

ENGL 4702**Critical Imagination**

CRN 2830, Winter, 2014

Thursdays: 4:00 – 7:50, SH 496

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This course will be an attempt to investigate the terms *critical* and *creative*, and to negotiate a space of autonomy between institutional pressures to delineate an approach to texts and the experiential radiance of the textured world. The course explores genre signatures and possibilities as well as provides an introduction to some of the analytics through which texts, literary and otherwise, are interpreted.

Books:

Blanchot, Maurice. *THE WRITING OF THE DISASTER*. Trans. Ann Smock. Lincoln: Univ. of Nebraska Press, 1995.

Carson, Anne. *NOX*. New York: New Directions, 2010.

Howe, Susan. *SORTING FACTS*. New York: New Directions, 2013.

Lingis, Alphonso. *TRUST*. Minneapolis: Univ. of Minnesota Press, 2004.

Ronk, Martha. *WHY WHY NOT*. Berkeley: Univ. of California Press, 2003.

Shakespeare, William. *HAMLET*. Ed. G.R. Hibbard. Oxford: Oxford Univ. Press, 2008.

Days:

1/9

1/16 *NOX*1/23 *TRUST*1/30 *SORTING FACTS*2/6 *THE WRITING OF THE DISASTER*2/13 *HAMLET*2/20 *WHY WHY NOT*

2/27

3/6

Works:

NOTEBOOK 30%

PRESENTATION 25%

PROPOSAL 5%

PROJECT 40%

We hope these four works may be recursive and generative, following your pathways through our collaborative investigations. The *notebook* should chart your connection and contribution to the course and may include images, found objects, diagrams, etc. Your *presentation* (given on a day of your choice) should concern one or more of our six books placed within and/or against a particular context, field, or tradition. Presentations may be collaborative. We hope to receive a brief *proposal* for your final project no later than 2/13. Your *project* should celebrate your engagement with the course as well as your emerging professional work.