

Department of English and Literary Arts
COURSE DESCRIPTIONS—

**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—will be counted towards major requirements. ENGL 1010: Introductory Topics in English is required for all majors, as is ENGL 3900, a senior seminar course intended to serve as a capstone in students' final year in our program. (Students concentrating in Literary Studies must take two sections of 3900; students concentrating in Creative Writing must take one section of 3900 and one Advanced Workshop.). Please refer to our department website (portfolio.du.edu/English) for more details.*

ENGL 1000 Section 1

CRN 2682

Course Name

Beasley, Frankie

Wednesdays and Fridays 10:00 – 11:50

COURSE DESCRIPTION: Basic techniques of fiction and poetry.

For more specific information, please email the instructor at Frankie.Beasley@du.edu.

Notes on requirements: This course fulfills one half of the Foundations requirement for English and Literary Arts majors concentrating in Creative Writing, the other half being ENGL 1010 (Introductory Topics in English).

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ENGL 1000 Section 2

CRN 1967

Intro to Creative Writing

Chen, Wendy

Tuesdays and Thursdays 8:00 – 9:50

COURSE DESCRIPTION: Storytelling is one of the oldest art forms for us to make sense of ourselves and our place in the world. The stories we create and encounter shape our understanding of who we were, who we are, and who we will become. Through stories, we are able to connect deeply with others and dream of a collective future. Stories are embedded in every aspect of our lives.

This creative writing course is an introduction to the art of fiction 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 definitive 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 help us better grapple with the complexities of storytelling and its role in our daily lives as writers, readers, and listeners.

In this course, you will have the opportunity to develop your craft by intensively exploring techniques, forms, writers, and texts. You will also have the opportunity to engage in the practice of workshop as both a writer and a reader and hone your revision skills and techniques in the process.

Notes on requirements: This course fulfills one half of the Foundations requirement for English and Literary Arts majors concentrating in Creative Writing, the other half being ENGL 1010 (Introductory Topics in English).

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ENGL 1000 Section 3
CRN 3015
Intro to Creative Writing
Lipeles, Jason
Wednesday and Friday 8:00 – 9:50

COURSE DESCRIPTION: In the tradition of Jewish study, queer principles, and Critical Response Process, we will generate questions about our work and ask questions of each other's work in the striving for deeper understanding. We will investigate authors who foreground curiosity such as Bhanu Kapil, Sheila Heti, and Renee Gladman. Considering the unknown, we will play with genre and our relationships to form. In workshop, we will foreground the question of possibilities over the certainty of opinions.

Notes on requirements: This course fulfills one half of the Foundations requirement for English and Literary Arts majors concentrating in Creative Writing, the other half being ENGL 1010 (Introductory Topics in English).

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ENGL 1006 Section 1
CRN 4890
Art of Fiction
Aderoju, Rachael
Tuesdays and Fridays 8:00 – 9:50

COURSE DESCRIPTION: This class will introduce you to the art of fiction while exploring a wide variety of fiction – short stories, novellas, novels, and graphic novels – spanning from the Antebellum era to the present day and encompassing authors from around the world. The goal of this class is to get you to cultivate an appreciation for the imagination of other people. We will learn ways to do a close and analytical reading of fiction writings by paying attention to the author's role in the cultural and political landscape and the author's choice of form (including plot, action, characterization, theme, point of view, style/tone, etc.). we will be reading works of writers

like Edgar Allan Poe, Jane Austen, Barry Lynda Barry, and Chimamanda Adiche. The goal of the student is to learn to think carefully and critically while interpreting works of fiction and develop greater ease with building unique ideas about literature while making connections to the works of others.

Notes on requirements: This course can be used as an elective in the English and Literary Arts major. (Please note that majors may not count more than 12 credits of 1000-level classes toward the major.)

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ENGL 1007 Section 1

CRN 3768

Art of Poetry

Farris, Anthony

Mondays and Wednesdays 12:00 – 1:50

COURSE DESCRIPTION: This course serves as an introduction to poetry in terms of theory, art and forms. Our investigation of poetry will span several centuries and continents, looking at some major works throughout history. Course work will involve the reading, analysis, interpretation, and creation of poetry.

Notes on requirements: This course can be used as an elective in the English and Literary Arts major. (Please note that majors may not count more than 12 credits of 1000-level classes toward the major.)

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ENGL 1010 Section 1

CRN 3016

Course Name

Hesse, Doug

Tuesdays and Thursdays 10:00 – 11:50

COURSE DESCRIPTION: What should we read, and how should we read it? How do writers work, and what can we learn from their practices? These basic questions drive this introduction to the English and literary arts major. To approach them, we'll read and discuss a range of writings from two periods: British texts from the 19th Century and American texts from the 20th and 21st centuries. We'll explore the productively blurred boundaries between the "literary" and the "popular," between fiction and nonfiction (including creative nonfiction), between poetry and prose, between the aesthetic and the polemical. Students will practice close reading, learn some critical lenses, and explore what writers do—or at least what they say they do. We'll consider relationships between texts and identities. We'll also ask why any of this matters—both to English majors but also to contemporary publics, including an America in which some people would happily ban books. Among authors whose works and practices we'll study are Jane Austen, William Wordsworth, Charles Dickens, Christina Rossetti, Thomas Hardy, Sara Teasdale, E.B.

White, James Baldwin, Elizabeth Bishop, Joan Didion, David Foster Wallace, Jamaica Kincaid, and Louise Erdrich. That should keep things lively, in a course that will ask important questions, value inquiry, and provide a framework for further English studies.

Notes on requirements: This course is required for all English majors and fulfills the Foundations requirement for all majors concentrating in Literary Studies. It fulfills half of the Foundations requirement for majors concentrating in Creative Writing, the other half being ENGL 1000 (Introduction to Creative Writing). (Please note that majors may not count more than 12 credits of 1000-level classes toward the major.)

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ENGL 1110 Section 1

CRN 2502

Literary Inquiry: How to Read a Poem and Why

Foust, Graham

Tuesdays and Fridays 10:00 – 11:50

COURSE DESCRIPTION: This is an introductory course that focuses on what poems are and how and why we might go about reading them. No previous experience with poetry is necessary.

When the quarter is over, you will have become familiar with the *Oxford English Dictionary* and learned the history of some English-language words of your choice; gained a basic understanding of metaphor, metonymy, meter, metrical variation, lineation, stanzaic form, and other formal aspects of poems; developed a sense of how poetic form and technique have changed over time; and grappled with notions of what poetic language is and why writers resort to it when so-called “natural” language is no longer of use to them.

Over the course of our ten weeks together, we will read works by John Milton, William Barnes, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn Brooks, John Ashbery, Clark Coolidge, C.D. Wright, Robert Hayden, Rae Armantrout, and many others.

There will be a midterm exam and a final exam, though you can choose to memorize a long poem instead of taking the final.

Notes on requirements: This course can be used as an elective in the major and as an AI: Society core curriculum course. (Please note that majors may not count more than 12 credits of 1000-level classes toward the major.)

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ENGL 1200 Section 1

CRN 3013

International Short Fiction

Kolhauf, Kevin

Wednesdays and Fridays 8:00 – 9:50

COURSE DESCRIPTION: In this course, we will read “Weird” short fiction from across the world, and explore the complicated nature of that designation in a contemporary context. *Weird* here refers to a type of fiction that combines particular tropes, conventions, and approaches from an eclectic range of genres (such as sci-fi, supernatural, dark fantasy, and horror) in order to blur and resist immediate classification. In this way, Weird fiction is a paradox—it is a genre that has been continuously redefined and yet somehow carries a recognizable history of influence. Each week, we will read short story collections and novellas (as well as recent scholarship on the subject) in order to address what, exactly, constitutes Weird fiction. We will also investigate what sociopolitical forces are at play in its production, what the genre has to say about the nature of meaning-making and reality, and how short fiction forms might advantageously operate alongside the Weird’s complex and ever-evolving narrative ambitions.

Notes on Requirements: This International Literature course counts toward the department’s diversity distribution requirement. It can also be used as an elective in the English and Literary Arts major. (Please note that majors may not count more than 12 credits of 1000-level classes toward the major.)

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ENGL 2002 Section 1
CRN 2202
Creative Writing – Poetry – Theories of the Lyric
Kovalenko, George
Tuesdays and Thursdays 2:00 – 3:50

COURSE DESCRIPTION: Lyric poetry, literary critic Anahid Nersessian tells us, “makes only one slender promise: if you could stop caring what this is like, you might know, finally, what it must no longer be.” This is one of many possible answers to a difficult question: *do* (or *how do*) lyric poems work? In this course, we will be asking and answering this question. In turn, we will have to ask *what* (or *if*) a lyric poem *is*, what a lyric poem is *like* (or *not like*), and *can* (or *how can*) a lyric poem be *read* (or *made*). By extension, we will be asking how, historically, these same questions have been asked or answered. Through a sequence of theoretical readings (including Nersessian, Aristotle, Ingeborg Bachmann, Walter Benjamin, Édouard Glissant, Sianne Ngai, and Friedrich Schiller), we will approach the question of the lyric as it pertains to our own poetry and the poetry of others (especially Charles Baudelaire, Aimé Césaire, Emily Dickinson, Jorie Graham, Robert Hayden, Ernst Meister, Alexander Pushkin, Sappho, and Wallace Stevens).

Notes on requirements: Students who enroll in this class must have completed and passed ENGL 1000 (Introduction to Creative Writing). This course counts toward 4 credits of Core Studies workshops for those majors concentrating in Creative Writing.

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ENGL 2011 Section 1

CRN 4892

Creative Writing - Fiction

Booze, Elisabeth

Tuesdays and Thursdays 12:00 – 1:50

COURSE DESCRIPTION: “A novel wants to befriend you; a short story, almost never,” Joy Williams writes as a final word on her 8 essential attributes of the short story. In this course, we will examine and play within this form. What can the short story do, and what can’t it? How does a practiced writer approach the task of composing in this form? What is the short story’s unrecognized potential in our own work? In this course, students will read and respond to a range of short stories, produce and revise their own, thoughtfully discuss peers’ work, and engage in collective meaning-making about the short story as a form.

Notes on requirements: Students who enroll in this class must have completed and passed ENGL 1000 (Introduction to Creative Writing). This course counts toward 4 credits of Core Studies workshops for those majors concentrating in Creative Writing.

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ENGL 2020 Section 1

CRN 5165

Studies in Non-Fiction

Whitt, Jan

Tuesdays and Thursdays 2:00 – 3:50

COURSE DESCRIPTION: Nonfiction includes autobiographies (diaries, journals, memoirs, and personal essays); biographies; creative nonfiction; histories; literary journalism; and other forms of informational “truth-telling.” Just as creative nonfiction is a subset of nonfiction, literary journalism is a type of creative nonfiction. Because literary journalism relies upon the historically intimate connection between journalism as practice and literature as art, it is a particularly rich area of inquiry.

In “Studies in Nonfiction,” the class will discuss North American writers of the 19th, 20th, and 21st centuries who employed and continue to employ literary techniques in their nonfiction essays and/or long-form nonfiction. Creative nonfiction presumes interdisciplinarity (history, gender studies, literature, media, psychology, race and ethnicity, sociology, and other research areas) and an awareness of and concern for the social impact of the written word.

Emphasis is on the increasingly indistinct and unreliable borderland between fiction and nonfiction. Dependence on truth—whether found in fiction, nonfiction, poetry, the visual arts, or other forms of human expression— and the inevitability of storytelling are central. Allegory, didacticism, naturalism, phenomenology, and realism figure prominently in studies of literary journalism or “The New Journalism,” as do characteristics most often attributed to fiction—especially immersion, point of view, stream of consciousness, symbolism, universal themes, and the use of description, dialogue, and narration.

Readings are drawn from literary journalism (Sara Davidson, Joan Didion, Jon Krakauer, Susan Orlean, Hunter S. Thompson, Tom Wolfe, and others); controversial “nonfiction novels,” most notably Truman Capote’s *In Cold Blood*; extended nonfiction by former magazine and newspaper reporters and writers (Willa Cather, Stephen Crane, Theodore Dreiser, Ernest Hemingway, Katherine Anne Porter, Patricia Raybon, Roger Rosenblatt, Upton Sinclair, John Steinbeck, and others); and long-form autobiographical fiction (John Berendt, F. Scott Fitzgerald, Harper Lee, Carson McCullers, Thomas Wolfe, and others).

The following questions are at the heart of the study of creative nonfiction: How do we articulate the differences and similarities between fiction and nonfiction? Is journalism more “true” than literature? What does it mean for film or literature to be based on a “true” story? If people rarely (if ever) remember a shared event the same way, then of what use are personal essays or journal entries or memoirs? How does the use of composite characters; invented dialogue; remembered interactions, settings, and timelines; and didacticism affect our ability to trust nonfiction?

Notes on requirements: This is a Core Studies class.

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ENGL 2036 Section 1
CRN 4893
History of Genre Fiction: Post-Modern Fiction
Gould, Eric
Mondays and Wednesdays 2:00 – 3:50

COURSE DESCRIPTION: This course involves reading several “classic” international short stories from the 1850s to the 1960s, along with three twentieth/twenty-first century novels: Juan Rulfo’s *PEDRO PARAMO* (Mexico), Jennifer Egan’s *A VISIT FROM THE GOON SQUAD* (US), and Kamila Shamsie’s *HOME FIRE* (Pakistan/UK). The aim of the course is to discuss the nature of fiction as a global literary genre: its development in the last 2000 years, how it works, how to interpret it, and where it is going.

Notes on requirements: This is a Core Studies International Literature course that can count toward the department’s diversity distribution requirement.

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ENGL 2036 Section 2
CRN 5166
History of Genre: Detective Fiction
Jennings, L.A.
Mondays and Wednesdays 10:00 – 11:50

COURSE DESCRIPTION: Since its inception, detective fiction has become a fixture in popular culture, topping New York Times Best Sellers lists and inspiring film, television, fashion. This class focuses on the development of the detective story from the classical age to the hard-boiled detective novels to modern police procedurals. We will read stories by Arthur Conan Doyle and Edgar Allen Poe as well as novels by Agatha Christie, Dashiell Hammett, Raymond Chandler, Yukito Ayatsuji, and Tana French.

Notes on requirements: This is a Core Studies course. Majors concentrating in English Education may count this toward the American Literature after 1900 requirement.

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ENGL 2060 Section 1

CRN 5167

Modern/Postmodern Literature: Bildungsroman: Coming of Age Stories

Jennings, L.A.

Mondays and Wednesdays 2:00 – 3:50

COURSE DESCRIPTION: This course examines the bildungsroman and the relationship between social identity, culture, and literature. We will read coming-of-age stories that focus on psychology, violence, race, ethnicity, sexuality, identity, family, ideology, and the social pressures teenagers experience. In addition to our fictional readings, we will read ancillary critical theory texts, including Critical Race Theory, Psychoanalysis, Marxism, and Gender Studies, to provide deeper insight into the diverse experiences of our characters and their relationships.

Notes on requirements: This is a Core Studies course.

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ENGL 2300 Section 1

CRN 5168

Nineteenth Century British Literature and Empire

Gao, Menglu

Tuesdays and Thursdays 10:00 – 11:50

COURSE DESCRIPTION: The coronavirus pandemic has intensified our focus on globalization, giving renewed urgency to matters such as human rights, racism, migration, citizenship, hospitality, and cultural difference. This course approaches these questions by looking at various reflections on globalization and “empire.” While reading literary works in the nineteenth century, when the British empire extended its reach and control over literally every time zone, we also put them in dialogue with contemporary reports, databases, and fiction. We ask: How did nineteenth-century British and Anglophone authors react to issues directly relevant to and caused by imperial expansion and globalization? And how have their reflections shaped the way we think about power and inequality today?

Apart from writers frequently taught in courses on British literature, we will also read British authors who are, ironically, often not classified under “British”: Mary Prince, an abolitionist born a slave in Bermuda, and Mary Seacole, also a woman of color, who travelled widely and served as a military nurse during the Crimean War. In addition to midterm and final papers, students will do two short creative writing exercises: 1) a short story relevant to the absent slave trade and/or sugar plantations in *Mansfield Park*, with the help of “The Atlantic Slave Trade in Two Minutes” and its “Trans-Atlantic Slave Trade Database”; 2) a public-facing article that analyzes a contemporary topic using one of the nineteenth-century texts we read. By the end of the course, students will have mastered basic skills of textual analysis and become more proficient in both academic and nonacademic writing.

Notes on requirements: This is a Core Studies course. Majors concentrating in English Education may count this toward the British Literature after 1789 requirement.

This is a Core Studies International/Ethnic Literature course that can count toward the department’s diversity distribution requirement.

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ENGL 2707 Section 1

CRN 5169

Contemporary Literature: Mathematics and Science in Literature

Krumrie, Kelly

Mondays and Wednesdays 10:00 – 11:50

COURSE DESCRIPTION: What does literature show us about the world? A big and maybe ridiculous question. Writers describe, bring to life, and often try to *figure out* experiences, histories, and futures in worlds real and imagined. They use language and forms to capture something (or make something new), and then they share it with you. This is also what scientists and mathematicians do: they observe things and write them down, often documenting their findings in language and forms quite different from what we see in literature. They use graphs, terminology, and numbers. They cite facts. This is a different kind of thinking and making but still a figuring out.

The physicist Max Planck wrote, “Scientific thought must link itself to something, but the big question is, *where*.” In this course, students will examine contemporary fiction, nonfiction, and poetry that take up ideas and terminology from science and mathematics. What does scientific language *do* when it shows up in art? In order to focus our thinking, we’ll hone in on this idea of “describing the world,” moving from big to small, concrete to abstract: We’ll read texts that engage with nature and the Earth, sci-fi interplanetary relations, poetic quantum particles, mad mathematicians, and numerical patterns. And, don’t worry: no scientific or mathematical expertise will be required.

Notes on requirements: This is a Core Studies course.

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ENGL 2708 Section 1
CRN 4894
Topics in English: The Romantic Era
Feder, Rachel
Mondays and Wednesdays 10:00 – 11:50

For detailed information about this course, please email the instructor at Rachel.Feder@du.edu.

Notes on requirements: This is a Core Studies course. Majors concentrating in English Education may count this toward the British Literature after 1789 requirement.

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ENGL 2708 Section 2
CRN 5171
Topics in Literature: Psychoanalysis and Literature
Missaghi, Poupeh
Tuesdays and Thursdays 12:00 – 1:50

COURSE DESCRIPTION: This course focuses on the writings of psychoanalysts and the works of writers (and artists) who benefit from psychoanalysis in one way or another, as well as theoretical texts that investigate the intersections of these two closely tied disciplines. Topics include, but are not limited to, the unconscious, dreams, language, trauma, memory, death and desire, the self and the other, etc.

We will ask: How do psychoanalytic concepts and practice inform reading and writing? What is psychoanalytic literary theory? How have works of literature inspired and informed psychoanalysis knowledge? How has the field of psychoanalysis developed and changed since its inception and how does this affect us as readers and writers?

Students will also write, both critically and creatively, in conversation with class offerings.

Notes on requirements: This is a Core Studies course.

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ENGL 3015 Section 1
CRN 4895
Advanced Creative Writing - Nonfiction
Hesse, Doug
Tuesdays and Thursdays 12:00 – 1:50

COURSE DESCRIPTION: This is a course for people who want to develop their craft as writers of memoirs, personal essays, travel or place features, lyric or narrative essays, profiles, literary journalism or any of the host of genres that fall under that most captivating umbrella: creative nonfiction. The course welcomes anyone who would like to write about experiences or explorations in ways that readers find compelling and that editors find worthy. Previous coursework in nonfiction is useful but not required. Just bring your previous writing experience (fiction, poetry, rhetoric, journalism, or what have you) and a commitment to writing. We'll use short exercises to explore techniques currently demonstrated in little magazines (such as *Fourth Genre*, *Brevity*, *Hippocampus*, *Creative Nonfiction*, *The Georgia Review*) as well as their big counterparts (like *The New Yorker*, *Harpers*, or *The Atlantic*). Students will then focus their efforts on one or more projects they choose—projects that interest them personally. The class atmosphere will be seriously creative, enthusiastic, and supportive.

Notes on requirements: Students must have completed at least one 2000-level creative writing workshop with a grade of C- or better in order to enroll in this class. This course counts toward one half of the Senior Sequence for those students concentrating in Creative Writing. Students concentrating in Literary Studies may use this course for Advanced Studies credit or as an elective.

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ENGL 3601 Section 1
CRN 4896
Literature of the Civil War
Davis, Clark
Mondays and Wednesdays 12:00 – 1:50

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.

Notes on requirements: This is an Advanced Studies course. Majors concentrating in English Education may count this toward the American Literature before 1900 requirement.

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ENGL 3732 Section 1
CRN 4897
Modern Drama
Gould, Eric
Mondays and Wednesdays 10:00 – 11:50

COURSE DESCRIPTION: In this course we will read major plays by leading dramatists from the 19th century to the present day: Strindberg, Ibsen, Chekhov, Synge, Glaspell, Jarry, Pirandello, Brecht, Williams, Beckett, al Hakim, Albee, Soyinka, Pinter, Wilson, Kushner, Hwang, Churchill, and Mamet. Our aim is to immerse ourselves in 150 years of drama in order to get a sense of how theatre has become important as an international literary and performance-based genre. (We will see some filmed excerpts from productions of the plays where available.)

Notes on requirements: This is an Advanced Studies International Literature course that can count toward the department's diversity distribution requirement.

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ENGL 3733 Section 1

CRN 5366

Stratton, Billy

Tuesdays and Thursdays 2:00 – 3:50

This course will examine the development of the postmodernist movement in American literature through the 20th and into the 21st century. The course texts chosen will encourage the consideration of the ways in which shifting conceptions of knowledge and ontology fueled a break from works defined as modernist, which anticipated the evolution of postmodernist aesthetics. Through this examination we will interrogate the evolution and development of key concepts that define American identity, including the nature and function of social hierarchies, racial, racial, ethnic, and gender identities, as well as the contestation for social power through art, philosophy, and literature. Through class discussions and formal and informal writing assignments, we will consider how different writers/works reflect on and respond to constructs of American national identity, culture, and selfhood. While the focus will be on novels of writers such as Ralph Ellison, Thomas Pynchon, John Barth, Joan Didion, Leslie Marmon Silko, Guillermo Gómez-Peña, Kathy Acker, Cormac McCarthy, Colson Whitehead, and Stephen Graham Jones among others, we will also consider an array of texts from other disciplines and modes of expression including art, film, music, philosophy and architecture to help us trace the development of postmodern narrative form and aesthetics as a response to the modernist period and the stark historical realities revealed through the horrors of WWII. Throughout the course we will position our course texts in conversation with and against one another to also address questions relating to agency, knowledge, genre, form, and historical experience. Finally, we will seek to scrutinize and question the ways in which canonical texts function to define and redefine these notions, while examining the significance of outlying works that give voice to the concerns of minority populations and other marginalized groups. By the end of the term, we should all have a more nuanced and informed understanding of the underlying tensions that continue to shape and stretch the boundaries of American literature in the present and long into the future.

Notes on requirements: This is an Advanced Studies course.

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ENGL 3822 Section 1
CRN 4898
Literary Criticism: Text, Form, Function
Rovner, Adam
Tuesdays and Thursdays 10:00 – 11:50

COURSE DESCRIPTION: This course presents a thorough introduction to several influential approaches to literary criticism from the twentieth century, primarily: Formalism, Structuralism, and Narratology. Students will read seminal essays from thinkers identified with each critical approach and consider the diachronic development of related schools of literary criticism. Through lectures, discussion, exercises, and in-class “literary labs,” students will learn to apply the tools of these methodologies to the interpretation of literary texts. This course assumes an advanced level of analytical ability and is geared toward students who want to deepen their understanding of how literature works. Students considering graduate study are especially encouraged to enroll.

Notes on requirements: This is an Advanced Studies course. This course will also fulfill the Literary Interpretation requirement for students concentrating in English Education.

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ENGL 3826 Section 1
CRN 4899
Latinx Cultural Studies
Ulibarri, Kristy
Mondays and Wednesdays 2:00 – 3:50

COURSE DESCRIPTION: This course will put into conversation cultural texts and theories by U.S. Latinas/os/x to explore the many forms of *latinidad*. We will explore topics ranging from musical hybridity to Latinx bodies to queer culture to textual *comunidades*. This course will ask you to read and engage cultural theory and then decode or map out these ideas through specific texts, such as novels, songs, films, murals, folkways, or other cultural narratives. While you mainly will be asked to write essays, the course also will include a “show and tell” component, with possibilities for audio/video/creative production and other visual or interactive presentations.

Notes on requirements: This is an Advanced Studies Ethnic Literature course that can count toward the department’s diversity distribution requirement. This course will also fulfill the Literary Interpretation requirement or the American Literature after 1900 requirement for students concentrating in English Education.

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ENGL 3900 Section 1
CRN 3765
Senior Seminar: Susan Howe and Intermedia
Howard, W. Scott
Tuesdays and Thursdays 2:00 – 3:50

COURSE DESCRIPTION: Author of more than thirty-five books and recipient of numerous awards (including the 2017 Frost Medal from the Poetry Society of America), Susan Howe is a prolific poet and essayist, scholar and educator, visual and sonic performance artist. This course provides an in-depth study of Howe's works within a context of intermedia / documentary poetics from the late-1960s to the present. From dazzling book-length sequential poems to spellbinding multimedia artist books, studio recordings, and live performances, we will investigate Howe's telepathic transfigurations of archival materials, manuscripts, and soundscapes at the intersections of hybrid forms, visual art, history, philosophy, and cinema. Assignments will include a variety of individual and collaborative works blending creativity and critique. Community engagement activities will include site visits (either in-person or via Zoom) to DU Special Collections, local art installations, readings, and letterpress studios; and conversations with artists & writers, publishers & scholars. Our activities and methods will prepare students to professionalize their work via publications, public presentations, and internships in fields related to our path of study.

Notes on requirements: This is a Senior Seminar course. (Note: Students concentrating in Literary Studies must take two sections of 3900 to complete the degree. Students concentrating in Creative Writing must take on section of 3900—plus an Advanced Workshop—to complete the degree.). This course will also fulfill the American Literature after 1900 requirement for students concentrating in English Education.

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ENGL 3900 Section 2
CRN 4900
Senior Seminar: Posthumanism
Stratton, Billy
Tuesdays and Thursdays 12:00 – 1:50

Listen, and understand! That Terminator is out there! It can't be bargained with. It can't be reasoned with. It doesn't feel pity, or remorse, or fear. And it absolutely will not stop . . . ever, until you are dead!

--Kyle Reese, *The Terminator*, 1984

I am the astro-creep,
a demolition style,
hell American freak, yeah
I am the crawling dead,
a phantom in a box,
shadow in your head

. . .

More human than human

--White Zombie, 2000

Emerging out of the latest stage of postmodernist literature and philosophy as advanced by writers, critics, and philosophers such as Philip K. Dick, N. Katherine Hayles and Donna J. Haraway, posthumanism engages with pressing questions in the wake of advances in robotics, computer technology and artificial intelligence, along with genetic modification, transgenic art and astrobiology. With the term having reference to both 'beyond' or 'after' the human, posthumanist discourse has roots as far back as the futurist movement of the early twentieth century, Karel Čapek's, 1920 play, *R.U.R. (Rossumovi Univerzální Roboti)*, and further back to Julien Offray de La Mettrie's 1747 philosophical treatise, *L'homme Machine (Man a Machine)*. More recently, considerations of the ethical and moral implications of the application of emerging technologies in human society in manufacturing, surveillance and warfare, as well as in culture, sexuality and spirituality have become compelling topics of recent literary and philosophical discourse. And while advances in computing and technology may offer the promise of effective solutions to some of our world's most pressing challenges, in many cases thoughts about imagined impacts focus on catastrophic, if not, apocalyptic scenarios. These sorts of nightmarish visions are depicted in stories and novels such as Ray Bradbury's "The Long Years," Isaac Asimov's *I, Robot* (with the 2004 film adaptation), Philip K. Dick's *Do Androids Dream of Electric Sheep?* and its adaptation in *Bladerunner* franchise, to other Sci-fi films such as *2001: A Space Odyssey*, *The Terminator*, *Robocop*, *The Matrix*, *Her*, *Ex Machina* and *Chappie*. This course will explore a range of artistic approaches and reactions inspired by relevant issues through a selection of texts and films (both canonical and genre) read through a variety of interdisciplinary perspectives. Finally, our investigations will seek to address questions about the nature of emotion, life and thought in relation to technology and the future of our shared existence.

Notes on requirements: This is a Senior Seminar course. (Note: Students concentrating in Literary Studies must take two sections of 3900 to complete the degree. Students concentrating in Creative Writing must take on section of 3900—plus an Advanced Workshop—to complete the degree.) This is an Advanced Studies International Literature course that can count toward the department's diversity distribution requirement.

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ENGL 3982 Section 1

CRN 5172

Writers in the Schools

Krumrie, Kelly

Mondays and Wednesdays 12:00 – 1:50

COURSE DESCRIPTION: This course joins Writers/Poets in the Schools programs across the U.S. where practicing writers provide creative writing instruction to students in K-12 classrooms

and community spaces. As such, this class has two purposes: 1) to help you engage with a broader creative writing community as a form of service, and 2) to support you in your understanding of and practice in creative writing pedagogy, particularly with younger audiences in mind. This course will operate mostly “in the field.” Each week, we will meet to discuss public humanities, pedagogy, classroom practices and management, teacher-writer relations, and all other necessary logistical planning. In the second part of the term, you will begin your own residencies in small teams, developing, organizing, and teaching workshops at a Denver public school or community site. At the end of the term, you will collaborate with your students to compile a small anthology, chapbook, or zine of their writing. Additionally, for your final project, you will create an “album” of pedagogical materials, observation notes, lesson plans, and writing samples from your students. The experiences, skills, and topics covered in this course can also transfer to future higher education teaching, social justice work, and other community engagement practices within the arts.

This course is open to both graduate students and undergraduate students. Undergraduate students who have taken intermediate and/or advanced creative writing workshops will be most successful in this course.

Notes on requirements: This is an Advanced Studies course that also fulfills the graduate-level “tool” requirement.