Department of English and Literary Arts
COURSE DESCRIPTIONS—Fall 2022

**Attributes for DU and departmental requirements are listed after each description. All English courses, except those used to fulfill 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 AP/transfer credit from other colleges or universities—can be counted towards major requirements. ENGL 1010: Introductory Topics in English is required for all majors, along with ENGL 3900, a senior seminar course intended to serve as a capstone experience in one's final year in our program. Additional course work is required per specific concentrations, as well as for students pursuing distinction via the honors thesis option. Please refer to our department website for details.

ASEM 2499 Section 1
CRN 4639
Mountains: Ecologies and Imaginations
Hesse, Doug
Monday and Wednesday 10:00 – 11:50
COURSE DESCRIPTION: Why are people drawn to mountains? What geological and biological features account for our interest, and how might the psychology and philosophy of aesthetics explain why mountains have multiple uses and effects, recreational to religious? How have writers, painters, filmmakers, climbers, skiers, and hikers historically represented mountain experiences? How do mountains shape indigenous lives? And what are the economic and ecological consequences of all this attention? Can we "ruin" mountains? This writing-intensive course addresses these complex questions through multiple perspectives drawn from the several disciplines noted above. Equally complementing scholarly readings are several popular personal and creative works: films, stories, adventure memoirs, diaries, and so on. The course may include, if circumstances permit, field experiences in the Colorado Rockies and archival work at the American Alpine Club Library in Golden. This particular offering is open to advanced Honors undergraduates from all majors.
**Fulfills DU Common Curriculum requirement: Advanced Seminar; this course cannot be used to satisfy major or minor credit*

ENGL 1000 Section 1
CRN 1029
Intro to Creative Writing
Farris, Anthony
Tuesday and Friday 8:00 – 9:50

COURSE DESCRIPTION: As an introduction to creative writing, this course will focus on illuminating and widening our sense of poetry, narrative and storytelling. While attention will be given to "traditional" aspects of creative writing, the goal of this course is to foster your own sense of creative inquiry as well as develop tools for following your own aesthetic intuition.
**Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*
Fulfills DU English major curriculum requirement: Introduction to creative writing.

ENGL 1000 Section 2
CRN 1806
Intro to Creative Writing
Koca, Nazli
Wednesday and Friday 8:00 – 9:50
COURSE DESCRIPTION: This course will offer critical reading and creative writing opportunities to deepen our understanding of creative writing with a focus on fiction. Classes will consist of discussions on craft and content followed by writing exercises which will cover elements of the fiction writing process such as character development, setting, plot, movement, voice, dialogue, and editing. By the end of the quarter, each student will have created and workshopped a short story or a first chapter of a future book-length narrative.
**Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*
Fulfills DU English major curriculum requirement: Introduction to creative writing.

ENGL 1000 Section 3
CRN 2046
Intro to Creative Writing
Mitchell, Chantelle
Tuesday and Thursday 10:00 – 11:50
COURSE DESCRIPTION: In this course, we will explore ways to think critically about creative writing as well as write our own work. We will look at "traditional" pieces of creative writing such as short stories, novels, and poetry. We will also look to songs, video games, film, and other interactive digital pieces as we learn how to think, talk about, and make our own creative pieces. This is meant to serve as an introductory course to creative writing where we can look at the writing we already love and talk about why we love it, as well as explore new pieces of work that can help us find our own writerly voices.
**Prerequisite: This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*

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

ENGL 1006 Section 1
CRN 2044
Art of Fiction: Haunted Narratives
Olivieri, Michelina
Tuesday and Friday 8:00 – 9:50
COURSE DESCRIPTION:
This course will be an exploration fiction through the theme of "Haunting." While we will be reading a few ghost stories, we will also be reading narratives that are haunted by social issues, memories, the past, the future, and everything in-between. We will also be reading a combination of classical fiction and modern fiction. The main goals of this course are to discuss several forms of fiction in a variety of contexts and to explore the ways in which fiction contributes to modern conversations. This will be a primarily discussion-based course with a few written assignments, including reflections, a midterm, and final paper.
**Fulfills DU English major curriculum requirement: English elective*

ENGL 1007 Section 1
CRN 1941
Art of Poetry
Dorfman, Kailey
Wednesday and Friday 8:00 – 9:50
COURSE DESCRIPTION: An introduction to the appreciation of poetry as an art form through practice in interpretation and creation.
**Fulfills DU English major curriculum requirement: English elective*

ENGL 1009 Section 1
CRN 4640
Art of Creative Non-Fiction
Albright, Jenny
Tuesday and Friday 10:00 – 11:50
COURSE DESCRIPTION: XXXX
An introduction to the appreciation of creative non-fiction as an art form through practice in interpretation and creation.
**Fulfills DU English major curriculum requirement: English elective*

ENGL 1110 Section 1
CRN 2640
Literary Inquiry
New Hire
Wednesday and Friday 10:00 – 11:50
COURSE DESCRIPTION: Various topics in literary studies approached at the introductory level.
**Fulfills DU English major curriculum requirement: English elective*

ENGL 1110 Section 2
CRN 4205
Literary Inquiry: Cinematic Horror and the Uncanny—What Horror Films Can Teach Us About the Uncanny
Saterstrom, Selah
Monday and Wednesday 12:00 – 1:50
COURSE DESCRIPTION: According to Sigmund Freud, "the uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression." In this course we will historically contextualize and investigate philosophical theories regarding the uncanny through the lens of contemporary horror films. How is the American nightmare a reframing of the "American Dream"? How does technology disrupt communal narratives regarding safety? In war-affected communities, what could possibly be considered "scary"? These are some of the questions that will animate our close readings, viewings, and discussion as we consider what the uncanny means and why it matters in our contemporary moment. All films are available through the DU library's Kanopy streaming service.
**Fulfills DU English major curriculum requirement: English elective*

ENGL 2001 Section 1
CRN 2115
Creative Writing-Poetry
Chen, Wendy
Tuesday and Thursday 12:00 – 1:50
COURSE DESCRIPTION: Poetry is inextricable from our experience of what it means to be human. We read, write, and engage in poetry in order to express our hopes, fears, and dreams. Poetry is not only a way for us to engage with the past and present, but also with the potentialities of human expression and experience. Writing poetry is, fundamentally, a process of becoming.

This advanced creative writing course is an introduction to the art of poetry through practice in creation, interpretation, discussion, and reflection. The conversations we have, which are at the heart of this course, will focus on questions that have no "right" answers. Rather, we will approach these questions with a mindset of what writer and activist bell hooks terms "radical openness" which is a "willing[ness] to acknowledge what we do not know." This exploratory mindset and approach will

engage in the practice of workshop as both a writer and a reader and hone your revision skills and techniques in the process.
**Prerequisite: 4 credits introductory creative writing required for enrollment.*
Fulfills DU English major curriculum requirement: Intermediate creative writing.

ENGL 2010 Section 1
CRN 3242
Creative Writing - Fiction
Whelan, David
Monday and Wednesday 2:00 – 3:50
COURSE DESCRIPTION: The world is coming to an end. That's simply a fact. Soon the planet will be inhabited solely by ghosts and speculative, specular, beings, floating globular and disembodied over the fiery blackened ash that we used to call home. But it's not all good news: we are located right at the cusp of frothing Anthropocene as it wriggles tentacle-like into the abyss, and we – unfortunately or fortunately – are compelled to write about it.
We will be reading books that engage with the end, the apocalypse, in whatever strange, peculiar and uncomfortable ways they choose. We'll also be working on our own writings that engage with "the apocalypse", however we decide to interpret that; either a novel, or a series of short stories. We'll watch a movie or two and point with excited fingers at thematics and approaches we can take from visual media into our fiction.
The end goal of the class is to situate ourselves as writers with a necessary toolset to write about the unknown ending of our earth whenever the feeling takes us, sort of like survivors in a zombie movie but hopefully with a firmer grasp of metaphor/simile/correlatives.
**Prerequisite: 4 credits introductory creative writing required for enrollment.*
Fulfills DU English major curriculum requirement: Intermediate creative writing.

ENGL 2090 Section 1
CRN 3641
The City Novel
Prigozhin, Aleksandr
Tuesday and Thursday 12:00 – 1:50
COURSE DESCRIPTION: How do we imagine cities? What do cities, in turn, do to our collective imaginations of belonging, to our sense of self, to our images of the future? The history of 20th century novels is often the history of how the city is imagined in prose. As new technologies, new ways of connecting, and new flows of money and goods resulted in massive growth of cities from the late 19th century on, how did literature reshape itself in response to the increasing pressure of mass information, and of new forms of imagining the life of the community? Students in this course will encounter the breadth of twentieth-

century literature, with a geographical focus on Britain. Conceptually, the course will focus on how changing modes of urban life alter literary fiction, subjectivity, and ideas of common life across the century
**Fulfills DU English major curriculum requirement: Core Studies; British lit., after 1789 (for majors entering the program prior to Autumn 2017)*

ENGL 2544 Section 1
CRN 4641
Globalization and Cultural Texts
Gould, Eric
Monday and Wednesday 10:00 – 11:50
COURSE DESCRIPTION: This course combines fiction and film about India/Indian Diaspora, South Africa, and Japan with readings in the theory of globalization. We focus on the impact of globalization on culture—an important and ongoing effect even in this age of economic deglobalization. We examine how this shapes postcolonial identity, the morally ambiguous (and at times negative) effects of westernization and modernization, and the way cultural hybridity complicates nationalism and internationalism.
**Fulfills English major requirement: Core studies with international lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017); or DU Common Curriculum, Analytical Inquiry: Culture and Society, FOLA substitution*

ENGL 2700 Section 1
CRN 4642
Foundations of Early American Literature
Davis, Clark
Monday and Wednesday 12:00 – 1:50
COURSE DESCRIPTION: From its beginnings, American literature has reflected the tensions and paradoxes, the high purpose and low violence of cultural and colonial conflict on the North American continent. This course provides a broad overview of the major historical and cultural themes that structure and animate our understanding of this important foundational period. Though literature in a variety of forms will be our primary focus, significant emphasis will be placed on providing historical and political contexts through which to read this extremely various collection of both practical and literary texts. We will address four major influences on early American writing and culture: 1) the conception of land or space as an organizing principle and ideological foundation; 2) the role of religion or spirituality in the formation of cultural narrative; 3) the influence of race, generally, and slavery, specifically, on narrative and other modes of literary expression; and 4) the continued literary relevance of fundamental ideals of American political and social organization.

**Fulfills DU English major requirement: Core studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017)* .

ENGL 2708 Section 1
CRN 4643
Topics in English: Feminist Autotheory
Saterstrom, Selah
Monday and Wednesday 10:00 – 11:50
COURSE DESCRIPTION: In the 2010s, the term "autotheory" began to signal those books in which autobiography and memoir fused with philosophy and theory. Writer Rea MnNamara suggests that "Autotheory centers and legitimizes individual, bodily experiences as a means of processing knowledge production — basically, a way of thinking through "high" cultural theory via our physical, embodied selves." In this course we will examine the ways in which autotheory is rooted in feminist writing, art, and activism and provides interdisciplinary approaches to history and literature.
Fulfills Requirement:

ENGL 2715 Section 1
CRN 4644
Native American Literature
Stratton, Billy
Monday and Wednesday 2:00 – 3:50
COURSE DESCRIPTION: This course involves the study of some of the major works, authors and movements in contemporary native American literature. While the focus will be on texts emerging from the so-called native American literary renaissance inaugurated in the late 1960's, given the complexity of indigenous storytelling and literary discourse, and historicity, our inquiry will also involve a significant degree of interdisciplinary and cross-disciplinary engagement. The assigned works are chosen to provide an orientation to the cultural, historical, social, and political contexts that frame contemporary native American life, thought, and experience. Of primary interest will be the ways in which native stories challenge perceptions of American culture as promoted and reinforced in what Gerald Vizenor has termed the "manifest manners" of American literature, popular culture, and the media that have often functioned to relegate native people to the fringes of American history and society. It is my hope that this exploration--into what will surely be a new realm of literature for many of you--will encourage critical reading and thinking about the enduring presence of the native peoples of North America. This, of course, will also entail an examination of the broader contexts of historical, political, and social realities that, for native peoples, have contributed to persistent cycles of violence, dispossession, and injustice. As such, we will consider how native writers, responding to the legacies of European discovery and colonial conquest, employ acts of storytelling to address the accumulated effects of intergenerational trauma, while eschewing the politics of victimization and essentialism.
**Fulfills DU English major requirement: Core studies with diversity lit., attribute under the diversity/distribution requirement; American lit., post-1900 or Ethnic lit., (for majors entering the program prior to Autumn 2017).*

ENGL 2718 Section 1
CRN 4645
Latina/o Literature
Ulibarri, Kristy
Tuesday and Thursday 2:00 – 3:00
COURSE DESCRIPTION: This course will introduce students to the field of Latina/o or Latinx/e literature. 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 primarily approach this body of literature through fiction and poetry. This literature explores transnational identities, border fortification, globalization, rights/justice, and aesthetics, and we will consider how these narratives build and breach borders, both literally and figuratively. We also will discuss the political, historical, and social contexts and subtexts of these narratives by looking at the larger discourses and macronarratives that surround Latina/e/o/x experience: the Treaty of Guadalupe Hidalgo, multilingualism, mestizaje, braceros, Wet Foot/Dry Foot, pan-ethnicity, and U.S. interventionism.
Fulfills Requirement: Core studies with ethnic lit., attribute under the diversity/distribution requirement; American lit., after 1900, ethnic lit., (for majors entering the program prior to Autumn 2017); or DU Common Curriculum, Analytical Inquiry: Culture and Society.

ENGL 2742 Section 1
CRN 4646
Modern Hebrew Literature in Translation: Against All Odds
Rovner, Adam
Tuesday and Thursday 10:00 – 11:50
COURSE DESCRIPTION: This course offers a survey of significant works of modern Hebrew literary fiction by major authors in translation covering about a century (1911-2018). To flesh out the historical context, a number of documents, essays, excerpts may also be provided during the course of the quarter. Students will consider how the development of Hebrew literature has contributed to the formation of contemporary Israeli identity, and how the conflicts that define the turbulent history of Israel are treated in works of prose fiction by canonical authors. The selection of diverse literary materials exposes students to the social, political, and historical changes wrought by the rise of modern day Israel. Through lectures, close-reading, and exercises, students will gain an appreciation for some of the fundamental tensions that define Hebrew literature and Israeli culture: (1) collective vs. individual identity, (2) Jewish particularism vs. universalism, (3) the concept of Diaspora vs. Zion. In addition, we will discuss the translation of Hebrew into English. Our study aims to reveal the historical and ideological context of these tensions to offer a nuanced perspective on an area of the world in conflict. Readings are roughly chronological. Students will be coached on various interpretive strategies, the intent of

which is to make their time spent reading more valuable. While certainly helpful, no knowledge of Hebrew, Jewish tradition, or Israeli history is necessary to succeed in this course.
**Fulfills English major requirement: Core studies with international lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017*

ENGL 3000 Section 1
CRN 3828
Advanced Poetry Workshop
Turner, Lindsay
Tuesday and Thursday 12:00 – 1:50
COURSE DESCRIPTION: This workshop for advanced undergraduate poets will take us back to the fundamentals of poetry writing: the image, the line, the heart, and the world. We'll discuss student poems, make time for generative writing, and work through several collections of contemporary poetry from a diverse range of authors. Requirements include active workshop participation and community-mindedness, engaged reading, a final portfolio, and a sense of openness and sensitivity to the world at hand.
**Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment.*
Fulfills DU English major requirement: Advanced creative writing

ENGL 3011 Section 1
CRN 4647
Advanced Creative Writing - Fiction
Cottrell, Patrick
Monday and Wednesday 12:00 – 1:50
COURSE DESCRIPTION: In this workshop we will generate, revise, and discuss new work (fiction, prose). Through this process, we will uncover our tendencies as writers and gain clarity around our aesthetic goals. We will investigate the use of pattern, world-building, characterization, and atmosphere in lieu of traditional plot structures. Language at the sentence level will be attended to. Discussion topics may include stories by contemporary writers as well as practical concerns such as where to send your work and how to develop sustainable writing practices.
**Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment.*
Fulfills DU English major requirement: Advanced creative writing

ENGL 3618 Section 1
CRN 4648
20th Century British Novel
Prigozhin, Aleksandr
Tuesdays and Thursdays 2:00 – 3:50
COURSE DESCRIPTION: This course will explore the dramatic changes in culture and society that took place between the death of Queen Victoria and the start of the new millennium. The twentieth century transformed Britain's dominant self-understanding from the center of a commercial and military Empire "on which the sun never set" to a multicultural island nation coming to terms with its colonialist past and seeking to redefine its place in the world. The same period also saw continual redefinitions of the concept of Britishness as the outcome of struggles over women's rights, anticolonial and antiracist movements, LGBTQ+ activism, and workers' demand for better conditions and the right to organize. These social changes emerged simultaneously with transformative effects of new media and transportation technologies.
**Fulfills DU English major curriculum requirement: Advanced Studies; British lit., after 1789 (for majors entering the program prior to Autumn 2017)*

ENGL 3800 Section 1
CRN 2485
Bibliography and Research Methods
Perry, R.D.
Monday and Wednesday 10:00 – 11:50
COURSE DESCRIPTION: The course focuses on researching a specific topic step by step from the thesis/dissertation proposal to the prospectus. Co-taught by library and English Department faculty, students acquire a range of research skills as they build each assignment incrementally from basic database research to experience with rhetorical skills useful to advance a persuasive argument. The class blends three separate audiences: senior English majors preparing honors theses; second-year MA students researching the MA thesis; and second or third-year PhD students working toward a dissertation prospectus (literary studies), critical preface (creative writing) or a scholarly essay to submit to a journal. While the graduate students often act as mentors to the undergraduates, all are involved in a similar writing community, and all share their work repeatedly with each other in class.
**Fulfills DU English major requirement: Advanced Studies, Undergraduate Honors Thesis required course (acceptable for students working on theses in literary studies or creative writing); DU English Graduate Program: TOOL requirement*

ENGL 3900, Section 1
CRN 3636
Senior Seminar: Jane Austin
Rachel Feder
Tuesday, Thursday 10:00-11:50 PM
COURSE DESCRIPTION: This senior seminar will focus on selected works of Jane Austen in a variety of literary, historical, and critical contexts.
Fulfills DU English major curriculum requirement: Senior Seminar, Advanced studies; post-1789 British lit., (for majors entering the program prior to Autumn 2017).

FSEM 1111 Section XX
CRN XXXX
Queer Literature
Cottrell, Patrick
Monday and Wednesday 10:00 – 11:50
COURSE DESCRIPTION: Queer literature is currently going through a transition. In the last ten years, numerous works of queer literature have entered mainstream conversations, for example, most recently *Detransition, Baby* by Torrey Peters and *On Earth We're Briefly Gorgeous* by Ocean Vuong, among many others. This course will survey the landscape of contemporary queer literature with an emphasis on writers who write about themselves through memoir and autofiction. What does the word "queer" mean and who is it for? Why is storytelling important to queer writers? How does writing about one's own life and experiences connect to queerness? We will explore these questions by engaging with contemporary writers like Alison Bechdel, Alexander Chee, and Justin Torres. This class will include creative activities like 'zine-making, collaging, and workshopping our own stories. The result of this creative and critical approach will be a vital examination of the intersections of gender, race, class, and what it means to be queer.
**Fulfills DU Common Curriculum requirement: First Year Seminar; this course cannot be used to satisfy major or minor credit*

FSEM 1111 Section XX
CRN XXXX
Borderlands Literature
Ulibarri, Kristy
Tuesday and Thursday 10:00 – 11:50
COURSE DESCRIPTION: This course will introduce students to literature, cinema, photography, and other narratives about the U.S.-Mexico borderlands and about other regions/spaces defined by borders. We will think about how these narratives map the flows and fortifications of people and commodities, present the phenomena of im/migration, navigate the disputes over natural resources, and represent different

contact zones or forms of encounter. By looking at select narratives, stories, and scholarship, we will consider how borders define not only national territories but also culture, neighborhoods, understandings of difference/diversity, and identities. We will think about how our spaces and places become mapped and determined by borders.
In addition to this topical focus, students will also develop basic academic skills in reading, writing, public scholarship, and research through a range of activities: analytical essays, photo essays, fieldwork, and presentations. As an introduction to college life, this course will also offer students a chance to figure out time management skills, learn to adapt to life-changing transitions, and think about the spaces we inhabit at different stages of our lives.
**Fulfills DU Common Curriculum requirement: First Year Seminar; this course cannot be used to satisfy major or minor credit*

FSEM 1111 Section XX
CRN XXXX
Modern Classics of World Literature
Nwosu, Maik
Tuesday and Thursday 12:00 – 1:50
COURSE DESCRIPTION: This course is a literary journey around the world – with some of the best literary texts as our tour guides or windows into different cultures and aesthetics. We will also examine how these literary works and the literary traditions that they represent engage one another in (a reconstructed) conversation across space and time. Central to these inquiries is the idea of the "classic." What is a literary classic, particularly a modern literary classic, and how does a work of literature become canonized?
**Fulfills DU Common Curriculum requirement: First Year Seminar; this course cannot be used to satisfy major or minor credit*

FSEM 1111 Section XX
CRN XXXX
Topsy Turvey Worlds
Howard, Joanna
Monday and Wednesday 12:00 – 1:50
COURSE DESCRIPTION: Topsy Turvy Worlds is a contemporary literature course for Freshmen focused on works which are driven by magical or surreal turns, inverted realities, parallel worlds, fairy tale transformations, and underworld journeys. Topsy Turvy Worlds draw on the tropes of fairy and folk tales: magic potions, chance encounters with witches or conjurers, animated inanimate objects, talking animals and plants, plays within plays, and a blurring between fact and fiction. This is a praxis course combining literary studies and creative writing production: we will practice close reading and literary analysis and work on understanding fictional world building methods for generating fiction writing by

focusing on this unique array of authors attempting to build convincing realist worlds, but expand the potential of those worlds through speculative or magical narrative choices to build worlds that explore alternate, unexpected ways to navigate difficult political, cultural, familial or financial circumstances. The novels included in the course will be Helen Oyeyemi's *Gingerbread,* Mona Awad's *All's Well,* Alexandra Kleeman's *Something New Under The Sun,* Laura Van Den Berg's The Third Hotel, and Jesse Ball's *The Diver's Game* with supplemental materials from Brother's Grimm, Hans Christian Anderson, William Shakespeare, E.T.A. Hoffman, Shirley Jackson, Dante's *Inferno*, and scenes from the opera *Orfeo*.

**Fulfills DU Common Curriculum requirement: First Year Seminar; this course cannot be used to satisfy major or minor credit*