

ENGLISH & LITERARY ARTS COURSE DESCRIPTIONS—WINTER 2018

Undergraduate Courses

ASEM 2481, Section 1

CRN 4479

Witchcraft & Renaissance Drama

Linda Bensel-Meyers

T, R 12-1:50 PM

COURSE DESCRIPTION: 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.

Fulfills major requirement: ASEM.

ENGL 1000, Section 1

CRN 2205

Intro to Creative Writing: Literature as Community, Writing as Cultural Meditation

Queen Khadijah

T, F 8-9:50 AM

COURSE DESCRIPTION: During this workshop, we will look at poetry, fiction, drama, nonfiction and hybrid works that interact directly with popular culture, politics and/or with writing itself as an everyday practice. The idea is to consider literature's role in culture making and in daily life, and to recognize that writers are not as isolated from the world as some oft-repeated myths claim. Among our chief interrogations: why and how does writing matter? How can its role evolve in the future? What is the reader's role in shaping the literary landscape? In our reading and writing, we will explore and attempt to enact contemporary literature's current and potential power to influence and shape culture, revitalize language, promote critical thought, and even to move readers to action.

Fulfills major requirement: Intro to CW requirement for English majors who are concentrating in creative writing.

ENGL 1000, Section 2

CRN 2363

Intro to Creative Writing

McCormick Templeman

T, F 10-11:50 AM

COURSE DESCRIPTION: What function does the grotesque serve in literature? Where do we locate the mysterious within our own writing, and how do we engage with the hideous and the strange? This course explores what it means to create work that seeks to unsettle as much as it intrigues. We will engage with multifaceted applications of the grotesque within works of

literary horror, as well as endeavor to explore the concept in our own writing. Regular writing assignments will help students build toward a portfolio of creative work. Texts include works by Edgar Allan Poe, Victor LaValle, Brian Evenson, Marie Redonnet, Daniel Kraus, and Colson Whitehead.

Fulfills major requirement: Intro to CW requirement for English majors who are concentrating in creative writing.

ENGL 1000, Section 3

CRN 4475

Intro to Creative Writing ...*And Everything In-Between*

Dennis Sweeney

T, R 8-9:50 AM

COURSE DESCRIPTION: Do you like to write, but are not sure exactly WHAT to write? This course will explore the foundational genres of fiction, nonfiction, poetry, and drama with an emphasis on what comes between them. Using literary magazines and small presses as guideposts, we will investigate possibilities for creative writing that is creative not just in content but in form: How does blurring received modes of writing result in a writing process that is more our own? How does experimenting with “hybrid” genres create a space for stories that haven’t yet been told? We will read books by the contemporary writers Jenny Boully, Dalton Day, Amelia Gray, and Khadijah Queen, as well as exploring canonical stories, poems, memoirs, and performance literature. These texts will form the basis for regular writing assignments. Students will also have the opportunity to seek out, share, and invent other forms of innovative writing.

Fulfills major requirement: Intro to CW requirement for English majors who are concentrating in creative writing.

ENGL 1000, Section 4

CRN 2539

Intro to Creative Writing

Natalie Rogers

M, W 10-11:50 AM

COURSE DESCRIPTION: According to Dung Kai Cheung, “It is the task of literature to make visible the invisible. (Or as it is sometimes said, to articulate the unarticulated.)” In this course, we will examine writing that gives voice to perspectives and experiences often marginalized in public discourse. What techniques do writers use to navigate dark subject matter? What is the role of joy, humor, and play in these pieces? Coursework will include readings by Jesmyn Ward, Art Spiegelman, Esme Weijun Wang, Ashley Ford, and Yiyun Li, among others. In-class writing exercises and collaborative projects will help you generate material for your own creative work.

Fulfills major requirement: Intro to CW requirement for English majors who are concentrating in creative writing.

ENGL 1000, Section 5

CRN 4477

Intro to Creative Writing

Julia Madsen

T, R 2-3:50 PM

COURSE DESCRIPTION: This is an exploratory course that embraces the gothicisms, grotesques, horrors, and strangeness of creative writing. This course will ask students to engage with language and creative writing through the lens of the strange, uncanny, unfamiliar, and weird, and will encourage students to consider the ways in which language haunts us as we journey through our own creative writing and experimentation. We will become equipped with tools for embarking on our journey through these unknown forests, looking at the basics of creative writing as a means of building a strong foundation for inquiry. This includes paying close attention to image, metaphor, symbolism, voice, tone, plot, character, rhythm and musicality, diction, and rhetoric, among other literary techniques and elements. We will be reading, viewing, and writing work that engages with the odd and anomalous, including poetry, fiction, creative non-fiction, digital art, and film. We will complete numerous and diverse writing experiments in and out of class and will workshop the writing that comes out of these experiments, interrogating and constructively critiquing the relationship between form and content as well as the use and complexities of literary elements. This course is reading and writing intensive and includes critical writing assignments, a presentation, and final portfolio.

Fulfills major requirement: Intro to CW requirement for English majors who are concentrating in creative writing.

ENGL 1006, Section 1

CRN 2364

Art of Fiction: Postmodern Detectives, Visionary Mysteries

Vincent Carafano

T, R 8-9:50 AM

COURSE DESCRIPTION: Historically, detective novels often position a crime, shrouded in mystery, against a supersleuth, whose specialized experience and intelligence affords him the tools to solve the crime. The reader experiences the novel from the backseat. What happens, however, when authors invite the reader to play the detective themselves? What happens when the traditional mystery of a grisly murder or a missing person is supplanted by a house whose measurements are larger from the inside than the outside, or of the existence of a secret postal system, or of a mysterious collection of photographs, or of a town populated entirely by ghosts? Beginning with three classic works of detective fiction (Poe, Doyle, Chandler), this class will examine how (relatively) contemporary treatments of the detective and mystery genres diverge from conventional formulations. Amongst other topics, we will consider puzzles of ontology (the nature of being) and epistemology (the nature of knowledge), innovations to the traditional archetype of “the detective,” and the ambitions of our texts towards resolving their stated mysteries in works including Thomas Pynchon’s *The Crying of Lot 49*, Rivka Galchen’s *Atmospheric Disturbances*, the short stories of Jorge Luis Borges, and Sophie Calle’s *The Address Book*. Class commitments include: a short final paper or creative assignment, participation & attendance, and short responses—posted in Canvas—to our class texts.

Fulfills major requirement: ENGL majors may use this as an elective.

ENGL 1007, Section 1

CRN 2096

Art of Poetry

Alicia Mountain

W, F 12-1:50 PM

COURSE DESCRIPTION: In this intro-level literature course, we'll develop critical thinking and analytical skills by delving into the poetry discourses of the American HIV epidemic. Beginning in the 1980's and persisting today, the HIV crisis has changed the way our country understands health, sex, intimacy, gender, race, family, and mourning. How have these social shifts, along with personal experiences of HIV, been represented in verse? We'll read work by poets living with HIV, poets who have witness loved ones' illnesses, poets of color, women poets, a doctor poet, and poets who defy categories. In addition to poetry itself, we'll examine documentary film, critical theory, and other literary material to contextualize our understandings of an epidemic that still haunts our communities today.

Fulfills major requirement: ENGL majors may use this as an elective.

ENGL 1009, Section 1

CRN 4478

Art of Creative Non-Fiction: Art of the Personal Essay

Mark Mayer

T, R 2-3:50 PM

COURSE DESCRIPTION: This seminar follows the historical and formal development of the personal essay from Montaigne to the most celebrated modern essayists, Baldwin, Didion, Rodriguez, Wallace. How does the essay hold open the experience of the "I"? How does it contemplate the interaction of mind, language, and world? We'll explore how writers have used the personal essay to address racial and sexual identity, and we'll survey the forms the personal essay has taken—the lyric essay, the idea essay, and literary journalism, among others.

This course is reading and writing intensive. Our discussion of assigned readings will look to poetic, narrative, and rhetorical strategies to apply to our own writing. You will be responsible for keeping a craft journal, turning in reading responses in every class, and composing and revising a personal essay of your own. Students will exit the quarter with a clear understanding and appreciation of the historical arc of the genre and the skills and sensibilities of a working essayist.

Fulfills major requirement: English majors may use this as an elective.

ENGL 1110, Section 1

CRN 4480

Literary Inquiry

Kristy Ulibarri

T, R 10-11:50 AM

COURSE DESCRIPTION: This course will explore and interrogate literatures that imagine the future from their contemporary moment. We will think about the overlapping ideas invoked within literary futurism: dystopia, utopia, apocalypse, diaspora/displacement, progress/development, globalization, and change. This seminar will ask students to closely engage fiction, non-fiction, and poetry in order to think about how literature crafts and/or disrupts "forward-looking" world view.

Fulfills major requirement: Common Curriculum AI-Society requirement. English majors may also use this class as an elective.

ENGL 1110, Section 2

CRN 4481

Literary Inquiry

Tayana Hardin

M, W 10-11:50 AM

COURSE DESCRIPTION: This class revolves around F. Scott Fitzgerald's prized novel *The Great Gatsby* (1925). Through an examination of literature, visual art, and film, this course will explore the cultural and social world of Gatsby's American Jazz Age. Our considerations will be guided by this question: in what ways did the Jazz Age reflect the nation's anxieties over American identity? Answering this question will inevitably take us into the difficult and shifting terrain of race/ethnicity, gender, sexuality, and class as it unfolded in one of the most unforgettable periods of American history.

Fulfills major requirement: Common Curriculum AI-Society requirement. English majors may also use this class as an elective.

ENGL 1110, Section 3

CRN 4482

Literary Inquiry

Graham Foust

T, R 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 numerous poets, including John Milton, William Barnes, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn Brooks, John Ashbery, Clark Coolidge, C.D. Wright, Robert Hayden, and Rae Armantrout. Your grade will be based on class participation—a great deal of it will be expected from you—and two exams.

Fulfills major requirement: Common Curriculum AI-Society requirement. English majors may also use this class as an elective.

ENGL 2002, Section 1

CRN 2859

Creative Writing-Poetry

Diana Nguyen

T, F 10-11:50 AM

COURSE DESCRIPTION: This poetry seminar will explore how the art and craft of language can challenge, deepen, and expand ways of knowing. We will study and experiment in a range of poetry forms and techniques, focusing on the diverse currents in modern and post-modern American poetry. We will explore why and how poetry is essential to our personal lives and how it is vital in the world today.

This course aims to (1) hone investigation skills and cultivate your individual poetic aesthetic, imagination, and creative-critical “voice” as a poet-thinker, and (2) establish an open, stimulating space in which you will generate/produce creative work based on our discoveries. In addition to writing and sharing original poetry, participation in discussions on weekly assigned texts is

essential to success in this class. Course readings from authors: Daniel Borzutzky, Cathy Park Hong, Mark Levine, Lucie Brock-Broido, Harryette Mullen, among others.

Fulfills major requirement: Intermediate Workshop for CW concentration.
Prerequisite: ENGL 1000

ENGL 2012, Section 1

CRN 2365

Creative Writing-Fiction: Voice & Consciousness

Thirii Myint

W, F 8-9:50 AM

COURSE DESCRIPTION: Virginia Woolf said, “If you do not tell the truth about yourself you cannot tell it about other people.” This course aims to build a nurturing classroom community where each student can honestly explore his/her/their identity as a writer. Why do you write? What do you have to say? How do you feel you have to say it? Keeping these questions in mind, students will create and revise original works of fiction—flash fiction pieces, short stories, novel excerpts, or hybrid/genre-defying works. Students will also read and discuss novels and short stories, from the 19th century to the present decade, in order to trace how different writers have engaged with voice and human consciousness over time. Authors will include Mary Shelly, Virginia Woolf, Juan Rulfo, Elias Khoury, Marie Redonnet, and Azareen Van Der Vliet Oloomi. All works will be in English, but multilingual students are welcome and encouraged to read translated texts in their original languages.

Fulfills major requirement: Intermediate Workshop for CW concentration.
Prerequisite: ENGL 1000

ENGL 2200, Section 1

CRN 2674

English Lit II: Donne-Johnson

Sasha Strelitz

M, W 10-11:50 AM

COURSE DESCRIPTION: In his 1690 *Essay Concerning Human Understanding*, John Locke declares that knowledge is derived wholly from human experience, which troubles earlier notions that knowledge stemmed from God. If knowledge is the product of individual experience, then personal history and background contribute more to one’s understanding and identity than anything else. In this course, we will read texts that exemplify this conception of knowledge, epistemology, and selfhood. We will begin the course by reading and interrogating metaphysical poetry. Then, we will hone our critical thinking and close reading skills by engaging with a variety of genres—including lyric poetry, the novel, philosophical prose, and diary entries—by authors such as Margaret Cavendish, John Milton, Eliza Haywood, Alexander Pope, Jonathan Swift, Lady Montagu, Samuel Richardson, and more. Lastly, we will consider how the themes of the course relate to William Blake’s prophetic *The Book of Urizen*.

Fulfills major requirement: British Literature before 1789 for majors entering DU before fall 2017; core studies for majors entering in fall 2017 or later.

ENGL 2544, Section 1

CRN 3205

Globalization & Cultural Texts

Eric Gould

M, W 12-1:50 PM

COURSE DESCRIPTION: This course combines fiction and film about India/Indian Diaspora, South Africa, and Japan with readings in sociological and other theories of globalization. We focus on the impact of globalization on culture, examining how this affects national identity. We examine the morally ambiguous (positive and negative) effects of globalization and modernization, and the way the mixing of cultures complicates nationalist and internationalist perspectives.

Fulfills major requirement: Arts and Humanities Foundation, Analytical Inquiry: Society, Honors, Intercultural Global Studies. Course is primarily for University Honors. Others only by permission of instructor. Fulfills core studies and diversity distribution requirements for students entering DU in fall 2017 or later and the International Literature requirement for those entering DU before fall of 2017.

ENGL 2743 Section, 1

CRN 4476

Jewish Humor: Origins and Meaning

Adam Rovner

T, R 2-3:50 PM

COURSE DESCRIPTION: Writers, scholars, and comedians all claim to locate an identifiable strain of “Jewish humor” running from the Bible and rabbinic commentaries through today’s literary humorists and provocative stand-up comics. This course takes humor seriously in an effort to reveal the development of “Jewish humor” in America from a comparative context. But is there such a thing as Jewish humor? And if so, what are its sources and characteristics? Does it exist across cultures and in different linguistic communities? What connects *Curb Your Enthusiasm*’s Larry David to Yiddish writer Sholem Aleichem? Is Heinrich Heine’s shlemiel related to Grand Theft Auto’s Ken Rosenberg? How might Sigmund Freud’s insights into Jewish jokes help us understand the bleak comedy of Holocaust writers and survivors? And is Sacha Baron Cohen’s Borat character an example of Jewish or antisemitic humor? Through lectures, discussion, exercises and papers, students will gain a broad understanding of the history, psychology, and philosophy of humor as it relates to Jewish arts and letters. No knowledge of Judaism is necessary to succeed in this class.

Fulfills major requirement: Ethnic literature for majors entering DU before fall 2017; core studies and diversity distribution requirement for majors entering in fall 2017 or later.

ENGL 2751, Section 1

CRN 2119

American Literature Survey II

Molly Kugel-Merkner

M, W 10-11:50 AM

COURSE DESCRIPTION: American Literature Survey II will focus on literature and culture from the mid-19th century through the first quarter of the 20th-century. We will investigate the

ways the Civil War, interwar industrialism, and WWI shaped the literary landscape of the time period. Against this terrain of upheaval and unrest, Americans were grappling with what it meant to be an American, and this national identity shifted and reinvented itself time and time again amidst issues of race, gender, and sexuality. Through our many explorations of literary movements and techniques, including Literary Realism, Literary Naturalism, and early Literary Modernism, we will study the way cultural and historical contexts intersected with the work of writers, writers writing against and within these contexts. Among other poets and writers, we will spend time studying Emily Dickinson, Walt Whitman, Charlotte Perkins Gilman, Jack London, Zitkala Sa, Kate Chopin, W.E.B. Du Bois, Nella Larsen, and F. Scott Fitzgerald.

Fulfills major requirement: American Literature pre- or post-1900 for majors entering DU before fall 2017; core studies for majors entering in fall 2017 or later.

ENGL 2850, Section 1

CRN: 5206

Dystopian Fiction

Billy J. Stratton

M, W 12-1:50 PM

COURSE DESCRIPTION: Philip K. Dick, considering the fraught relationship between reality and human experience in relation to fiction, observed that “fake realities will create fake humans. Or, fake humans will generate fake realities and then sell them to other humans, turning them, eventually, into forgeries of themselves.” This, of course, was not intended as a denunciation of fiction, but instead as a reminder about the role of fiction, or non-fiction for that matter, in a free society. George Orwell, writing in a similar vein, asserts “a society becomes totalitarian when its structure becomes flagrantly artificial.” Both express a suspicion of the concentration of power and possibility for abuse when bearing on the status of knowledge, and the implicit capacity to shape perceptions. Such matters effect all of our lives and are at the core of dystopian literature, which we will address in this advanced seminar through the study of texts that convey a diverse range of historical and international perspectives. These will engage tensions relating to knowledge and power, freedom and oppression that have long been expressed in Western literature. While most of our attention will focus on works from the early twentieth century to the present, we will also seek to get at the foundation of dystopian thought as expressed by such writers as More, Swift, Verne, Gilman, Wells, and others. The deepening concerns brought on by advances in technology and urban planning, and their impacts on forms of social organization from the twentieth century onward, especially via the anxieties and fears related to totalitarian governments and private organizations, will be the main focus of the course. While addressing the effects of individual and communal suspicion of power, the engagement with this literature will provide a valuable outlet for the expression of diverse points of view and highlight how such works serve as a vital means for the expression of critical thought in a democratic society.

Fulfills major requirement: British Literature after 1789 or American Literature post-1900 for majors entering DU before fall 2017 or rhetoric and theory for majors entering DU before fall 2017; core studies for majors entering in fall 2017 or later.

ENGL 3002, Section 1

CRN 3206

Advanced Creative Writing-Poetry

Bin Ramke

M, W 12-1:50 PM

COURSE DESCRIPTION: The classes will consist of brief discussion periods followed by presentations of work by four class members. It will involve intense and reflective reading and writing—2 pages of work to be turned in each week: 1 page poem by you; comments on 7 poems from your fellows. The presentations can include extra-literary contexts and sources (videos, images of various sorts, non-literary books...) as an aid to our thinking about poems. Throughout the term I may make occasional assignments—for instance, a poem in the form of questions and answers. These assigned poems may count toward your total of ten revised poems which you will turn in at the end of the course. This portfolio of work plus your careful and generous discussion of your classmate's work (in-class as well as more formally on-paper) will be the basis of your evaluation. Attendance is crucial since you are expected to incorporate principles and techniques that we discuss during the course into your writing. You should be producing new work throughout this quarter, and this work should be affected by your being in this class.

Fulfills major requirement: For English majors in creative writing, fulfills 3000-level workshop requirement.

Prerequisite: Students must have taken 2000-level poetry workshop prior to this course.

ENGL 3012

CRN 4598

Advanced Creative Writing-Fiction

Laird Hunt

T, R 2-3:50 PM

COURSE DESCRIPTION: This is an advanced fiction workshop for students who have completed at least one (preferably two) intermediate fiction workshops and are otherwise prepared for what should be dynamic and rigorous weekly proceedings. While careful examination/discussion of your work will be at the center of our deliberations, we will also be exploring a variety of writings that (hopefully) bust paradigms, interrupt orders, rewrite histories, and just generally upset the apple cart of standard received notions of the literary status quo.

Fulfills major requirement: For English majors in creative writing, fulfills 3000-level workshop requirement.

Prerequisite: Students must have taken 2000-level fiction workshop prior to this course.

ENGL 3732, Section 1

CRN 4599

Topics in English: *Contemporary Women Writers of the Front Range: Re-visioning the Frontier*

Selah Saterstrom

W 4:00-7:50 PM

COURSE DESCRIPTION: The Colorado Front Range has generated an exceptional range of contemporary books written by women. In this course we will critically read diverse, feminist texts and investigate ways that “the frontier” simultaneously invokes American narratives of opportunity and oppression. What does it mean to write on the edge of what is known and unknown? What insights about gender, class, and race emerge from such a position? How do

these insights re-frame “American values”? These questions will energize our readings, writings, and discussion throughout the quarter. *This course is reading and writing intensive.*

Fulfills major requirement: American Literature after 1900 for majors entering DU prior to fall of 2017; Advanced Studies for those entering fall of 2017 or later.

ENGL 3732, Section 2

CRN 4747

Topics in English

Donna Ellard

M, W 2-3:50 PM

COURSE DESCRIPTION: In this experiential, experimental class, we will 1) learn to make, use, and maintain a quill pen, the primary writing tool from the early medieval period to the eighteenth century; 2) contemplate the centuries-long poetic impact of writing with birds by taking, as our key example, the poetry of Geoffrey Chaucer, whose oeuvre is, in many ways, dedicated to these creatures; and 3) consider the scientific writings of Robert Berwick, Erich Jarvis, Johan Bolhuis, and William T. Fitch; and the philosophical writings of Deleuze and Guattari, Graham Harman, and Bruno Latour, which interrogate, in different ways, the unthought, performative and sonic couplings between human and non-human bodies. In addition to traditional essays, assignments may include: spending time with Canada Geese in Washington Park; collecting and identifying feathers suitable for different writing uses; learning basic ornithology and species identification; weekly transcriptions (with your quill) of texts written in foreign languages; writing in different postures, environments, lightings, pigments. Please note that as this is a medieval literature course, we will read Chaucer in Middle English.

Fulfills major requirement: British literature before 1789 or Rhetoric/Theory for majors entering DU before fall of 2017; Advanced Studies for those entering fall of 2017 or later.

ENGL 3818, Section 1

CRN 5032

Composition Theory

Kara Taczak

T, R 12-1:50 PM

COURSE DESCRIPTION: To understand composition theory, we will explore the field of composition studies, a field that situates itself within the larger areas of rhetoric and composition but that also draws on other fields. As Ritter and Matsuda (2012) explain, when and how composition studies began is subject for debate. However, the field and its questions have implications for the teaching of writing, how we understand writing and the ways people compose, and for how we comprehend composing practices. We will begin with the history of composition studies, then move into what it means to compose: using text, image, sound, and/or video to create meaning. Both reading and writing heavy, the course will map out composition theory’s biggest trends, and students will trace their own histories as a way to understand more about their composing identity.

Fulfills Major Requirement: Rhetoric/Theory for majors entering DU before fall of 2017; Advanced Studies for those entering fall of 2017 or later.

ENGL 3823, Section 1
CRN 4627

Interpretation Theory

Maik Nwosu

T, R 12-1:50 PM

COURSE DESCRIPTION: This course examines the premise and methods of some major critical theories and theorists. Our overall objective is to understand some of the conceptual frameworks in critical scholarship or the modes of inquiry for interpreting literature and other creative works. Our conceptual discussions will be enriched by our interpretive reading of literary works from different parts of the world.

Fulfills major requirement: Rhetoric/Theory for majors entering DU before fall of 2017; Advanced Studies for those entering fall of 2017 or later.

ENGL 3852, Section 1

CRN 4600

Topics in Poetics

Scott Howard

T, R 10-11:50 AM

COURSE DESCRIPTION: This course concerns selected works by William Carlos Williams, Lorine Niedecker, George Oppen, William Bronk, Susan Howe, Rachel Blau DuPlessis, Fred Moten, and Lucy Ives, which we will study within and against the so-called Objectivist tradition, following their paths into artistic, cultural, and philosophical / theoretical / political contexts (c.1931-present). Assignments will include a variety of individual and collaborative works blending creativity, research, and critique.

Fulfills major requirement: American Literature after 1900 for majors entering DU prior to fall of 2017; Advanced Studies for those entering fall of 2017 or later. Fulfills requirement for creative thesis for distinction.

ENGL 3982, Section 1

CRN 2411

Writers in the Schools

Julie Carr

W, 4-7:50 PM

COURSE DESCRIPTION: 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.

Fulfills major requirement: Rhetoric/Theory for majors entering DU before fall of 2017; Advanced Studies for those entering fall of 2017 or later.

Graduate Courses

ENGL 4000, Section 1

CRN 1416

Colloquium

Adam Rovner

R 4-5:50 PM

COURSE DESCRIPTION: This is a graded class required for all second-year doctoral students. One aim is to provide a lively introduction to a variety of professional development matters, including: teaching, departmental policies, preparing for comprehensive examinations, the dissertation process, preparing for the job market, and making one's work public through the scholarly community. Another aim is to question whether the first aim, the focus on professionalization, is in fact beneficial.

Fulfills major requirement: Required for all second year Ph.D. students; counts toward foundational coursework

ENGL 4701, Section 1

CRN 4601

Topics in English: *Biopolitics, Necropolitics, and Speculative Fiction*

Kristy Ulibarri

T, R 2-3:50 PM

COURSE DESCRIPTION: This will be a theory-forward course where we will primarily investigate theories of biopolitics and necropolitics, from Michel Foucault to Achille Mbembe. These theories will ask us to consider the regulations, disciplining, economics, and rights of life and death in contemporary social relations. We will also read/engage a small selection of speculative fiction (literature and film) in which to think through and make sense of these theories, and we will particularly focus on what these ideas mean for the racialized and sexualized bodies in our texts.

Fulfills major requirement: Post-1900 graduate period requirement

ENGL 4701, Section 2

CRN 4603

Topics in English: Critical Trends and Pedagogies in African American Literary Studies

Tayana Hardin

M, W 2-3:50 PM

COURSE DESCRIPTION: This graduate course has a dual focus on pedagogy and the critical trends/histories that inform contemporary African American literary studies. The course will thus be comprised of two distinct yet interrelated components: 1) a discussion section that closely examines 20C and 21C African American authored creative and critical texts, and 2) a pedagogy workshop in which graduate scholars create, share, and demonstrate teaching methods that best allow them to introduce AfAm cultural texts to an undergraduate audience. Writers will include: Dionne Brand, James Baldwin, Toni Morrison, Adrienne Kennedy, and Saidiya Hartman.

Graduate scholars will submit a teaching portfolio at the end of the quarter that includes a syllabus, lesson plan, reflexive teaching memos, and a teaching statement.

Fulfills major requirement: This course fulfills the post-1900 graduate period requirement.

ENGL 4702, Section 1

CRN 2863

Topics in English: Critical Imagination

Brian Kiteley

T 4-5:50 PM

COURSE DESCRIPTION: This is a required 2-credit course for all first-year doctoral students in the English Department. We will talk with four or five literary studies and creative writing faculty in the English Department during the term, about this doctoral program and about the intersection of the creative and the critical. I will send out a handful of pdf files of the course readings in November. The readings will be excerpts of work by the faculty who visit us Winter quarter and one or two other pieces.

Fulfills major requirement: Required for first-year PhD students in the English Department; counts toward foundational coursework

ENGL 4732

CRN 4602

Special Topic: Antebellum American Literature

Clark Davis

T, R 12-1:50 PM

COURSE DESCRIPTION: This course will take in most of Melville's major fiction: 6 novels (*Typee*, *Redburn*, *White-Jacket*, *Moby-Dick*, *Pierre*, and *The Confidence-Man*), a few short stories ("Bartleby," "The Encantadas," plus misc.), a handful of Melville's reviews and letters, and two novellas ("Benito Cereno" and "Billy Budd"). It's the full meal—with selected and representative criticism on the side.

Fulfills major requirement: 1700-1900 graduate period requirement