

Department of English and Literary Arts
COURSE DESCRIPTIONS—Fall 2020

**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. Please note, no more than 12 credit hours of 1000-level coursework--including ENGL 1010 and any transfer credit--can count towards our major requirements.*

ASEM 2467

CRN 5759

Queer Memoirs

R.D. Perry

Tuesday, Thursday 10-11:50 AM

COURSE DESCRIPTION: The memoir and the fictionalized autobiography hold an important place in LGBTQ culture. In some ways it is the most complex and lasting form of coming out, a permanent announcement of the author's queer identity to a potentially vast audience in a way that allows for intricate explorations of the body, gender, sex, and the self. The course will trace the importance and predominance of this queer art form over the past half century, starting with very recent work, such as Akwaeke Emezi's *Freshwater* and Ocean Vuong's *On Earth We're Briefly Gorgeous*, and work its way back to earlier work dealing with moments in which homosexuality was still criminalized in Great Britain and the United States, such as James Baldwin's *Giovanni's Room* and Quentin Crisp's *Naked Civil Servant*. Our objects of study will include literary works as well as other art forms, such as the Magnetic Field's *50 Song Memoir*, Alison Bechdel's *Fun Home*, and Mike Nichols's adaptation of Tony Kushner's *Angels in America*. Such a topic and a trajectory will necessitate an interdisciplinary approach. We will study literary texts, music, film, and other forms of visual arts and we will approach them with methods drawn from art history, history, legal studies, literature, media studies, music, philosophy, and sociology. As we discuss the different forms of self-expression used by the different artists in this course, you will produce different sorts of writing yourself, including advanced scholarly and creative work.

Fulfills DU Common Curriculum requirement: Advanced Seminar.

ASEM 2443

CRN 4950

Honors: Shakespeare Then & Now

Eleanor McNeas

Monday, Wednesday 2-3:50 PM

COURSE DESCRIPTION: "All the world's a stage:" Shakespeare Then and Now is a team-taught (English/Theatre) ASEM class that introduces students to multiple facets of Shakespeare's plays by focusing on close reading, written and oral interpretation of the texts and dramatic performance. In the context of the history and culture of Shakespeare's Renaissance England compared to our own 21st century, students will read and discuss four plays and two current novels based on the plays from the Hogarth Press Shakespeare Series. The class will focus on close reading in which students learn to understand and interpret the characters' speech and to

identify the rhetorical devices that enhance speech and action. Through instruction in basic acting techniques, students will work on specific scenes in which they embody particular characters in short dramatic performances. Writing assignments will consist of response papers to each text as well as a longer essay interpreting the scene and character each student will perform.

Fulfills DU Common Curriculum requirement: Advanced Seminar.

FSEM 1111 Sec 22

CRN 5152

Fine Press and Artist's Books

W. Scott Howard

Tuesday, Thursday 10-11:50 AM

COURSE DESCRIPTION: This first-year seminar investigates artist books as collaborative, experiential, and multimedia works that live at the intersections of local communities, transdisciplinary fields of study, and documentary poetics. We will study a diversity of small press and artist book materials and methods since 1931, connecting the legacy of the Objectivist writers (including Gertrude Stein, William Carlos Williams, Lorine Niedecker, and George Oppen, among others) to twenty-first-century archival interventions (via Susan Howe), transmedia performances (via Nathaniel Mackey), and postcolonial dreamworks (via Edgar Garcia). Those studies will also concern artist books as sites of environmental activism (via Sammy Lee) and ideology critique (via Maureen Cummins) that challenge institutional power structures through time-based, site-specific installations. Our investigations will amplify vital synergies among digital, analog, sonic, haptic, textual, and visual forms of documentary poetics. Assignments will include a variety of individual and collaborative projects blending creativity and critique that will connect the classroom to local, national, and international audiences. Community engagement activities will include visits to DU Special Collections & Archives; DU and Denver art galleries, poetry readings, bookshops, and letterpress studios. This seminar will also provide individualized academic advising as part of a robust introduction to campus resources and the intellectual community at DU.

Fulfills DU Common Curriculum requirement: First Year Seminar.

FSEM 1111 Sec

CRN 5150

Alternate History

Adam Rovner

Tuesday, Thursday 10-11:50 AM

COURSE DESCRIPTION:

Fulfills DU Common Curriculum requirement: First Year Seminar.

FSEM 1111 Sec 37

CRN 5167

Modern Classics of World Literature

Maik Nwosu

Tuesday, Thursday 12-1:50 PM

COURSE DESCRIPTION: This course is a literary journey around the world – with some of the best literary texts as our tour guides or windows into different cultures and aesthetics. We will also examine how these literary works and the literary traditions that they represent engage one another in (a reconstructed) conversation across space and time. Central to these inquiries is the idea of the “classic.” What is a literary classic, particularly a modern literary classic, and how does a work of literature become canonized?

Fulfills DU Common Curriculum requirement: First Year Seminar.

FSEM 1111 Sec 46

CRN 5176

Labor, Life, and Literature

Lindsay Turner

Monday, Wednesday 12-1:50 PM

COURSE DESCRIPTION: In this First Year Seminar, “Labor, Life, and Literature,” we will think together about the ways in which work shapes our lives and our world. Taking the everyday concerns of incoming students as a jumping-off point—concerns that frequently involve work, whether in the form of deciding how to prepare for future occupations, choosing career paths, balancing schoolwork and other jobs, or simply learning what kind of work it is to be a college student and DU community member, we will address questions such as: What kind of activities count as work, and what don't? How are work and identity related? What kinds of injustices are perpetuated through work, and how might work act as a remedy for others? How is work represented to us in literature and other forms of mediation? And what kind of work are we doing, as readers, writers, teachers, students, friends, and classmates? Our investigation will be a platform for learning to read widely and closely, through analysis of literary and critical texts from Melville’s *Bartleby* to contemporary poetry to online news articles, and will lead us into questions of gender, race, politics, globalization, art, and beyond.

Fulfills DU Common Curriculum requirement: First Year Seminar.

ENGL 1000 Section 1

CRN 1029

Introduction to Creative Writing

Alexandra Toy

Tuesday, Thursday 8-9:50 AM

COURSE DESCRIPTION: In this course, we will examine the intersecting elements that constitute “character” in fiction. We will consider how the activity of character-building is a process that applies to all aspects of a story, even the inanimate or the unseen. How well should we know the places and people about which we write? We will consider writing not only as a process of

narrative construction, but as a means to better acquaint ourselves with the things we think about, imagine, or believe could be true. Each week we will workshop short pieces of writing with an aim to revise and extend toward longer pieces (~12 pages) by the end of the quarter.

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

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

ENGL 1000 Section 2

CRN 1961

Introduction to Creative Writing

Adriana Socoski

Monday, Wednesday 10-11:50 AM

COURSE DESCRIPTION: In this Introductory Poetry Workshop, students will write poems and respond to creative writing exercises that develop expressive poetic techniques such as rhythm, rhyme, image, verse forms, the poetic line, and others. We'll also study these techniques in the works of published poets with an eye toward discovering how each poem operates. In workshop, students will have the opportunity to receive feedback on their poems and to offer feedback to their peers.

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

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

ENGL 1000 Section 3

CRN 2280

Introduction to Creative Writing

Sam Barber

Tuesday, Thursday 2-3:50 PM

COURSE DESCRIPTION: Working across genre, era, and continent, this course will invite us to reckon with the specific goals and intentions of every work of fiction we encounter. Whether created by someone in the room or a Nobel Prize winner, we will ask of each story: What does it say? How does it say this? Why in only exactly this way, considering every text, sentence, word and comma is a decision? We will scrutinize the writer's tools (point-of-view, structure, dialogue, tone, characterization, form, etc.) through activities pairing the work of established authors with generative exercises which make clear the enormous creative latitude at the disposal of every writer. By re-evaluating our own relationships to desire and expectation within the context of art, new possibilities emerge for genres or approaches that might appeal to us as readers, alongside new understandings of how and why we might experiment with unfamiliar or unconventional techniques in our own material.

In the classroom, during workshop, and for the rest of our lives, our goals will be to become better readers and critics, to provide useful, honest, and respectful feedback to our peers, and to become more practiced and intentional writers. Of course, these goals are one and the same.

Written work to be collected in a final portfolio will include weekly exercises, a short story of substantive length, and a substantial expansion or revision of workshopped material.

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

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

ENGL 1006 Section 1

CRN 2278

Art of Fiction

Natalie Earnhart

Tuesday, Thursday 12-1:50 PM

COURSE DESCRIPTION: This course will explore and examine different types of “fiction” texts. We will read texts that are definitively fiction as well as other types of genre-bending works from nonfiction, hybrid, and experimental authors. We will curiously inquire how hybridity blurs the lines between truth that is fictionalized and fictionalized truth where both hold equal weight. There will be discussions about how certain writing orbits around queer poetics/forms as disruption, hybridity as possibility for alternative narratives, and divination poetics as a space for radical possibility. The class will consist of collaborative, discussion-based lectures, writing exercises, and designing individual and collective protocols for approaching texts and writing. We will read six books of prose with small excerpts of short stories, theory, and other related writings.

Fulfills DU English major curriculum requirement: English elective.

ENGL 1007 Section 1

CRN 2144

Art of Poetry

Ezster Takacs

Monday, Wednesday 10-11:50 AM

COURSE DESCRIPTION: In essence, all writing can be categorized as response. We respond in words to questions and problems, to documents, to others. To respond, of course, also means to react. We respond to circumstance, to crisis, to events, and so in essence we react. Poetry, in the abstract, is reaction in its richest short-spun and most truthful form. Poetry has a rich history of being heard. Poetry summarizes through metaphor and narrative, reactions and responses that might otherwise feel trite or long-winded, indefinite, forgettable. In this course we will examine poetry that responds directly to circumstance—to the crisis, to the document, to the artifact, to the circumstance, to the abstract, to the large-scale cultural expectation. We will examine collections by Julianna Spahr, Danez Smith, Layli Long Soldier, Lauren Ireland, Susan Briante, Tommy Pico, Mark Doty, and Gil Cuadros, as well as smaller bites of poetry from others responding directly. We will analyze through close reading and via imitation (the most intimate means of understanding), in order to realize and recognize the power of the response poem, not withstanding its levity and brevity. We will interrogate the circumstantial and cultural spaces into which poets write and what value their products hold in both foresight and hindsight. Who benefits the most—reader or writer? What is the cultural shelf-life of poetic response? If a poem

is a protest, how far can it reach? Students will compose short papers and response/imitation poems, give presentations and prompt classmates to imagine wildly, to coalesce, to diverge.

Julianna Spahr's *The Winter the Wolf Came* is a response to the 2011 Occupy Movement, Danez Smith's *Black Movie* is a response to African American cinematic representation, Layli Long Soldier's *Whereas* is a response to S.J Resolution 14, a failed congressional apology to Native Americans, Mark Doty's *My Alexandria* is a response to the HIV/AIDS crisis, as is Gil Cuadros' *City of God* (a hybrid collection of stories and poems), while Susan Briante's *The Market Wonders* responds to the abstract entity that is the Dow Jones, Tommy Pico's *Nature Poem* responds to cultural expectations, and Lauren Ireland's *Dear Lil Wayne* responds to the celebrity in the abstract-- a suddenly jailed Lil Wayne -- via direct address (though I promise it goes much deeper than this). These are of course, surface-level and abbreviated summaries. These collections tackle their tombs with ambition and we will untangle their wildness together.

Fulfills DU English major curriculum requirement: English elective.

ENGL 1110 Section 1

CRN 3234

Honors Literary Inquiry: The Pastoral

Bin Ramke

Tuesday, Thursday 2-3:50 PM

COURSE DESCRIPTION: This is a course for those interested in questioning our 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. We are currently in a period of intense involvement with "nature" in unintended forms and manners—a period we are calling "The Anthropocene" because we are beginning to see more clearly the effects we have had, the damage we have done.

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

ENGL 1110 Section 2

CRN 3235

Literary Inquiry: Into the Machine

Joanna Howard

Monday, Wednesday 8-9:50 AM

COURSE DESCRIPTION: In this course, we will examine how the relationship between humans and machines is portrayed in literature and films with special emphasis on A.I. and robots. The question of whether or not a machine has the ability to think has a long history in terms of our attempts to consider how we define our own consciousness, how we begin to recognize and define other minds, or how we define thinking. We will look at how our engagements with machines generate both anxiety and affection; and we will consider utopian and dystopian images of machines, and visions of near and distant futures. Our texts will take on the complexities of the relationships between humans and machines, exploring the psychological, social, and ethical dimensions of this difficult love. How do we respond to depictions of

automatons and robots, and where can we locate the border between our fascination and our fear? We will begin by looking at works by seminal and contemporary science fiction authors, alongside theoretical foundational texts, and contemporary thinkers of artificial intelligence, seeking conversations that touch on literature, contemporary film, television, VR and AR, and video game representations.

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

ENGL 1110 Section 3

CRN 3868

Literary Inquiry: Contemporary Colorado Writers

Selah Saterstrom

Tuesday, Thursday 10-11:50 AM

COURSE DESCRIPTION: The Colorado Front Range is home to a diverse group of contemporary writers who are reframing the “Literature of the West.” In this course we will read work by Colorado authors working in traditional and experimental forms. In so doing, we will critically explore themes of identity and home. This course is reading intensive.

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

ENGL 1200 Section 1

CRN 3400

International Short Fiction

Madison Myers

Tuesday, Thursday 10-11:50 AM

COURSE DESCRIPTION:

“Every word a woman writes changes the story of the world, revises the official version.”—Carolyn See

“A story is not like a road to follow ... it's more like a house. You go inside and stay there for a while, wandering back and forth and settling where you like and discovering how the room and corridors relate to each other, how the world outside is altered by being viewed from these windows. And you, the visitor, the reader, are altered as well by being in this enclosed space, whether it is ample and easy or full of crooked turns, or sparsely or opulently furnished. You can go back again and again, and the house, the story, always contains more than you saw the last time. It also has a sturdy sense of itself of being built out of its own necessity, not just to shelter or beguile you.”—Alice Munro

In this course, we will explore how women, through writing, are reflecting, revising, and changing the world. We will spend time wandering within different stories like we are wandering through different houses, going inside, settling, discovering, and being altered. Specifically, we will immerse ourselves in cutting-edge short fiction, written by women throughout the world,

starting from the early 2000's and up through 2020. We will consider the different ways women across the globe write from positions of gender, location, sexuality, race, ethnicity, religion, social/economic class, ability, etc. as they negotiate their identities through their own self-understandings, through series of relationships, and amongst a backdrop of the world at large. We will read a handful of short stories each week from a range of authors, and consider issues of gender, intersectionality, short story as a genre, representation, translation, and nuances of categorizing fiction as "International" or as "World Literature." You will write two critical essays on two short stories of your choice that we read together in class by Zadie Smith, Olga Tokarczuk, Carmen Maria Machado, Margaret Atwood, Liliana Blum, Samantha Schweblin, Petina Gappah, Chimamanda Ngozi Adichie, Yiyun Li, Yukiko Motoya, Jhumpa Lahiri, and many others. Additionally, you will choose one short story outside of the stories we read together to present to the class and to write a final, critical essay. By the end of our class, we should all leave with a much more complicated sense of the world as we have known it.

Fulfills DU English major curriculum requirement: English elective.

ENGL 2001 Section 1

CRN 2369

Creative Writing-Poetry

Bin Ramke

Tuesday, Thursday 10-11:50 AM

COURSE DESCRIPTION: Generally, the class will consist of a brief discussion period followed by presentations of work by three or four class members (depending on total enrollment). The presentations will include extra-literary contexts and sources (songs, videos, images of various sorts, non-literary books...) as an aid to our reading the poems. Details to be discussed in class. Throughout the term I will also make occasional assignments—for instance, the first might be a poem in the form of questions and answers. These assigned poems count toward your total of ten poems which you will turn in at the end of the course. This portfolio of work plus careful and generous discussion of your classmate's work will be the basis of your grade.

**Prerequisite: 4 credits introductory creative writing required for enrollment.*

Fulfills DU English major curriculum requirement: Intermediate creative writing.

ENGL 2010 Section 1

CRN 5225

Creative Writing-Fiction

Patty Yumi Cottrell

Monday, Wednesday 12-1:50 PM

COURSE DESCRIPTION: What constitutes a plot? How does one design a compelling narrative intuitively? In this creative writing workshop, we will focus on discovering narrative strategies through writing exercises, discussion of critical and fantastical texts, and through the workshop itself. We will investigate the use of pattern and motif and the art of obsession and atmosphere in lieu of traditional plot mechanics. Although this class will be focused on generating, refining, and discussing new work, we will also read selections from Jen George, Han Kang, Jesse Ball,

Otessa Moshfegh, and others. This course will look at prose forms, narrative structure, voice, pattern, revision, habits of mind, dreams and intuition.

**Prerequisite: 4 credits introductory creative writing required for enrollment.*

Fulfills DU English major curriculum requirement: Intermediate creative writing.

ENGL 2020 Section

CRN 5044

Studies in Nonfiction

Doug Hesse

Tuesday, Friday 8-9:50 AM

COURSE DESCRIPTION:

Fulfills DU English major requirement: Core studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).

ENGL 2026 Section 1

CRN 5045

English Grammar

Donna Beth Ellard

Tuesday, Thursday 12-1:50 PM

COURSE DESCRIPTION: "English Grammar" is a fun, rigorous exploration of how English grammar works. Beginning with the parts of speech and continuing on to phrases, clauses, and sentence syntax, this course asks students to expand their knowledge of English grammar, while critically exploring topics such as the history of prescriptive grammar, the place of grammar in education, and the politics of grammar.

Fulfills English major requirement: Core studies; Rhetoric and literary theory (for majors entering the program prior to Autumn 2017).

ENGL 2700 Section 1

CRN 3840

Foundations of Early American Literature

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 English major requirement: Core studies; American lit., pre-1900 (for majors entering the program prior to Autumn 2017).

ENGL 2707 Section 1

CRN 5226

Contemporary Literature

Maik Nwosu

Tuesday, Thursday 2-3:50 PM

COURSE DESCRIPTION: The course explores contemporary narratives or texts (the novel in particular), focusing on aesthetic style and thematic direction. The course is in some respects shaped by the insight that the novel has never been a coherent genre, but especially since the early to mid-twentieth century its features, in some practitioners, have begun to resemble or (further) engage history, anthropology, poetry, science writing, graphic arts, or all of these. The course will include readings from Africa, Asia, Europe, and the Americas.

Fulfills English major requirement: Core studies; International lit., (for majors entering the program prior to Autumn 2017).

ENGL 3001 Section 1

CRN 2559

Advanced Creative Writing-Poetry

Lindsay Turner

Monday, Wednesday 2-3:50 PM

COURSE DESCRIPTION: This workshop for advanced undergraduate poets will take us back to the fundamentals of poetry writing: the image, the line, the heart, and the world. We'll discuss student poems, make time for generative writing, and work through several collections of contemporary poetry. Requirements include active workshop participation, engaged reading, a final portfolio, and a sense of openness and sensitivity to the world at hand.

**Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment.*

Fulfills DU English major requirement: Advanced creative writing

ENGL 3011 Section 1

CRN 3236

Advanced Creative Writing-Fiction

Joanna Howard

Monday, Wednesday 10-11:50 AM

COURSE DESCRIPTION: ENGL 3011 is an advanced fiction workshop for undergraduates. The advance fiction workshop will combine a modified workshop model with diminishing features, which means students will be working in both large and small groups, and through conferencing to improve and develop their stories or novels, while also reading and critiquing the work of their peers, and discussing work by very contemporary authors in the field. Students will be writing fiction or prose works, offering written comments to their peers, and participating in weekly discussions in either full class workshop or smaller group workshop. Ideally, the class will allow writers with some experience to continue to focus and hone their craft, expand their reading base, and practice articulating their aesthetic goals for 21stcentury prose.

**Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment.*

Fulfills DU English major requirement: Advanced creative writing

ENGL 3733 Section 1

CRN 5759

Topics in Native American Literature

Billy J. Stratton

Monday, Wednesday 10-11:50 AM

COURSE DESCRIPTION: This course is intended to familiarize students with some of the major works, authors and movements in the field of contemporary native American literature. While our focus will be on texts emerging from the so-called Native American literary renaissance inaugurated in the late 1960's, given the complexity of indigenous storytelling and literary discourse, our inquiry will also involve a significant degree of interdisciplinary historical and philosophical engagement. The assigned texts will 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 storiers challenge conventional perceptions of native culture as promoted and reinforced in American literature, popular culture, and the media, which have functioned in various ways to relegate native people to the fringes of American history and society. It is my hope that such an exploration--into what will surely be a new realm of literature for many of you--will encourage critical reading and thinking about the enduring presence of the indigenous peoples of the United States. This, of course, will also entail an examination of the broader contexts of historical, political, and social realities that for native peoples have contributed to persistent cycles of violence, dispossession, and injustice. As such we will consider how native writers, responding to the legacies of European discovery and colonial conquest, employ acts of storytelling to address the accumulated affects of intergenerational trauma, while eschewing the politics of victimization and essentialism.

Fulfills DU English major requirement: Advanced studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).

ENGL 3800 Section 1

CRN 2975

Bibliography & Research Methods

Eleanor McNees

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.

Fulfills DU English major requirement: Undergraduate Honors Thesis required course (acceptable for students working on theses in literary studies and creative writing)

DU English Graduate Program: Former TOOL requirement

ENGL 3819 Section 1

CRN 5580

Beginning Old English

Donna Beth Ellard

Monday, Wednesday 10-11:50 AM

COURSE DESCRIPTION:

Old English is a foreign language, so this will be a foreign language course. You'll be learning how to decline nouns, conjugate verbs, and parse OE grammar so that, in the Spring, you can read Beowulf. As a course angled towards future horizons, Beginning Old English course will not only prepare you for reading Beowulf but also point you towards 20th- and 21st-century poetry. As we learn Old English grammar, we will translate Old English poems that have been adapted and translated by contemporary poets and discuss Old English poetics in relation to contemporary poetic craft and the practice of translation.

Fulfills DU English major requirement: Advanced studies.

For Graduate Students: This course fulfills the tool requirement for the PhD program.

ENGL 3823 Section 1

CRN 5046

Interpretation Theory

Eric Gould

Monday, Wednesday 2-3:50 PM

COURSE DESCRIPTION: Interpretation is the act of making meaning with texts: all kinds of texts made up of all kinds of sign systems (words, images, sounds, body language, gestures, media content and so on). This course focuses on the interpretation of written texts and is called "interpretation theory," but the theory makes little sense until it becomes a habitual reading practice. Interpretation, after all, is something we do every day, so in this course we will concentrate on the skills of reading closely and imaginatively. Interpretation is crucial to understanding experience, to developing opinions and making choices, to gaining knowledge in general. There is no knowledge and no understanding without some kind of interpretation taking place. We build on what we already know in order to integrate new information into some kind of meaningful whole. Interpretation, therefore, is a necessary part of how we define what is true and what is false. The class will read two short texts explaining literary theory and hermeneutics (the art of interpretation), and we will also concentrate on reading some important international fiction, poetry, and drama supplemented by topical non-fictional material, which will be provided.

Fulfills English major requirement: Advanced studies; Rhetoric and literary theory (for majors entering the program prior to Autumn 2017).