

COURSE DESCRIPTIONS WINTER 2016

ASEM 2481, Section 1

Witchcraft and Renaissance Drama

Linda Bensel-Meyers

M, W 10- 11:50AM

Witchcraft and Renaissance Drama will trace how the rise of the witch hunts in England is reflected in and fueled by several venues of cultural production in England from 1558-1621. The course will journey chronologically through the laws against witchcraft, the witch trial transcripts and the popular drama as all manifestations of how the metaphor of witchcraft served to address several cultural fears of the transition from the medieval to the early modern period. The exploration will focus on three different periods through the Tudor to the Late Jacobean Age to explore how the drama both reflected and shaped England's response to the European Witch panic.

ASEM 2517, Section 1

Prostitutes of the Pen: Eighteenth-Century Women Novelists

Nichol Weizenbeck

T, R 2- 3:50PM

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, 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.

ENGL 1000, Section 1

Intro to Creative Writing

Mairead Case

T, F 8-9:50AM

"Quest is elemental to the human experience," writes Vanessa Veselka in her essay "Green Screen." When characters step onto a road, anything can happen, depending on the constraints we writers create for their worlds, bodies, and desires. Using Veselka's essay and excerpts from Jack Kerouac's *On the Road*, we'll talk about the structure and possibilities of road narratives, and write our own too. Class artists include Homer, L. Frank Baum, Jim Woodring, Imogen Binnie, Nami Mun, David Wojnarowicz, and Joan Didion. Everyone completes weekly writing exercises, an in-class critique, and a creative/critical portfolio.

ENGL 1000, Section 2

Intro to Creative Writing

Michael Joseph Walsh

T, F 10-11:50AM

"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better." - Samuel Beckett

This will be a reading and writing intensive course exploring the art of "creative" writing in both poetry and prose. We will concern ourselves especially with experiment and with experiment's inevitable partner: failure. We will be trying a lot of things, and we'll be failing a lot together. In the process we'll make art.

We will also be reading a sizable selection of (mostly contemporary) poetry and prose, in order to situate ourselves within the artistic nexus of the current moment and to expand our sense of all that writing can accomplish.

ENGL 1000, Section 3

Intro to Creative Writing

Carolina Ebeid

T, R 2-3:50PM

In this class we will explore an array of literary forms and experimentation; it will be an adventure into diverse approaches to the act of writing itself. Over the course of the term we'll pursue a range of writing techniques from the traditional archive of forms (such as the sonnet, hymn, abecedarian, ghazal) and branch out towards innovative methods, such as writing through subtraction or erasure, writing through collage, or hybridity of genre. We will read a selection of texts that have resulted from such various experiments in method, genre, and form, including: a

novel in verse, lyric essays, autobiographical pieces that engage the tradition of philosophical fragments, and poems made by erasing older texts, etc. During our discussions, we'll examine how form may disclose (or foreclose) a manner of thinking and expression. We will also spend our quarter delving into writing exercises, and learning the intricate functions of the workshop.

ENGL 1000, Section 4

Intro to Creative Writing

Mildred K Barya

M, W 2-3:50PM

"The medium is the message" we so often hear but what does it exactly mean? Consider poetry, for instance. What happens when you read a poem in a book or online? Does the medium influence reception, meaning, expectations? In this course we will mostly experiment with online poems and reading out loud, paying particular attention to rhythm as the ordering force of poetry. We will track this lifeforce in Paul Celan's Death Fugue, Yusef Komunyakaa, Ode to the Drum, Langston Hughes, The Negro Speaks of Rivers, AI Ogawa's Salome and The Kid, Kamau Brathwaite, Bread, and the more contemporary poets like Juliane Okot Bitek, Beverley Nambozo, Kiki Petrosino, and Tracy K Smith. Our understanding of rhythm will be informed by Senghor's analysis. To be connected is to be in rhythm. We will see how that plays out in our works.

A laptop is needed for this class and creation of poetry blogs.

ENGL 1000, Section 5

Intro to Creative Writing

Emily Culliton

T, R 8-9:50AM

In this class, we will investigate prose through reading and writing. We will work on our writing both in and out of class through exercises, workshop and revision. While we will be focusing on creative work, we'll look at ways we can be inventive and engaging in all the writing we do. We'll discuss the small yet vital decisions writers make about word choice, rhythm, sentence structure, verb tense, etc. In exploring these decisions of both established writers as well as your peers, we will gain insight into our own writing practices. We will read a wide range of authors including but not limited to: Toni Cade Bambara, Shirley Jackson, Grace Paley, George Saunders, James Tate, Mary Robison, and Joy Williams.

ENGL 1006, Section 1

Art of Fiction: The Obscene Modernist Novel

Lauren Benke

M, W 12-1:50PM

The modernist novel is often characterized by significant formal/stylistic innovation as well as a turn toward bolder, more vivid representations of sex and the body. At the same time, censorship laws in the early twentieth century led to several famous literary trials about obscenity and free speech, leading to the suppression of D. H. Lawrence's *The Rainbow* (London, 1915), James Joyce's *Ulysses* (New York, 1921), and Radclyffe Hall's *The Well of Loneliness* (London, 1928). This course will focus on instances of “obscenity” in the modernist novel, with particular attention to experimental and visceral portrayals of the body and issues of censorship. We will read excerpts from works by Lawrence, Radclyffe, and Djuna Barnes, but will focus most of our attention on James Joyce's *Ulysses* (which, incidentally, many claim to be the greatest novel in the English, or possibly any, language). We will balance close readings and discussions of texts with an overall focus on how we think about obscenity and stylistic experimentation in the modernist novel.

ENGL 1006, Section 2

Art of Fiction: Utopian to Dystopian Fiction

Jennifer Topale

W, F 8-9:50AM

The terms utopian, anti-utopian and dystopian are often used interchangeably, but each has its own distinct definition. This class will investigate the meanings of these terms, what similarities and differences exist in the assigned literary texts with regards to thematic elements (science, freedom, social justice, religion, economics, political stability, etc.), and how strong the separating boundaries are between the terms utopian, anti-utopian and dystopian. We will begin by looking at how this genre first developed, including the influence of Plato's *Republic*, and how it has transformed throughout history. We will start with Thomas More's *Utopia* and end with a contemporary dystopian novel. Class discussions will encourage making connections to history, world politics (past & present), protest movements (past & present), film, art, religion, science and social justice. Plato writes that “society originates [...] because the individual is not self-sufficient, but has many needs which he can't supply himself” (Plato, *The Republic*), raising the question, what is an individual willing to offer up in exchange for the benefits of community? Class discussion will be vital to this course, and though film clips will occasionally aid our discussions, it is expected that you keep up with the readings and come to class prepared. Note: E-readers will NOT be allowed in the classroom. Please do not purchase e-books.

ENGL 1007, Section 1

Art of Poetry

Abigayil Wernsman

T, R 8-9:50AM

This course will examine the tradition of the English epic poem, starting with its Old English heritage. We will journey through poetic history to examine the ways that meter has—and has not—evolved, as well as the way the language, deeds, and concepts surrounding “heroes” and

“heroism” have changed over the years. We will visit such heroes as Beowulf and King Arthur in order to compare the many forms these figures have taken throughout history, while asking such questions as: What do the characteristics of a hero say about the people who idolize him? What do the characteristics of the poetic villains expose about their societies? How has our heroic past been continued or reimagined? What role does sound and meter play in our celebration of the heroic, or our vilification of the sinister?

ENGL 1008, Section 1

Art of Drama – War in Contemporary Drama

Zeeshan Reshamwala

T, F 12-1:50PM

War and violence arise out of complicated and traumatic histories and many tangled chains of cause and effect. And (as the critic Julia Boll points out) war and its effects, in a time of increasing globalization, can no longer be understood through the old idea of a neat, clearly-delineated conflict between states. Especially in the late 20th and 21st centuries, the idea of war has become increasingly shapeless and unpredictable. But to make plays about war, or the trauma of war, is to either sift the knotty histories of violence for small shards of meaning, or to complicate and reshape the dramatic form in order to embody their complexity. As we read the plays of Caryl Churchill, Heather Raffo, George Packer, David Hare, Anne Nelson, J.T. Rogers, Rajiv Joseph, Elie Wiesel, and others (each of which possess an added layer of tension because they connect so intimately with real histories of violence, death, and loss) we will pay close attention to each play's efforts to represent and confront the formless histories of war—and the cultural, moral, and intellectual baggage they bring with them—through the techniques of dramatic narrative.

ENGL 1009, Section 1

Art of Non-fiction: Memoirs of Doubt and Belief

Jacob Pride

M, W 12-1:50 PM

In this course, we will explore the “fourth genre” of creative writing: creative non-fiction (CNF), with a special focus on memoir and the personal essay. We’ll read classic and contemporary works in the genre, both books and essays, focusing on works of memoir. We’ll grapple with the issues around ethics, honesty, and truth that the genre raises.

The theme for this course will be “doubt and belief.” The books we’re reading all grapple with that topic, which seems appropriate given that we’re at a university that was originally founded as a Methodist institution and is still legally called Colorado Seminary. But more importantly for this course: memoir is a genre that arises in the postmodern age (with nods to the ancients), and as such, it confronts and explores belief, transcendence, doubt, unbelief, and immanence in ways

that often defy categorization. The truly serious writer of CNF must be willing to deal with these themes honestly. So we'll be looking for that in our work.

ENGL 1110, Section 1

Literary Inquiry

Salacious Sluts and the Fallen Woman: The Sexualized Female Figure in Fiction, Poetry, and Film

Nichol Weizenbeck

T, F 10-11:50AM

In England in 1660, Charles II took the throne and the Restoration period began. Bawdy and sexualized humor permeated the fiction and the drama of the time, complete with licentious figures of both sexes. “Whore Dialogs” were just one of the popular forms that emerged during the Restoration, and the female characters were predictably outrageous and graphic in their relations of sexual behaviors and encounters. This trend continued in the form of “whore biographies” until the middle of the eighteenth century, and at this point, tastes changed and as did the representations of the sexualized female figures in fiction. From the “salacious slut” of the Restoration to the fallen Victorian woman to the anti-ingénue to the all-powerful matriarch, we will march through the changing ideas and ideologies regarding women.

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

ENGL 1110, Section 2

Literary Inquiry: Heroism Across the Centuries

Jan Gorak

M, W 4-5:50PM

A hero of any gender can refer to a relatively neutral literary term or a life-or-death force, inspiring loyalty and ferocity from an entire community. This course will explore the ground between the two polarities in a wide variety of literary works and genres that span nearly two thousand years. Students wishing to enroll should be prepared to read, discuss, and be regularly tested on the set works.

ENGL 2003, Section 1
Creative Writing Poetry
Aditi Machado

W, F 2-3:50PM

This is a workshop class for poets—or those who are willing to “be” poets for the space of ten weeks. We will think of “poets” as people who seek to write in language that is special—made special through a sense of form that looks both to the past and to the future. That is to say, we will also have to think about how this making special of language happens by (1) reading texts that embody a wide range of aesthetics, and (2) experimenting with different forms in our own poetry. We will think of “place” as the site of poetry, whether that site is a blank page or the geographical space in which we find ourselves located. “Place” might also refer to distant or imagined lands, to wilderness, the city, or the in-between. We will also have to consider “displacement”: what happens to our bodies and minds, our languages and forms, when we travel or migrate, are forcibly moved or imprisoned? What happens when places grow unfamiliar, wracked by human or ecological violence? Course work includes a considerable amount of reading, writing, and revising, as well as committed participation in workshops and regular class discussion.

Course Requirements: Must have taken ENGL 1000: Introduction to Creative Writing.

ENGL 2012, Section 1
Creative Writing- Fiction
Teresa Carmody

T, R 2-3:50PM

“What words do I have? Where do they come from? How is it that I speak?” Paul Griffiths writes on the first page of *let me tell you*, a short novel composed of only the words spoken by Ophelia in *Hamlet*. So who is speaking? Whose voice is this? In this fiction writing workshop, we will read books and short stories that foreground speaking subjects, and we will think about how and what words we use to construct our fictional voices. We will experiment with methods for generating narratives, giving attention to the individual sentences as well as the overall story. There will be writing in and outside of class, a lot of reading, and, yes, much talk: about texts, issues of craft/technique, and the ways that writing comes from and makes – what?

Course Requirements: Must have taken ENGL 1000: Introduction to Creative Writing.

ENGL 2200, Section 1
English Lit II: Donne-Johnson
Scott Howard

T, R 10-11:50AM

This course provides a dynamic survey of literary works and cultural materials in the early modern period—that is, roughly from the time of John Donne (1572-1631) to Aphra Behn

(1640-89). Some of the topics to be explored include: manuscript & print cultures, poetics & cosmology, humanism & historiography, reformations & revolutions, trans-European & trans-American legacies. The course will introduce students to a variety of our Library's print and electronic materials as well as other digital humanities resources & tools beyond DU.

This course fulfills the English Literature before 1789 requirement.

ENGL 2708, Section 1

Topics in English: The Novels of Jane Austen

Nichol Weizenbeck

W, F 12-1:50PM

With the passing of twentieth anniversary of the BBC's production of *Pride and Prejudice*, Jane Austen is perhaps more popular than ever. Austen proves a historically unforgettable novelist primarily due to her use of realism, her extreme—if not biting—wit, her delightful—if not biting—characterizations of country gentry, their lives and culture. Even when women authors were being pushed out of critical readings of the novel, Austen held her place as an important (even at one point the “first”) female writer. This course seeks to examine her within the history of novels—written both by women and men— as well as exploring the embedded criticisms within Austen's texts. Additionally, this course will investigate Austen's timeless appeal and the ways in which her voice and legacy carry on to today.

This course fulfills the English Literature after 1789 requirement.

ENGL 2709, Section 1

Topics: Intro to Linguistics

Donna Beth Ellard

W, F 2-3:50 PM

This class is a basic introduction to linguistics, a scientific field that understands human language as a complex, but rule-governed system.

The first two-thirds of the course will overview the primary sub-fields of linguistics: phonetics and phonology (sound structure and patterns), morphology (word structure), syntax (sentence structure), and semantics (the meanings of words and expressions).

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

ENGL 2717, Section 1

African American Writers

Tayana Hardin

T, R 2-3:50PM

Course Requirements:

“The Harlem Renaissance” explores black American literary modernism as it developed in Harlem, NY during the era commonly known as the “Roaring Twenties” or the “American Jazz Age.” The writers of the Harlem Renaissance—including Nella Larsen, Jean Toomer, Zora

Neale Hurston, and Langston Hughes, among others—grappled with what it meant to claim a "modern black identity" during the early 20th century. In this course, we will consider how the Great Migration, the Great War, emergent conceptions of global black consciousness, and changing conventions of gender and femininity shaped these writers' literary depictions of modern black identity.

This course can fulfill the American Literature after 1900 requirement OR the Ethnic Literature Requirement.

ENGL 2751, Section 1

American Literature Survey II

Charlotte Quinney

T, R 12-1:50PM

This course surveys the evolving landscape of American literary production between the Civil War and World War I, including canonized and marginalized authors and popular culture texts. Students will engage with the literature of the Reconstruction era and the problem of the color line; literary regionalism; naturalism; realism; and the genres of the western and horror. We will explore creative expression emerging at the confluence of science, medicine, race, and gender; folk traditions and the supernatural; human and animal, and body and machine. Our survey will contextualize and analyze novels, short stories, and poetry by writers including Mark Twain, Frank Norris, Charlotte Perkins Gilman, Charles W. Chesnutt, Black Elk, and H.P. Lovecraft. Course requirements include visual, digital, and performative assignments, and midterm and final critical essays.

This course can fulfill either the American Literature before 1900 requirement OR the American Literature after 1900 requirement.

ENGL 3012, Section 1

Advanced Creative Writing: Fiction

Selah Saterstrom

F 10:00AM -1:50PM

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

Course Requirements: In order to take this course, students MUST have taken the pre-requisites: 1000 level Introduction to Creative Writing, and 2000 level/Intermediate Creative Writing workshop.

ENGL 3706, Section 1**Writing the American West****Billy Stratton****T, R 12-1:50PM**

The American West as geographic space, setting for cultural mythology and linguistic landscape has played a prominent role in the development of the American self. From representations found in colonial Spanish accounts, such as that of Cabeza de Vaca, to the journals of Lewis and Clark, the art of George Catlin and Charles Marion Russell, the novels of Mark Twain, John Rollin Ridge, Bret Harte, and through the proliferation of western dime novels and cinema, as well as the traditional oral narratives of the region's Indigenous inhabitants, the West has become synonymous with adventure and peril, but also a symbol of hope as a mythic land of infinite possibility. Encapsulating the ever-shifting boundaries of the American frontier that Frederick Jackson Turner identified as "the meeting point between savagery and civilization" and Baudrillard called, "the tragedy of a utopian dream made reality," the literature that emerged out of the West was instrumental in defining and redefining the contours of the national master narrative, the ideology of progress and the American subject. We will examine a diverse array of literary texts that emerged within the last century from this geographic space that draw upon this earlier body of work, while seeking to redefine and re-envision the cultural, social, historical and artistic significance of a new American West in reflective and original ways.

ENGL 3732, Section 1**Topics: Modern Drama****Eric Gould****W, F 10-11:50AM**

In this course you will read major plays (one for every class) by most of the world's leading dramatists from the 19th century to the present day. Our purposes are (1) to immerse ourselves in over 150 years of modern drama in 10 weeks to get a sense of how drama has developed and continuously works its spell, and (2) to consider how these plays work as both literary and performance-based texts.

Course Requirements: UG: International literature. Grad.: MA/Ph.D

ENGL 3732, Section 2**Topics: Histories, Theory of Genre****Laird Hunt****M, W 2-3:50-PM**

Historical figures like Herodotus, Hannibal, Billy the Kid and Calamity Jane have all served as energy nodes around which writers have built significant works of prose. In this seminar we will examine texts like Michael Ondaatje's *Coming Through Slaughter*, Toni Morrison's *Beloved* and W.G. Sebald's *The Emigrants* as part of an exploration of that prose which, if we can kick awake that poor overworked pearl, posits the historical as its grain of sand. Students can expect a

substantial weekly reading load of primary and secondary source material and should come to each class prepared to discuss the assigned texts. Essays and excerpts, some by the aforementioned authors and others, will be called on to help fuel our conversation. While close reading and resultant discussion will be at the center of our proceedings, participants will be called on to generate and put into practice their own approaches to weaving history and fiction, which will be presented toward the end of the quarter. Two papers will be produced over the course of the term, as well as miscellaneous smaller assignments. ***This course is for upper-division undergraduates only (no MA or PhD students).***

Course Requirements:

ENGL 3732, Section 3

Topics: The African Imagination

Michael Maik Nwosu

F 12-3:50PM

Focusing mainly on Africa, this course explores and connects aspects of the African imagination. These aspects include oral performances, thought systems, literature, art, cinema, and critical discourses in different eras and in various places. Studied together, these existential and intellectual signposts provide an expanded insight into African aesthetics from a continental and an interdisciplinary perspective.

ENGL 3825, Section 1

Cultural Criticism

Jan Gorak

M, W 12-1:50PM

What a culture considers amusing has always been the most fascinating index to its identity. For comedy draws on a culture's masks, dramatizes its most excruciating moments and articulates its deepest fears and dearest hopes. Yet there is a grammar to comedy, and if we do not comprehend that grammar, much of the value of comedy for the student of culture will go unnoticed. This course will attempt to deliver students the tools to understand culture through the medium of comedy.

This course fulfills a Literary Theory requirement.

ENGL 3852, Section 1

Topics in Poetics: *After Objectivism*

Scott Howard

F 8-11:50AM

This course concerns the poetry of William Carlos Williams, Lorine Niedecker, George Oppen, William Bronk, and Susan Howe, which we will study within and against the Objectivist tradition. How and why have these poets engaged with and departed from such an artistic movement? What were they after, and (perhaps more importantly) what else has come & gone after Objectivism? How and why does the Objectivist tradition continue to influence postmodern

American poetry and poetics? We will celebrate the works of these poets and others from readerly and writerly perspectives, following their paths into artistic, cultural, and philosophical / theoretical contexts.

Course Requirements: Open to Graduate Students and meets requirements for MA and Ph.D in lit. studies and Ph.D in creative writing. Open also (by permission) to students in the DU/Iliff Ph.D program.

ENGL 3982, Section 1

Writers in the Schools

Eleni Sikelianos

T 12-3:50pm

This course will operate mostly “in the field.” We will train in residence, first observing a five-week poetry residency at Steele Elementary School (led by your professor). Each week, following observation, we will meet onsite to discuss pedagogy, classroom practices and management, teacher-writer relations, and all other necessary logistical planning. Students will, by the fifth week of the quarter, begin their own residencies in small teams (with a graduate student teaching lead), developing, organizing and teaching 5 to 6 workshops in a Denver public school or community site.

Prerequisites for undergraduate students: introduction to Creative Writing, one Intermediate Creative Writing Workshop in poetry or fiction, and either an Advanced Creative Writing Workshop (poetry or fiction) or permission of the instructor. Open to graduate students. Education students welcome.

ENGL 4000, Section 1

Colloquium: Pedagogy, Professionalism and the State of the Profession

Eleanor McNeas

T 4-5:50PM

This two-hour class for 2nd year PhD graduate teaching assistants will operate under the assumption that while teaching methods and content are constantly shifting, we can take this opportunity to challenge our own assumptions and learn from others. To that end, we’ll read together one text that offers perspectives on “good teaching” and cull essays from The Chronicle of Higher Education and other sources to debate these ideas. Part of the 10-week class will focus on pedagogy, another part will look at the current state of the liberal arts in higher education, and a third will involve practical discussion about professionalism from building thoughtful comprehensive examination lists to applying for jobs.

Required for 2nd year PhD graduate teaching assistants.

ENGL 4220, Section 1

Seminar, Studies in Shakespeare

Linda Bensel-Meyers

T, R 10-11:50AM

Because he lived in a “barbaric” age, Shakespeare was often “excused” by later critics for violating the proprieties of dramatic form. This seminar will explore what enables his oft-described “problem plays” to achieve structural unity. After studying a nearly flawless tragedy from his middle period, we will turn our attention to the development of his tragicomedies and romances that are not unified by the rise and fall of generic expectations but through imagistic and thematic patterns. By the end of the term, we will hope to arrive at some new explanations for just how “easy is a bush supposed a bear!” Discussion, Commonplace Book, Critical Assessments, Seminar Paper.

ENGL 4621, Section 1**Advanced Studies: 20th Century Literature****Eric Gould****W 4-7:50PM**

This seminar discusses the connection between modernism, postmodernism, and the underlying concept of modernity, which has dominated Western thinking for over two centuries. We will work with expository and literary texts. Readings from a philosophy anthology, *From Modernism to Postmodernism* (ed. Lawrence Cahoon, Blackwell, expanded second edition), will guide discussion of the history of ideas, along with class discussion material that will deal with modernity as a sociological as well as aesthetic concept. We will also trace the trajectory and connection between our three terms from the Enlightenment to the present day by reading literary works by Voltaire, Flaubert, Baudelaire, Freud, Rilke, Stevens, Ashbery, Cortazar, Thomas Bernhard, and Sebald.

ENGL 4701, Section 1**Topics: Pastoral Poetics****Bin Ramke****M 4-7:50PM**

The concept of pastoral, both as literary form and as mode of thought, has been with us for several thousand years. The word *oecology*, “branch of science dealing with the relationship of living things to their environments,” was coined in 1873 by German zoologist Ernst Haeckel from Greek *oikos* “house, habitation” + *-logia* “study of.” There is no more powerful set of conflicts, ideas, and political movements in world literature today than those evoked by ecology, pastoralism, ecopoetics as practiced by contemporary (or recent) writers and artists. This seminar will ask each member to bring to our attention ideas, books, poems, films, etc. Which participate in such practices.

ENGL 4702, Section 1**Topics: Critical Imagination****Billy Stratton, Graham Foust**

M, W 12-1:50PM

This course investigates the terms "critical" and "creative" and their associated institutional pressures; explores the signatures and possibilities of genre; and provides an introduction to selected literary analytics and practices.

Course Requirements: Required for graduate students in the PhD program.