

**Department of English and Literary Arts**  
**COURSE DESCRIPTIONS—Winter 2020**

*\*Fulfillment of DU and Departmental requirements is listed after each description. All English courses, except those used to fulfill DU Common Curriculum requirements, can also count for English Elective credit. Please note, no more than 12 credit hours of 1000-level coursework--including ENGL 1010 and any transfer credit--can count towards our major requirements.*

**ASEM 2422**

**CRN 5184**

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

**Tayana Hardin**

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

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

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ASEM 2459**

**CRN 3969**

**Anti-Social Media**

**Aleksandr Prigozhin**

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

**COURSE DESCRIPTION:** This is a course about the negative effects of our connective technologies. Examining the media landscape of 100 years ago, we will focus on the pre-history of our concerns with the media “bubble,” with the threat that new media pose to democracy, and with loneliness. We will read novels, poetry, and criticism from the first half of the 20th century, written by people living through what has been called “the first media age.” The texts we will read approach new media in different ways: as enemies, allies, metaphors, analogies, and symptoms of larger ills. We will focus on the perceived threat of new technologies to immediacy, mutuality, and community, on the one hand; and to privacy, rationality, and creativity on the other.

*Fulfills DU Common Curriculum requirement: Advanced Seminar.*

**ASEM 2517**

**CRN**

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

**Nichol Weizenbeck**

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

**COURSE DESCRIPTION:** In *Seductive Forms* (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding

the first English professional female authors of the late seventeenth and early eighteenth century. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women’s history in the eighteenth century—their educational and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

*Fulfills DU Common Curriculum requirement: Advanced Seminar (ASEM) requirement*

**ENGL 1000 Section 1**  
**CRN 3451**  
**Introduction to Creative Writing**  
**Bailey Pittenger**  
**Monday, Wednesday 8-9:50 AM**  
**COURSE DESCRIPTION:**

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

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

**ENGL 1000 Section 2**  
**CRN 2194**  
**Introduction to Creative Writing**  
**Emily Altman**  
**Tuesday, Thursday 8-9:50 AM**

**COURSE DESCRIPTION:** Lyn Hejinian writes that language is “one of the principal forms our curiosity takes.” How do we channel that curiosity on the page? This course takes up that question through experimentation with craft and form, and examines how constraint becomes a tool for creativity. While we will read a variety of fiction and poetry, we will also read nonfiction, drama, and hybrid works in an effort to expand our sense of possibility and play in our own writing. In addition to submitting and responding to each other’s work for workshop, you will also be required to complete weekly readings and writing assignments.

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

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

**ENGL 1000 Section 3**  
**CRN 5123**  
**Introduction to Creative Writing**  
**Gretchen Schrafft**  
**Wednesday, Friday 12-1:50 PM**  
**COURSE DESCRIPTION:**

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

**ENGL 1000 Section 4**  
**CRN 5124**  
**Introduction to Creative Writing**  
**Alicia Wright**  
**Tuesday, Thursday 10-11:50 AM**  
**COURSE DESCRIPTION:**

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

**ENGL 1006 Section 1**  
**CRN 3452**  
**Art of Fiction**  
**Eric Mills**  
**Tuesday, Thursday 8-9:50 AM**

**COURSE DESCRIPTION:** In this reading-intensive course students will study a wide range of novels from the 20th century. We read these in the contexts of both their times and ours. This course will be open to any and all approaches and theories, although we'll touch upon what it means to be American and how that identity has changed over time. We will read novels by Steinbeck, Faulkner, DeLillo, Oates, Morrison, Gardner, and Powers. Course requirements will include two formal essays, a final exam, nightly reading, and active discussion.

*Fulfills English major curriculum requirement: English elective.*

**ENGL 1007 Section 1**  
**CRN 1974**  
**Art of Poetry: About Trees**  
**Olivia Tracy**  
**Wednesday, Friday 10-11:50 AM**

**COURSE DESCRIPTION:** In this course, we'll be invited to sit with, among, and under "these winter oaks / these soft-fleshed poplars" (Pastan "Vertical"), these plane trees "stone-bruised and empty like pansies" (Fagan Sycamore 15) and explore how poems—from the early modern to the ultra-modern—have engaged tree-spaces as sites of creativity, possibility, mourning, and

resistance. We'll also consider the material relationships between trees and writing, and the implications of trees as particular, and general, sites, focusing on the roles of perspective, orientation, and situatedness in these poems, and in our own writing places. We will closely analyze a few poems every week, practicing strategies for reading and analyzing poems and investigating poetic forms and schools, will read Kathy Fagan's *Sycamore: Poems*, and will write two critical essays and one creative project as we respond to these poems by Aemilia Lanyer, William Wordsworth, Charlotte Mew, Lorine Niedecker, Alan Ginsberg, bell hooks, Nikki Giovanni, Kathy Fagan, and many more.

*Fulfills English major curriculum requirement: English elective.*

### **ENGL 1009 Section 1**

**CRN 5183**

#### **Art of Creative Non-fiction**

**Julia Madsen**

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

**COURSE DESCRIPTION:** This introductory-level course engages with the art of the personal and cinematic essay as exploratory and experimental forms. We will look closely at the history and tradition of the personal and cinematic essay as we read, view, and discuss work by numerous and diverse authors and filmmakers, including Michel de Montaigne, Agnes Varda, Chris Marker, Virginia Woolf, Trinh T. Minh-ha, and James Baldwin. Throughout the course we will identify, analyze, and discuss the personal and cinematic essay's key techniques and elements, examining similarities and distinctions between these forms while understanding each medium as a site for creation and transformation. We will sharpen our skills in critical analysis and inquiry as we learn to "close read" film texts alongside page-based work, reflecting on our own practices of interpretation and knowledge production. Alongside our reading and viewing of creative work, we will engage with critical texts that speak to the social, political, and cultural impact of the essay as genre. This course includes two short papers, one presentation, a body of creative work, and critical and creative responses.

*Fulfills English major curriculum requirement: English elective.*

### **ENGL 1010 Section 1**

**CRN 5125**

#### **Introductory Topics in English**

**R.D. Perry**

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

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

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

### **ENGL 1110 Section 1**

**CRN 3049**

**Literary Inquiry**

**Nichol Weizenbeck**

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

**COURSE DESCRIPTION:**

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

**ENGL 1110 Section 2**

**CRN 3050**

**Literary Inquiry**

**Lindsay Turner**

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

**COURSE DESCRIPTION:**

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

**ENGL 1200 Section 1**

**CRN 5121**

**International Short Fiction**

**Elijah Null**

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

**COURSE DESCRIPTION:** This class explores a “cosmopolitan” (literally: “world citizen”) approach to literature, seeking to understand how this approach may be used well. Each week we will begin with the hypothesis that the international short stories that we will read somehow “belong” together. Using a discussion-based approach, we will test this hypothesis with each set of readings, essentially asking: In what ways are these writers talking about the “same thing”—and what do they have to say about that thing? Conversely, we will also think together about the ways that each writer’s work appears to be fundamentally rooted in a local context with particular concerns and perhaps, therefore, resists our cosmopolitan reading.

Our guiding question: How do we, in our interpretations of international short literature, engage the portrayal of something like a universal “human condition”—which is perhaps the reason why the text is intelligible to us at all to begin with—and, at the same time, honor the cultural particularity of a text—a particularity that resists assimilation into abstractions like “the human condition”?

On a practical note, the approach and content of this class will be of interest to students who plan to study abroad.

*Fulfills English major curriculum requirement: English elective.*

**ENGL 2002 Section 1**

**CRN 2547**

**Creative Writing-Poetry**

**Justin Wymer**

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

## COURSE DESCRIPTION:

*\*Prerequisite: 4 credits introductory creative writing course. Fulfills English major curriculum requirement: Intermediate creative writing.*

### **ENGL 2012 Section 1**

**CRN 2195**

#### **Creative Writing-Fiction**

**Blake Guffey**

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

COURSE DESCRIPTION: In this intermediate fiction workshop we will read a variety of texts tracing the development of the short story form—we will engage works from Hawthorne, Melville & Poe through Kafka, Walser & O'Connor to contemporary landmarks of the short form as found in the work of writers like Denis Johnson, Rikki Ducornet & Jennifer Egan. These readings will offer context for and help to inform the creative work each student which will produce and workshop on multiple occasions during the quarter: this will culminate in a final creative short work (or works) to be turned in at the end of the quarter.

*\*Prerequisite: 4 credits introductory creative writing course. Fulfills English major curriculum requirement: Intermediate creative writing.*

### **ENGL 2100 Section 1**

**CRN 5126**

#### **English Literature I: Beowulf-Spenser**

**Donna Beth Ellard**

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

COURSE DESCRIPTION: This course introduces students to the British middle ages and to medieval British literature, with a focus on linguistic and ethnic diversity.

We will read out loud poetry in Old English, Latin, Middle Welsh, Old Norse, Old French, and Middle English in order to get a sense of how these languages sounded. We will read (in translation) poetry from these languages. And we will learn how and why Britain—a very small place—became a hotbed for multilingualism.

Likewise, we will consider how ethnicity is constructed and understood in medieval Britain. Not only will we learn about the circulation of peoples between Britain and north Africa and the Mediterranean but we will also read texts that evidence relationships between Christians, Jews, and Muslims, within and outside Britain.

*Fulfills English major curriculum requirement: Core studies; British literature, before 1789 (for majors entering the program prior to Autumn 2017).*

### **ENGL 2200 Section 1**

**CRN 5128**

#### **English Literature II: Donne-Johnson**

**Nichol Weizenbeck**

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

COURSE DESCRIPTION: This course completes the second component of the English Literature Survey. This course explores the literatures of the 17th and 18th centuries. This 200-year period marks England's transition from a medieval, relatively static society bound by hierarchy, religion

and shared cultural values into a restless early-modern society of cities, social mobility, civic unrest, colonies, and cosmopolitanism. Students work on understanding genres and styles and literary terminologies. The course includes several generic categories: we will examine poetry, drama, and prose fiction from 1660 to 1789. The intent of this course is to trace the arc of British authors from the Restoration to the Romantic period and enable a general understanding of the literary movements and literary works of the differing periods, as well as the historical, political, social, and cultural contexts surrounding the texts. To enhance our understanding of the historical and cultural context regarding the literature of the time, both major and minor works will be explored.

*Fulfills English major curriculum requirement: Core studies; British literature before 1789 (for majors entering the program prior to Autumn 2017).*

### **ENGL 2709 Section 1**

**CRN**

**Classics of World Literature**

**Eric Gould**

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

**COURSE DESCRIPTION:** This course focuses on important short texts drawn from around the world, including ancient Greece, Asia, Africa, Europe, the U.K. and the U.S. We will start with a couple of plays from the Greek canon and work our way down through writing from the 17th century to the present day. These texts are still very much alive and relevant today, not simply because they pursue timeless themes but because we live in a globalized world that increasingly draws attention to our common humanity. There is an exciting and creative tension between being diversely national as well as international as readers. “World Literature” has been a topic of scholarly and readerly interest for many years now. We’ll talk about what this means as well as pursuing the national implications of the texts we are working with.

*Fulfills English major curriculum requirement: Core studies with International literature attribute--diversity/distribution; International literature, (for majors entering the program prior to Autumn 2017).*

### **ENGL 2718 Section 1**

**CRN 5122**

**Latina/o Literature**

**Kristy Ulibarri**

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

**COURSE DESCRIPTION:** This course will introduce you to the field of Latina/o/x literature. We will primarily approach this body of literature through fiction and poetry that explores transnational identities and im/migration. This body of literature describes narratives written by/about those living in the U.S. who descend from Latin America and share the history of Spanish colonialism in the Americas. We will explore how these narratives build and breach borders, both literally and figuratively. We also will discuss the political and social contexts and subtexts of these narratives by looking at the larger discourses that surround immigration and border fortification in

the U.S.: illegality, nativism, Juan Crow, the Brown Peril, xenophobia, and calls to build a border wall.

*Fulfills English major curriculum requirement: Core studies with Ethnic literature attribute-- diversity/distribution; American lit., after 1900, Ethnic lit. (for majors entering the program prior to Autumn 2017); DU Common Curriculum requirement: AI: Society.*

### **ENGL 2850 Section 1**

**CRN 5131**

#### **Literature of Utopia/Dystopia: Dystopian Fiction**

**Billy J. Stratton**

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

**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 critical 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 writers express deep suspicions about the concentration of power and its abuse when bearing on the status of knowledge, as well as in the capacity to shape human perception. Such weighty matters impact all of our lives and form the core concerns of contemporary dystopian fiction.

We will address this rousing genre through the study of texts that convey a diverse range of historical and transatlantic perspectives, while engaging tensions long expressed in Western literature relating to the dynamics of knowledge and power, freedom and oppression. While most of our attention will focus on contemporary literature, we will also explore the foundations of dystopian fiction as informed by classic utopian thought. The deepening concerns for freedom brought on by advances in technology and urban planning, along with their impacts on social organization from the twentieth century onward--especially via the anxieties and fears related to totalitarian governments and the influence of private organizations--will be among the primary concerns of the course. In addressing the effects of the individual and communal suspicion towards power, our engagement with this body of literature will provide an outlet for the expression of diverse points of view and highlight how such work continues to serve as a vital means for the expression of critical thought in a democratic society.

*Fulfills English major curriculum requirement: Core studies; British literature after 1789 for students entering program prior to Autumn 2017.*

### **ENGL 3002 Section 1**

**CRN 2753**

#### **Advanced Creative Writing-Poetry**

**Bin Ramke**

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

**COURSE DESCRIPTION:** Usually the meetings will consist of a discussion period followed by in-class writing and/or presentations of work by class members. This seminar will involve intense reflective reading and writing. Some work is to be turned in during or shortly after class (in-class writing), other work to be turned in every other week: a poem by you, possibly a rewrite; or a page

of comment on work from the texts (or elsewhere, with a justification for your choice); or a 1-page commentary on the previous week's class discussion, including student poems. The class sessions will include extra-literary contexts and sources (videos, images of various sorts, non-literary books...) as an aid to our thinking (about poems but about other things, too).

I am asking that you keep a journal dedicated to this writing seminar, in whatever form you choose. During the term I ask that you make at least one appointment with me to discuss writing. At the end of the term you will need to turn in a portfolio of your own work (edited and possibly rewritten) plus careful and generous discussion of your classmate's work.

Attendance is crucial since you are expected to incorporate principles and techniques that we discuss during the seminar into your writing. You should be producing new work during this quarter, and this work should be affected by your being among us.

We will develop and revise schedules and expectations as we go in response to the needs and interests of the group as a whole. It will be necessary for you to be flexible and willing to respond to the needs and enthusiasms of each other for this to work. I have faith in us.

*\*Prerequisite: 4 credits introductory creative writing course, and 8 credits of intermediate creative writing.*

*Fulfills English major curriculum requirement: Advanced creative writing.*

### **ENGL 3012 Section 1**

**CRN 3093**

**Advanced Creative Writing-Fiction**

**Joanna Howard**

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

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

*\*Prerequisite: 4 credits introductory creative writing course, and 8 credits of intermediate creative writing.*

*Fulfills English major curriculum requirement: Advanced creative writing.*

### **ENGL 3732 Section 2**

**CRN 3152**

**Topics in English: Literature of the Civil War**

**Clark Davis**

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

**COURSE DESCRIPTION:** This course will cover the literary and cultural expressions that surround and attempt to depict the American Civil War. Beginning with slave narratives and the issues that galvanized division within the nation, we will move through the major poetic accounts of the

war, the more important modes of expression (sentimentalism, realism, etc.), and the attempts to account for or represent the conflict in its aftermath.

*Fulfills English major curriculum requirement: Advanced studies; American literature prior to 1900 (for majors entering the program before Autumn 2017).*

### **ENGL 3733 Section 1**

**CRN 5132**

**Topics in English: Modern Drama**

**Eric Gould**

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

**COURSE DESCRIPTION:** In this course you will read major plays (usually one for every class) by many of the world's greatest dramatists from the 19th century to the present day. Our purposes are (1) to immerse ourselves in over 150 years of modern drama in order to get a sense of how the theatre has become an integral part of contemporary culture and (2) to consider how these plays work as both literary and performance-based texts. Apart from our close reading of the texts, we will see and discuss various video/film performances.

*\*Graduate enrollment only with permission of Director of Graduate Studies in English.*

*Fulfills major curriculum requirement: Advanced studies with International literature attribute--diversity/distribution; International literature (for majors entering the program prior to Autumn 2017).*

### **ENGL 3852 Section 1**

**CRN 5133**

**Topics in Poetics: Dickinson, Stevens, Creeley**

**Graham Foust**

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

**COURSE DESCRIPTION:** In this class, we will spend ten weeks considering the poems of Emily Dickinson, Wallace Stevens, and Robert Creeley. As to why we might do this, I offer this quotation from Marilynne Robinson:

“... the rigor with which they fasten on problems of language and of consciousness -- bending form to their purposes, ransacking ordinary speech and common experience, rummaging through the exotic and recondite, setting Promethean doubts to hymn tunes, refining popular magazine tales into arabesques, pondering bean fields, celebrating the float and odor of hair, always, to borrow a phrase from Wallace Stevens, in the act of finding what will suffice. I think they must have believed that everything can be apprehended truly when it is seen in the light of an esthetic understanding appropriate to itself, whence their passion for making novel orders of disparate things. I believe they wished to declare the intrinsic dignity of all experience and to declare the senses bathed in revelation -- true, serious revelation, the kind that terrifies.”

*\*Students wishing to fulfill the option for Distinction in English via a creative honors thesis in the 2019-2020 academic year must complete either this course or ENGL 3800: Bibliography and Research Methods.*

*Fulfills English major curriculum requirement: Advanced studies; American literature after 1900 (for majors entering the program prior to Autumn 2017).*

### **ENGL 3900 Section 2**

**CRN 5135**

**Senior Seminar: Feminist Interventions**

**Tayana Hardin**

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

**COURSE DESCRIPTION:** What constitutes a “feminist intervention” in American culture? Using this question as our point of departure, this course draws from a rich archive of literary, critical, visual, and performance texts that complicate gender as a category of analysis and social identification. We will seek insight from a variety of North American-based feminist traditions, past and present. Undergraduate scholars should expect to actively participate in rigorous discussions and in-class activities; compose multiple creative and critical writing assignments; and co-create a thoughtful, compassionate, yet critical intellectual community.

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

**ENGL 4000 Section 1**

**CRN 1368**

**Colloquium**

**Eleanor McNeese**

**Wednesday 4-5:50 PM**

**COURSE DESCRIPTION:** The two-hour graduate professionalization colloquium for second-year PhD students combines philosophical discussion about the history and current climate of higher education with practical issues of pedagogy and preparation for third-year comprehensive examinations. We will cull essays from the Chronicle of Higher Education and the ADE Bulletin as well as make forays back into some of the key statements about the value and purpose of university education. We will also devote time to reading and discussing work on pedagogy and the evolution of literary genres. Over the course of the quarter, each student will prepare and teach a mini-class about a short text of their choice.

*Fulfills English major curriculum requirement: This is a required course for all 2nd year PhD students. It fulfills two hours of foundational coursework.*

**ENGL 4017 Section 1**

**CRN 5136**

**Travel Writing**

**Brian Kiteley**

**Tuesday 4-7:50 PM**

**COURSE DESCRIPTION:** This course is open only to MA and PhD students in the English Department, and it will meet Tuesdays 4-7:40 pm.

What is travel writing? Journalism, long-form essay writing, fiction, historiography, archaeology, ethnography, or all of these? 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 is a genre as old as the epic. Napoleon took 150 scholars with him

when he invaded Egypt in 1798 in his failed attempt to make it a French colony. He was also intent on a comprehensive literary, archeological, architectural, geographical, 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 one or two unnamed and often unmentioned extras, though rarely as many as Napoleon did. The 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 Amitav Ghosh, *In an Antique Land*; Peter Hessler, *The Buried: Life, Death and Revolution in Egypt*; Alphonso Lingis, *Trust*; M.F.K. Fisher, *The Gastronomical Me*; Julia Child, *My Life in France*; and Noo Saro-Wiwa, *Looking for Transwonderland: Travels through Nigeria*.

The course will be a mix of a workshop and a serious study of texts, with students writing one travel essay and then a critical essay that rises out of the ashes of this creative work.

*Fulfills English major curriculum requirement: This course fulfills a creative writing workshop requirement for PhD creative writing students.*

**ENGL 4050 Section 1**  
**CRN 3460**  
**The Critical Imagination**  
**Maik Nwosu**  
**Monday 4-7:50 PM**

COURSE DESCRIPTION: This course explores the Big Questions, such as: What is the character of the creative/critical imagination? What is the relationship between texts and modes of inquiry or cultural-ideological contexts? In effect, the course explores genre signatures and possibilities as well as provides an introduction to some of the dominant analytics through which texts, literary and otherwise, are interpreted.

*Fulfills English major curriculum requirement: Required class for PhD students.*

**ENGL 4200 Section 1**  
**CRN 5137**  
**Special Topics in Early Modern Literature: Intersections**  
**W. Scott Howard**  
**Monday, Wednesday 2-3:50 PM**  
COURSE DESCRIPTION:

*Fulfills English major curriculum requirement:*

**ENGL 4700 Section 1**  
**CRN 5138**  
**Antebellum American Literature**  
**Clark Davis**  
**Thursday 4-7:50 PM**

**COURSE DESCRIPTION:** In this course we will attempt to understand the relationship between the antebellum American political scene, particularly the conditions obtaining from 1820-1860, and important novels written during this period. The array of political issues/forces at play (abolition, women's rights, Native rights, gender, temperance, messianism, industrial capitalism, etc.) we will attempt to organize around the more basic question of what it means to act (or refrain from action) in antebellum culture. Authors will include Irving (selections from *The Sketchbook*), Child (Hobomok), Poe (Pym), Cooper (The Deerslayer), Howe (The Hermaphrodite), Hawthorne (The Scarlet Letter), Melville (Moby-Dick), and Brown (Clotel).

*Fulfills English major curriculum requirement: 1700-1900*

**ENGL 4701 Section 1**  
**CRN 3094**  
**Topics in English: The Density of Experience**  
**Graham Foust**  
**Tuesday, Friday 10-11:50 AM**

**COURSE DESCRIPTION:** We'll begin this seminar with by reading a good bit of "What Is Literature?" by Jean-Paul Sartre, Wallace Stevens' "Description without Place," and two essays by Theodor Adorno; we'll end it with Trisha Low's *Socialist Realism*. Between these readings, we'll look at the work of four exemplary writers—Charles Baudelaire, Walter Benjamin, Elizabeth Bishop, and Lisa Robertson. Why? Because in their writing, as Theodor Adorno says of Benjamin's, "thought is meant to acquire the density of experience without losing any of its rigor." (The Density of Experience, Part Two, which I will offer in a future quarter, will pair four novels by Henry James with long poems by T.S. Eliot, Hannah Sullivan, Gwendolyn Brooks, Lisa Robertson, Marianne Moore, John Ashbery, and Thomas Meyer).

*Fulfills English major curriculum requirement: 20th - 21st Century*