**Course Title:** Freewheelin’ to the Tracks: Bob Dylan’s Masks

**Instructor:** Sasha Strelitz
Sasha is a PhD Candidate at the University of Denver’s English department with a concentration on the literary arts. She teaches classes on topics within 18th and 19th century British literature and 19th and 20th century American literature. Her research focus is on Romanticism and its literary and sociocultural effects on poetry from Walt Whitman to the 1960’s counterculture. Specifically, her dissertation explores the prophetic, visionary aspect of protest poetry, like that by Whitman, William Blake, Arthur Rimbaud, Jack Kerouac, Allen Ginsberg, and Bob Dylan. She is originally from South Florida and has lived in New York City and Tel Aviv, and she happily calls Denver home. In addition to dissertating, she teaches at Regis University, works as a freelance writer and editor, and she also practices yoga, hikes, gardens, cooks, and indulges in live music.

**Course Times:** Tuesdays 9:30-11:30 (Sept 17-October 8, 2019)

**Course Location:** Ruffatto Hall, Room 409

**Course Description:**
Greil Marcus, a well-known Bob Dylan journalist, writes that Dylan “became the voice left after the bomb had fallen, the voice of the civil rights movement; then he became the voice of his times and the conscience of his generation. The sound of his hammered acoustic guitar and pealing harmonica became a kind of free-floating trademark, like the peace symbol, signifying determination and honesty in a world of corruption and lies.” In 2016, Dylan received the Nobel Prize in Literature “for having created new poetic expressions within the great American song tradition.” What Marcus and the Nobel committee describe is Dylan’s ability to transform himself and the culture around him; it is this ability that French poet Arthur Rimbaud classified as “absolutely modern” in 1873. In this class, we will focus on four different phases in Dylan’s career from his first studio album Bob Dylan in 1962 through to his 1975 Blood on the Tracks, thinking about the varying masks of Dylan: folk artist a la Woody Guthrie, regenerator of the blues, protest songster, visionary poet, troubadour, etc.


**Session #4** – John Wesley Harding (1967), New Morning (1970), and Blood on the Tracks (1975); Greil Marcus’ “The Myth of the Open Road”

**RECOMMENDED BOOKS OR MATERIALS** *(note if they will be supplied by instructor):* PDFs provided by instructor; all albums can be found on YouTube, Spotify, and other such streaming platforms.