

Department of English and Literary Arts
GRADUATE COURSE DESCRIPTIONS—WINTER 2022

**Fulfillment of DU and Departmental requirements is listed after each description. All graduate English courses, except those used to fulfill program coursework requirements, may count for English Elective credit.*

ENGL 4000 Section 1

CRN 1353

Graduate Colloquium

Hardin, Tayana

Friday 10:00-11.50

COURSE DESCRIPTION: This colloquium is designed to help 2YR doctoral students chart a collaborative route through their remaining years in the program, including preparation for comprehensive examinations, the dissertation prospectus, funding applications, and beyond. We will also take stock of the ways current and emerging trends in the discipline of English and in the humanities *writ large* inform the doctoral and postdoctoral processes. Graduate scholars should expect a balance of disciplinary professionalization and opportunity for studied, individual program milestone preparation.

This course is required for second-year PhD students in the Department of English & Literary Arts; counts toward foundational coursework.

ENGL 4050 Section 1

CRN 3066

The Critical Imagination

Howard, Joanna

Wednesday 4:00-7:50

COURSE DESCRIPTION: The Critical Imagination is a two-credit graduate seminar course focused on practical approaches to navigating an academic trajectory which merges analytical and critical writing practices and creative writing practices. Our goal is toward generative discussions of the overlapping elements of these two academic trajectories and their interstices and crossings. This course seeks to champion genuinely hybrid practices of critical and creative endeavor—as envisioned in the mission of our department’s Master’s and Doctorate programs—while offering students direct access to faculty approaches within our community, and support for navigating aspects of the degree completion such as comprehensive exams, tutorials, dissertation team selection, and prospectus and dissertation defenses. Students will have opportunities to meet directly with faculty, learn about their interests and practices, and discuss concrete approaches to writing and pedagogy. Texts for the course will be collectively curated between faculty and will feature authors who model creative and critical practices working in symbiosis.

This course is part of the First-Year GTA Professional Development Sequence and is required for first-year PhD students in the Department of English & Literary Arts; counts toward foundational coursework.

ENGL 4125 Section 1

CRN 5643

Old English

Ellard, Donna Beth

Monday and Wednesday 12:00-1:50

COURSE DESCRIPTION: Old English has, for literally 500 years, been a continuing inspiration for poets and prose writers writing in modern Englishes. In this class, we're going to take contemporary poetry to the deep well of Old English. You will learn Old English—a foreign language which requires language instruction and language learning—in order to read and translate Old English in conversation with 21st century poetry. Consequently, this is hybrid course: part foreign language-learning class; part translation and poetics. Every day, we will have a lesson in Old English grammar, vocabulary, and pronunciation, and we will follow that with translation activities that are in conversation with contemporary poetry. In terms of assessment: expect grammar and vocabulary quizzes, translation assignments, and an Old English midterm/final exam. I *heart* Old English!

Fulfills DU graduate TOOL requirement or graduate English elective.

ENGL 4600 Section 1

CRN 5644

Advanced Studies – 20th Century Literature: Modernity and Beyond

Gould, Eric

Thursday 4:00-7:50

COURSE DESCRIPTION: This seminar explores historical changes to the concept of literary modernity in the past hundred years. We will focus on the rise of modern drama from Ibsen and Strindberg to contemporary community activist and performance works. Defining modernity has dominated Western philosophy and the arts for the past century—especially through concepts of the avant-garde. It has usually referred to the embrace of change (personal and social) in the pursuit of progress, but exactly what that implies has remained elusive, open-ended, and often contradictory. In order to get a grip on the logic of these changes, we will read a number of plays and essays, almost all of them in our main text, “The Routledge Drama Anthology: From Modernism to Contemporary Performance,” edited by Gale and Deeney. We will also discuss an influential argument for the current, highly ambiguous state of modernity as outlined by the British sociologist Gerard Delanty in his book Social Theory in a Changing World: Conceptions of Modernity. Revising the ideas of Habermas, Foucault, Lyotard, Bauman, Touraine, Giddens and Beck, to name but a few, Delanty argues that “The notion of modernity now seems to capture a certain sense of social transformation which is more than purely institutional or cultural but both together....On the one side, modernity as a cultural project refers to the autonomy of the Subject, the assertion of the self, or individual, and the progressive expansion of the discourses of creativity, reflexivity and discursivity to all spheres of life. On the other side, modernity entails the experience of fragmentation, the sense that modernity as a social project destroys its own cultural foundations.” We will ask: How does drama, as a social text, reflect this broader sense of the term “modernity”? We will critically explore Delanty’s theory of modernity’s unavoidable double-bind. In this course, then, you can expect to cover historically important works of modern drama (which has been every bit as important as other modern literary genres and is also perhaps

still the most “public” of the arts), and in the process you will plunge into some interesting and innovative literary theory that delves into the sociology of the theatre.

Fulfills post-1900 literary period requirement (or other period requirement by agreement with professor) OR graduate English elective.

ENGL 4700 Section 1

CRN 3655

Antebellum American Literature

David, Clark

Thursday 4:00-7:40

COURSE DESCRIPTION: American Messianic Poetics, 1836-1860

“And if another Messiah ever comes twill be in Shakespeare’s person.”

--Herman Melville to Evert Duyckinck, February 24, 1849

This course will investigate the strain of messianic poetics that runs through antebellum American writing from roughly Emerson’s *Nature* in 1836 to the recorded conversations of the condemned John Brown in 1859. “Poetics” is used broadly here: we will read both poetry and prose with an eye for those structures of thought that depend upon—or react against—the millenarian and messianic modes of historical and political thinking that played a significant role in the culture and politics of the era. In addition to Emerson and Brown, writers to be considered include: William Lloyd Garrison, Jones Very, Bronson Alcott, Elizabeth Peabody, Henry Thoreau, Margaret Fuller, Nathaniel Hawthorne, Frederick Douglass, Walt Whitman, and Herman Melville.

Fulfills 1700-1900 literary period requirement or graduate English elective.