

COURSE DESCRIPTIONS—Winter 2015

ASEM 2716

CRN 3320

Tango Border Crossings

Ann Dobyns

M, W 4-5:50 PM

COURSE DESCRIPTION:

Argentine tango is the dance that developed in the latter part of the 19th century in the delta region of the Rio de La Plata, River Plate, in the immigrant port cities of Buenos Aires, Argentina and Montevideo, Uruguay. In the first half of the 20th century, it became popular around the world, and, although its popularity waned in the rock and roll era, it has, since the 1990s, become an international phenomenon, with tango lessons and events in almost every major city in the world. This class will explore the appeal of the dance. Why a dance so closely linked to a culture appeals so intensely to people with such different cultural identities. We will consider competing answers from various academics as well as testimonies of dancers and teachers, in Buenos Aires and from around the world. We will be exploring the dance as art form, gender relationships constructed by the dance, the role of race in the history of the dance, and the interaction of dance and politics. This is a shared inquiry and experiential learning class. We will be reading academic studies of tango, watching interviews with Argentine tango scholars, tango teachers, and dancers. And we will be dancing every a week. Integral to the study will be discussions and writings concerning the readings, video and dance experiences.

ENGL 1000, Section 1

CRN 1020

Introduction to Creative Writing

Teresa Carmody

M, W 8-9:50 AM

COURSE DESCRIPTION:

In this introductory class, we will approach creative writing through image and play. Using Lynda Barry's *What It Is* as our guide, we will explore the images already inside us, asking when and where images come from and what makes them live. We will activate these images through play—experimenting with words, techniques, and processes. *Play! First!* and *Read! And! Write! More!* will be our two mottos, as reading, writing, and playing are three things you must do if you want to write. Students will be reading and writing in a variety of literary forms: poetry, fiction, experimental memoir/hybrid, and graphic texts. Our goal will to be to play so seriously, we freak ourselves out of habitual ways of seeing.

Readings will include work by writers such as: Lynda Barry, Allison Carter, Lucy Corin, Paul Hoover, Bhanu Kapil, Bernadette Mayer, Harryette Mullen, Sawako Nakayasu, Grace Paley, Raymond Queneau, Selah Saterstrom, Anna Joy Springer, Gertrude Stein, and more.

ENGL 1000, Section 2
CRN 1716
Introduction to Creative Writing
Adam Fagin
T, R 10-11:50 AM

COURSE DESCRIPTION:

Historical time, real time, once upon a time, mystical and mythic time. There exists in literature a great multiplicity of times. In this class we'll consider the role of time in the space of a text, in both the reading *and* writing of it, the way in which it pushes and pulls the language into shape. We will think about genre, fragmentation, discursivity, recursivity, linear and nonlinear narrative, intertextuality, and other categories, techniques, approaches and literary devices, as different temporalities, different kinds of time that help to produce a work. We will attempt to think about, experiment with and incorporate these things into the writing done in this class. We will explore a range of prose and poetry tending toward more active literary forms, including but not limited to: Anne Carson, Marie Redonnet, Maggie Nelson, and Ben Lerner, in addition to critical texts surrounding these works. Students will be responsible for presentations on their own writing as well as group introductions to assigned readings.

ENGL 1000, Section 3
CRN 3321
Introduction to Creative Writing
Aditi Machado
T, R 2-3:50 PM

COURSE DESCRIPTION:

“We photograph things in order to drive them out of our minds. My stories are a way of shutting my eyes,” says Kafka. Elsewhere, writers seek out photographs to help them remember, to reanimate the ancient and near-forgotten. Or they destroy and reconfigure such images in order to create something new, to lay bare injustice and violence, to ignite scandal and discourse.

What is it about this particular visual medium that pushes us to speak?—This is the principal question that will guide our readings and writings through the quarter. Roland Barthes’s pivotal philosophical work *Camera Lucida* shall ground our discussions of texts that were written “after,” “through,” “against,” and “with” photographs. Are these writers seduced by photography as much as they resist it? Are we, given that we live in a world in which taking a photograph has become an ordinary—even mundane—event? Such questions will no doubt enthuse and infuriate our own writing projects as we explore a multitude of genres, forms, and attitudes toward image and word. Note that this is a writing, not photography, class. Be prepared to do a lot of reading, writing, re-writing, and talking about all of the above.

ENGL 1000, Section 4
CRN 2876
Introduction to Creative Writing
Michael Walsh
M, W 2-3:50 PM

COURSE DESCRIPTION:

“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 7
CRN 4535
Introduction to Creative Writing
Nick Gulig
T, R 2-3:50 PM

COURSE DESCRIPTION:

In this course we will look into the work of a wide variety of writers and poets in order to better understand the different ways creative language comes into, is related to, and affects the world surrounding it. We will focus in particular on the tension between our own subjective interiority as writers and the external objective context in which we are asked, both by the mysterious nature of that context, and by a need to somehow fill that world with meaning, to be creators. The course will be organized loosely around critical and creative readings, discussions of a variety of contemporary American poets, as well as a weekly workshop where we will examine the work of classmates in light of these discussions. Each week will focus on a specific writer in an attempt to experience directly a diversity of perspectives and ideas on what is and what isn't possible through artistic language. Students will then be expected borrow from these discussions, implementing what is found there in their own creative work. While the class is oriented primarily around “poetry”, we will also discuss ways the border between poetry and prose has been blurred in a contemporary context where it is no longer easy to distinguish between genres, looking to examples of prose and prose-fiction which borrow from and implement both poetic and narrative devices. Activities will include reading, weekly writing assignments, the attendance of at least one out of class reading, written critical responses to other student's work, copious participation, presentations, a recitation, and an end of semester writing portfolio.

ENGL 1006
CRN 3322
Art of Fiction
Cyrus Frost
M, W 10-11:50 AM

COURSE DESCRIPTION:

The Art of Fiction is, as its title implies, an introduction to short stories and novels that is intended to sharpen writing and analytic skills as it surveys a wide range of nineteenth- and twentieth-century literary texts. In addition to reading assignments in the neighborhood of 50 to 75 pages per week, students will be expected to write two formal papers of 5 to 7 pages, suffer through weekly quizzes, and take a final exam. These formal requirements will be balanced by a decidedly informal classroom environment. The model for the course will be an informed discussion, not a lecture. Therefore, careful preparation of reading assignments and classroom participation will be essential.

ENGL 1007
CRN 3632
Art of Poetry
Serena Chopra
T, R 8-9:50 AM

COURSE DESCRIPTION:

In this course we will explore the art of reading poetry by exploring poetics, or the art and theory of writing poetry. We will examine the poems and poetics of several poets, spanning Romantic, Modernist, and contemporary poetry eras. The first seven weeks are designed as a survey of poetry and poetic thought; however, we will spend the final three weeks intimately examining the poetry and poetics of the contemporary poet, Lisa Robertson, in order to illustrate the shifts and scope of poetic thought over a body of work by a single author. Additionally, we will construct and converse with multiple poetics perspectives through our class discussions, creative projects and critical papers. Students will learn how to close-read a poem and how to critically engage their reading strategies as 'real-life' poetics. The goal of this course is to help students develop a practice for reading (both poems and the world) that speaks towards individual writerly impulses.

ENGL 1008
CRN 4536
Art of Drama
Catherine Alber
T, R 12-1:50 PM

COURSE DESCRIPTION:

What is tragedy? Why has it endured? How have our presentations and perceptions of tragedy changed through time? Through close readings of both texts and performances, this class explores the nature and structure of dramatic tragedy and how the genre has shifted through its roughly 2500 year history, from its origins with the ancient Greeks to the postmodern brutality of Sarah Kane. We will examine each text in terms of its literary, historical, and cultural significance as well as its contribution to the genre.

ENGL 1009

CRN 3323

Art of Non-Fiction

Lauren Benke

M, W 12-1:50 PM

COURSE DESCRIPTION:

This course will provide both creative and critical opportunities to engage with the medium of political satire in the art of non-fiction. We will address writers from the mid-17th century through the present day, international and domestic, as well as giving attention to various mediums of “text” that contribute to the construction of satire: books, essays, political cartoons, satirical news television, and more. The course will focus on the shifting vehicles for political satire through time, giving particular attention to the rhetorical effects of different forms of satire. You will have the opportunity to study, discuss, and write critically about political satire in the non-fiction genre as well as engage creatively with the texts and produce your own satirical non-fiction.

ENGL 1110-1

CRN 4537

Literary Inquiry: The Push of Reading

Graham Foust

T, F 12-1:50 PM

COURSE DESCRIPTION:

This is an introductory course that investigates what poems are and how and why we might go about reading them. No previous experience with reading or writing poetry is necessary. Over the course of our ten weeks together, we will read individual poems by John Milton, William Barnes, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn Brooks, John Ashbery, Clark Coolidge, C.D. Wright, and Rae Armantrout (among others). Your grade will be based on class participation—a great deal of it will be expected from you—and two exams, one critical and one creative. As this is a course based on individual poems, no books will be required.

ENGL 1110-3

CRN 4540

Literary Inquiry: Saints and Sinners

Selah Saterstrom
M, W 8-9:50 AM

COURSE DESCRIPTION:

In this course we will investigate contemporary issues concerning language (interpretation and its ambiguity), identity (how we locate and dislocate our self/multiple selves), community (local and global modes of relationship), and power (especially in terms of race, class, and gender) through the lens of the haunt and the haunted. Students should be prepared to read diverse, challenging contemporary works of prose, poetry, and theory. *This course is also heavily weighted in writing (critical and creative) and classroom discussion.*

ENGL 2012, Section 1
CRN 3324
Creative Writing-Fiction
Dana Green
M, W 8-9:50 AM

COURSE DESCRIPTION:

Writing is failing. It is necessary, then, that this class breathes failure. Writing is also reading, and we will burrow deeply in texts that engage and baffle. We will live in language as scholars and as writers so that we may converse with words in a critical and imaginative way. We will examine our writing as parts of ourselves, as modes of existence rather than modes of expression. We will attempt to live as writers; our meetings will function as reminders of what that means.

While this is primarily a fiction writing class, an extensive portion of our time will be spent discussing texts as one would in a literature class. Over the course of the quarter we will write academic essays, longer creative pieces with multiple revisions, and a final portfolio that reflects your development as a writer *and* reader. The overall goal of this class is to marry academia and creativity so that we may approach our own work with the same vigor we would notable literature.

ENGL 2012, Section 2
CRN 4542
Creative Writing-Fiction
Maik Nwosu
F 10-1:50 PM

COURSE DESCRIPTION:

In this workshop we will focus on the art of fiction and nonfiction (such as reportage and the feature story). Our Focus will included the aesthetic of revision and the use of history. As much as possible, we will critique published work but our emphasis will be the refinement of fiction and nonfiction written for or during the workshop.

ENGL 2120
CRN 4541
Chaucer – Selected Poetry
Ann Dobyns
W, F 2-3:50 PM

COURSE DESCRIPTION:

A study of the tales and the historical and philosophical context within which Chaucer wrote. In addition to reading the tales themselves, we will be discussing critical studies of Chaucer's work and medieval documents that provide background available to Chaucer and his first audience. We will look at the difficulties the text presents and how your struggle with those difficulties might help you to a better understanding and appreciation of the work, its language, its cultural context, and its literary conventions.

ENGL 2200
CRN 5077
English Literature II
Jan Gorak
M,W 12-1:50 PM

COURSE DESCRIPTION:

The course has a broad historical sweep: students should note that at its opening in 1603 there is serious debate about the Divine Right of the monarch; by its close, in the 1790s, serious steps are being taken to curb the rights of humanity. What can have happened? Can literature illuminate this drastic turn of events and the contending ways of framing them? What did seventeenth and eighteenth-century authors think 'literature' was and were the changes in understanding this activity as momentous as they were elsewhere?

A single, quarter-length course can only take a birds-eye look at these momentous shifts. We shall start this course with the accession of James VI and I, the first of the Stuarts, in 1603 and close it with a brief look into the first 'common reader' Samuel Johnson. So much ground will be covered in a rapid time; fortunately, our guides will be some of the finest imaginative talents in English.

ENGL 2751
CRN 2692
American Literature II
Tayana Hardin
T, R 10-11:50 AM

COURSE DESCRIPTION:

This course traces the development of American literature produced between the Civil War and World War I eras. We will pay particular attention to the literary trends that canonical and marginalized American writers used to grapple with the changing terrain of American identity. Our exploration will be inspired by novels, short stories, poetry, and plays by

American writers such as Nella Larsen, W.E.B. DuBois, Charlotte Perkins Gilman, Angelina Weld Grimké, F. Scott Fitzgerald, and many others. Course requirements will include active class participation, critical writing exercises, and midterm and final essays.

ENGL 3002

CRN 2877

Advanced Creative Writing – Poetry

Bin Ramke

T, R 2-3:50 PM

COURSE DESCRIPTION:

Poetry is a necessary and inevitable human act. It takes many forms, some not recognizable immediately, but part of the project of this class is to think about what, in an act of language, is “poetic.” The *advanced* part of this class is my intention to treat the subject and the students seriously—which is to say, for instance—an absence is an affront to the group. Sometimes it is necessary, but there is no “excusing” it, there is simply dealing with it. Also the writing down of a poem is only part of the process—poetry is essentially a way of *reading*, and it is the act of reading we will be most consciously aware of throughout the coming weeks. And there is the issue and problem of grading: because we are under academic auspices I must give you grades, but it is hard to know what any given grade can mean in this context. I will be evaluating in the coming weeks your

1. Engagement with assigned activities, including writing and participating in discussions;
2. Willingness to engage the writing of others, respond to it and comment on it;
3. Ability and willingness to read works which are strange to you, surprising and challenging to you;
4. Ability and willingness to accept ambiguity and even confusion as a necessary part of the learning process;
5. Willingness to admit to the limitations of your education so far.

You are expected to write one poem every week—**consider this an assignment for every weekend**—but we will not necessarily look at these poems as a group. Much of how this class will proceed is unknown at this point: we will go in directions that become apparent as we go. There are surprises ahead.

ENGL 3012

CRN 2878

Advanced Creative Writing – Fiction

Laird Hunt

M, W 2-3:50 PM

COURSE DESCRIPTION:

An advanced undergraduate writing workshop (you must have taken intermediate fiction) that will place considerable emphasis on incorporating research and careful observation into your writings. Expect frequent writing exercises both in-class and out and to have your work looked at carefully by the group.

ENGL 3402
CRN 4544
Early Romantics
Rachel Feder
F 12-3:50 PM

COURSE DESCRIPTION:

In this course, we'll explore what it might mean to call a work of literature "experimental" and ask what this concept can teach us about Romantic poetry as well as about our own literary-historical moment. The course will integrate literary history, an introduction to Romanticism, interdisciplinary inquiry, lyric theory, creative writing, and contemporary poetry to foster the examination of experimental texts, on the one hand, and the creation of literary experiments, on the other.

ENGL 3744
CRN 4545
African American Literature
Tayana Hardin
T, R 12-1:50 PM

COURSE DESCRIPTION:

In this course, we will examine fiction, drama, poetry, and criticism produced by black women writers from the nineteenth century to the present. We will pay particular attention to: 1) the way black women writers and critics have utilized writing to interrogate the construction of gender in African American and American social, cultural, and literary contexts; and 2) the way these interrogations speak to and through one another across time. Our exploration of black women's writing will be inspired by the works of Toni Morrison, Zora Neale Hurston, Jamaica Kincaid, and others. Requirements will include active class participation, critical and creative writing exercises, and a substantial final project.

ENGL 3825
CRN 2879
Cultural Criticism
Jan Gorak
M, W 4-5:50 PM

COURSE DESCRIPTION:

There is no more all-pervading object in a Western European culture than money. But how have artists imagined money from the Renaissance to the twentieth century? What effect did the physical presence of money on the stage have for a seventeenth-century

audience? Why have so many English poets from Spenser through Pope to Larkin weighed in with their representations and evaluations of money?

ENGL 3982

CRN 3432

Writers in the Schools

Eleni Sikelianos

COURSE DESCRIPTION:

Required books:

Rose, Where Did You Get That Red, by Kenneth Koch

Poetry Everywhere, by Jack Collom

Other resources:

<http://twcresources.org>

<http://www.poets.org/page.php/prmID/6>

<http://witsblog.org/category/lesson-plan/>

Open to Graduate Students and Advanced Standing Undergraduate Creative Writing Majors or Minors. 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.

Methodology: This course will operate mostly “in the field.” Following the models of California Poets in the Schools and Teachers & Writers Collaborative, we will train in residence, first observing a five-week poetry residency at Steele Elementary School. 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 be expected to engage in planning meetings with a classroom teacher, and, by the fifth week of the quarter, begin their own residencies in small teams. Students will track student writings, and will help to compile, type and produce an anthology. This anthology will contain one piece of writing by every school student involved in the residencies. There will be one visit to the residency site after our quarter ends, to facilitate an anthology celebration.

ENGL 4000

CRN 1563

Graduate Colloquium

Adam Rovner

W 4-5:50 PM

COURSE DESCRIPTION:

This is a graded class required for all second-year doctoral students. The primary aim is to provide a lively introduction to a variety of professional development matters, including departmental policies; preparing for comprehensive examinations; the dissertation process; preparing for the job market; teaching/publication/service; making one's work public; interdisciplinary studies; theory and methodology; and academic work and life.

ENGL 4017
CRN 4546
Travel Writing
Brian Kiteley
M 4-7:50 PM

COURSE DESCRIPTION:

Open only to MA and PhD students in the English Department

Journalists, conquerors, missionaries, soldiers, runaways, historians, anthropologists, philosophers, poets, and novelists have done it. This course will take a look at prose written after travel. It's a genre as old as the epic but still alive and kicking. The course will attempt to pin down some definitions of the genre. Napoleon took several hundred scholars with him when he conquered Egypt, intent on a comprehensive literary, archeological, architectural, and pictorial record of the country—for what purpose: to freeze it in time, to organize (and colonize) its history, or perhaps to differentiate it from France and Europe? It was a routine of travel writers to take along a handful of unnamed and often unmentioned extras, though rarely as many as Napoleon did. This course will study travel and food, the uneasy relations between anthropology field writing and travel writing, and the idea at the heart of much travel writing, travel through human and family history. We'll read Francis Steegmuller's *Flaubert in Egypt*, M.F.K. Fisher's *The Gastronomical Me*, Julia Child's *My Life in France*, Alphonso Lingis's *Trust*, Amitav Ghosh's *In an Antique Land*, Rebecca Solnit's *Wanderlust: A History of Walking*, and Laird Hunt's *Neverhome*.

This is a hybrid mix of workshop and literary studies course.

ENGL 4120
CRN 4547
Beowulf
Donna Beth Ellard
M, W 10-11:50 AM

COURSE DESCRIPTION:

In this class, which complements ENGL/MDST 4125 (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.

Enrollment is limited to those who have taken ENGL/MDST 4125 or have advance permission of the instructor.

ENGL 4213
CRN 4548
Advanced Studies – Early Modern Literature
Jacobean Tragedy
Linda Bensel-Meyers
T, R 10-11:50 AM

COURSE DESCRIPTION:

Using Marlowe's iconoclastic drama as a touchstone, we will explore the development of Jacobean Tragedy as a rhetorical response to the cultural and socio-political crises of early seventeenth-century England. Testing modern critical assumptions about these plays, we will explore just how "postmodern" these tragedies are in temperament. How did the skepticism of the time shape dramatic character as an element of class and gender inquiry? As incipient forms of modern mimesis, representatives of early modern literature, how do they invite "postmodern" readings? Why do female figures arise as central to the inquiry? Dramatists include: Marlowe, Shakespeare, Webster, and Ford.

ENGL 4650
CRN 4649
Special Topics: International Fiction
Eric Gould
T 4-7:50 PM

COURSE DESCRIPTION:

That the novel is transnational, global, multicultural and a key player in "world lit." goes without saying. Furthermore, the comparative study of literature has been in place since the late 19th century. In recent years, as globalization has intensified, the development of a "world republic of letters" (Pascale Casanova) has given fresh encouragement to comparative studies. This course examines the novel since the 1950s in the age of globalization and how it has developed as an experimental and exciting cultural text. We take up some theoretical topics (including feminism, magical realism, postcolonialism, postmodern, the social imaginary etc.). We will look at Milan Kundera's "The Curtain," an extended essay on the contemporary novel, and make reference to sociological theory by Charles Taylor, David Damrosch, Franco Moretti and Pascale Casanova among others. The primary texts are fiction by Edmond Jabes (extracts provided), Jose Donoso, Danilo Kis, Ivan Klima, Marie N'Diaye, Herta Muller, Ali Smith, David Malouf, and Haruki Murakami.

English 4701
CRN 2880

Topics: Puritan Poetics
Clark Davis
T, R 12-1:50 PM

COURSE DESCRIPTION:

This course will range more widely than its title implies. The primary focus will be Calvinist/Puritan theories of representation and iconography. This will include British Puritanism (iconoclasm coupled with the extravagant imagery of the metaphysicals), typology (of various sorts), the poetry of American Puritans, sermons, gravestone images, etc. We will then extend this history into the nineteenth century by looking at romantic appropriations or adaptations of these ideas, both literary and visual.

English 4702
CRN 2635
Topics: Critical Imagination
Eleni Sikelianos, Eric Gould
R 4-7:50 PM

COURSE DESCRIPTION:

The point of this course is to bring together two concepts central to literary activity: imagination (creativity) and criticism (interpretation). Clearly they are symbiotic. But how? One faculty member from the creative writing side of the English department co-teaches the course with one literary historian/critic faculty. They converse with the class and with each other through the reading of critical and literary texts in order to explore how we understand the creative and interpretative processes and their relationship, together with questions of genre signatures and cultural–ideological contexts.

In this iteration, we will consider, among other things, questions of economy and excess in literary activity.