**

**Globalization & Cultural Texts**

**Eric Gould**

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

**COURSE DESCRIPTION:** This course combines fiction and film about India/Indian Diaspora, South Africa, and Japan with readings in sociological and other theories of globalization. We focus on the impact of globalization on culture, examining how this shapes postcolonial identity, the morally ambiguous (and at times negative) effects of westernization and modernization, and the way cultural hybridity complicates nationalism and internationalism.

*Fulfills major requirement: Arts and Humanities Foundation, Analytical Inquiry: Society, Honors, Intercultural Global Studies. Course is primarily for University Honors. Others only by permission of instructor.*

**ENGL 2741, Section 1**

**CRN 4499**

**American Jewish Literature**

**Adam Rovner**

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

**COURSE DESCRIPTION:** This course surveys over 100 years of American Jewish immigrant narratives beginning with the great exodus of Eastern European and Russian Jewry at the end of the 19<sup>th</sup> century and ending with the last decades of the 20<sup>th</sup> century. Canonical works by central authors reveal the great successes of Jewish immigrants alongside their spiritual failures. A selection of memoir, novels, short stories, and poetry in English and in translation from Hebrew and Yiddish demonstrate the multilingual character of the Jewish experience in America. Ultimately, the story of Jewish immigration emerges as an American rags-to-riches story that all immigrant groups share. *\*While helpful, no knowledge of Jewish languages, religious tradition, or cultural practice is necessary to succeed in this course.*

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

**ENGL 3003, Section 1**

**CRN 3328**

**Advanced Creative Writing - Poetry**

**Emily Pettit**

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

**COURSE DESCRIPTION:** “Invention! What saves art is invention.” – Max Jacob

This workshop aims to be generative. This workshop hopes to offer many new perspectives to each in relation to your own work and the work of others. Engagement with your own work and outstanding contemporary work will help us to explore issues essential to poetry, including form, voice, music, image, line, intention, affect, and the experience of engaging in the creative process. Prerequisite: you must have completed an English 2000 level fiction, poetry, or nonfiction creative writing workshop to take this class.

*Fulfills major requirement: Advanced creative writing.*

**ENGL 3013, Section 1**

**CRN 2467**

**Advanced Creative Writing - Fiction**

**Brian Kiteley**

**Wednesday 4-7:50 PM**

COURSE DESCRIPTION: Yogi Berra said, “You can’t think and hit at the same time.” But can you think and write at the same time? Writers should practice hard, work on repetitions, and think through the process as much as they can, whatever the process is. When it comes to actual competition—writing the fiction itself, like playing tennis or golf—writers should trust that they have trained their instincts well and not think at all. The fiction exercises you will do in this class are one part of a very particular sort of practice to build better instincts. The filmmaker Orson Welles said, “The director’s job is to preside over accidents.” The philosopher Daniel Dennett, in *Consciousness Explained*, theorized that the task of the human brain “is to guide the body it controls through a world of shifting conditions and sudden surprises, [to] . . . gather information from that world and use it swiftly to ‘produce future’—to extract anticipations in order to stay one step ahead of disaster.” We read fiction to see how characters improvise their lives moment by moment to survive. We will practice our skills at improvisation, which sounds like a contradiction in terms, but it isn’t. Actors who specialize in improvisation do not do typical rehearsal, by reading lines. They practice by responding to phrases, props, or new costumes thrown at them. They react without any preparation or even thinking. You will write a lot of fiction—both exercises and stories or novel excerpts. We will read Grace Paley’s *Collected Stories*, Donald Barthelme’s *60 Stories*, and my own book of fiction exercises, *The 3 A.M. Epiphany*. Prerequisite: you must have completed an English 2000 level fiction, poetry, or nonfiction creative writing workshop to take this class (preferably a 2000 fiction workshop).

*Fulfills major requirement: Advanced creative writing.*

**ENGL 3732, Section 1**

**CRN 4500**

**Topics in English: Modern Drama**

**Eric Gould**

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

COURSE DESCRIPTION: In this course you will read major plays (usually one for every class) by some of the world’s greatest dramatists from the 19th century to the present day. Our purposes are (1) to immerse ourselves in over 150 years of modern drama in order to

get a sense of how the theatre has become an integral part of contemporary culture and (2) to consider how these plays work as both literary and performance-based texts. Apart from close reading of the texts, we will see and discuss various video/film performances.

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

**ENGL 3733, Section 2**

**CRN 3332**

**Topics in English: William Faulkner and the Southern Gothic in Context**

**Billy J. Stratton**

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

**COURSE DESCRIPTION:** In his 1950 Nobel Prize banquet speech, William Faulkner characterized his work as emerging from "the agony and sweat of the human spirit . . ." While offering a conception of writing as a visceral process of recovery and expression, he also gestures towards the merging with collective social consciousness. In this advanced literary studies seminar, we will consider three of Faulkner's novels within the broader context of the development and growth of the Southern (Gothic) literary tradition. Specifically, we will consider these works in relation to those produced by several other writers from historically marginalized and diverse populations. This sort of comparative approach seems especially fitting for the examination of the work of a writer deemed so central to American letters, while being instrumental to bringing literary attention to a region with such an historically contentious relationship to the rest of the nation in which it was commonly viewed as place of crudeness, disorder, and toil. Among our primary goals will be to critically engage with the ways that Faulkner and subsequent writers adapted elements of the sentimental romance and the gothic style of European fiction to produce a more nuanced vision of a region haunted by racial conflict, class disparity, and social isolation. The literary texts examined in this class respond in unique ways to this deeply fraught social context and each other. At the same time, such texts are distinguished for their utilization of the grotesque, uncanny settings, freakish/outcast characters, and violence so to produce a powerfully vivid sense of place. Finally, we will consider how the varied deployment of unique and innovative narrative elements and strategies within the chosen texts acts to promote a greater appreciation for the capacity of storytelling to create and re-create the vernaculars of contemporary American and Southern literature.

*Fulfills major requirement: Core studies; American lit after 1900 (for majors entering the program before Autumn 2017). Course is primarily for Undergraduate Students. Graduate student may enroll only with permission of instructor.*

**ENGL 3825, Section 1**

**CRN 4502**

**Cultural Criticism**

**Kristy Ulibarri**

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

COURSE DESCRIPTION: This course will explore transcultural representations and theories of latinidad. We will pay particular attention to tropicalizations, music/dance, and cultural performance. From Latinx drag balls to salsa and mambo to Cardi B's use of latin trap, this course will consider how latinidad is constructed, appropriated, and marketed. You will read and engage cultural theory and then decode or map out these ideas through specific texts, such as novels, songs, films, or other cultural forms. While you mainly will be asked to write essays, the course also will include a "show and tell" component.

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

**ENGL 3900, Section 1**

**CRN 3434**

**Senior Seminar: Pride and Prejudice**

**Rachel Feder**

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

COURSE DESCRIPTION: In this seminar, we'll situate Jane Austen's *Pride and Prejudice* within a constellation of fictions ranging from Frances Burney's *Evelina* (1778) to Ibi Zoboi's *Pride* (2018). We'll pore over each of these key texts—and related critical and theoretical explorations—as we develop a nuanced discussion of gender, sexuality, money, marriage, fate, form, identity, and the novel.

*Fulfills major requirement: Advanced studies, Senior Seminar; British lit., after 1789 (for majors entering the program before Autumn 2017).*

**ENGL 3900, Section 2**

**CRN**

**Senior Seminar: Feminist Interventions**

**Tayana Hardin**

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

COURSE DESCRIPTION: *What constitutes a "feminist intervention" in American culture?* Using this question as our point of departure, this course draws from a rich archive of literary, critical, visual, and performance texts that complicate gender as a category of analysis and social identification—but does such treatment of gender make them "feminist" texts? We will seek insight from a variety of North American-based feminist traditions, past and present, to address this question. Scholars will be expected to actively contribute to class discussions, compose short reader responses, and submit a final portfolio that includes critical and creative elements.

*Fulfills major requirement: Advanced studies, Senior Seminar; Rhetoric/Literary Theory (for majors entering the program before Autumn 2017).*

**ENGL 4150, Section 1**

**CRN 5739**

**Special Topics in Medieval Lit: Beowulf**

**Donna Beth Ellard**

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

**COURSE DESCRIPTION:** In this class, which complements Beginning Old English, we will read the Old English poem, *Beowulf*.

*Beowulf* is astonishing. Its poetics are magic. They remind us that even the oldest things pulse with life.

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

**ENGL 4650, Section 1**

**CRN 3336**

**Special Topics: 20<sup>th</sup> Century Literature**

**Aleksandr Prigozhin**

**Thursday 4-7:50 PM**

**COURSE DESCRIPTION:** This course will focus on the atmosphere as a key element of modernist fiction, and as a current in contemporary thought. Situated at the intersection of affect, media, matter, and art, the concept has much to offer to thinking about literary form in relation to the formlessness, weight, pressure, and fraught meanings of the "common air that bathes the globe." We will engage with historical, material, affective, media, and political / revolutionary atmospheres, studying a range of novels by authors that attempt to reckon with the experience of history in the present.

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

**ENGL 4650, Section 2**

**CRN 4503**

**Special Topics: 20<sup>th</sup> Century Literature**

**Maik Nwosu**

**Monday 4-7:50 PM**

**COURSE DESCRIPTION:** Beginning with foundational semiotic concepts or projections, such as Charles Sanders Peirce's "semeiotic" and Ferdinand de Saussure's "semiology," this course studies various theories of signification and interpretation as it explores the relation of signs to cultural-ideological realities and imaginaries as well as pertinent literary applications or possibilities. Our study includes the examination of literary texts from Africa, the Caribbean, Europe, and the Americas

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

**ENGL 4702, Section 1**

**CRN 4503**

**Topics in English: Theory through Fiction**

**Joanna Howard**

**Wednesday 4-7:50 PM**

**COURSE DESCRIPTION:** Theory through fiction offers narrative strategies and theory for creative writers, in conjunction with a hands-on examination of 20th and 21st century narrative practices. Alternating between theory texts and literary works, we will seek to apply theoretical concepts to the analysis of literary models, and critique theoretical positions through literary practice. We will examine prose and prose hybrid models which seem to be in direct conversation with philosophical and political theory schools. We will be considering questions related to structure, form and composition through a broad spectrum of philosophical and political lenses from an International array of writers and theorists including M.M. Bakhtin, Nathalie Sarraute, Henry James, Virginia Woolf, Henry Louis Gates, Gerard Genette, Mieke Bal, Yoko Tawada, Gilles Deleuze, Franz Kafka, Renee Gladman, Gyatri Spivak, Agota Kristof, Fred Moten, Caroline Levine and others.

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