

## **Course Descriptions Winter Quarter 2010**

**ENGL 1000 (Section 1): Intro to Creative Writing: Creative Disruption**  
**David Wirthlin**  
**M, W 10am-11:50am**

### **COURSE DESCRIPTION:**

Everyone has, as an inherent tendency, a method they use to approach their creative work. This course will seek to disrupt your inherent tendencies in new and exciting ways. The goal is to utilize techniques outside your natural process in order to make a finished product outside what you typically might. We will read texts that exhibit disruptive techniques, disruption in the way you read them, and as responses to creative disruption. We will discuss ways to utilize these techniques in your own writing. As a creative writing workshop, our primary focus will be on your own creative work and how to utilize the issues we discuss to push it in new directions.

**ENGL 1000 (Section 2): Introduction to Creative Writing**  
**Jennifer Denrow**  
**T, R 10am-11:50am**

The Curiosity Shop

“It is the story above all else that makes the object interesting”

This class begins with the assumption that curiosity is inherent in all writing. What things do we know and how do we know the things we know? As human beings, what are we drawn to? What questions do we have about the world around us? What is spectacle, and what relationship do we have to it? These are some of the questions that went into creating this class. From dime museums to waxworks and magic, we will be considering the place of spectacle in our lives. Through reading, writing, watching, and inventing, we will create our own curiosity shops, full of materials that allow us to engage with our senses of wonder. This quarter will be filled with language, sound, “paper valleys and far countries, paper gardens, paper men and women.” –Wallace Stevens

**ENGL 1000 (Section 3)– Introduction to Creative Writing**  
**Tina Brown Celona**  
**M, W 12pm-1:50pm**

In this course we will look at one novella, several short stories, and three books of poetry which represent points along a continuum between poetry and prose fiction. We will start out asking “What is poetry?” and “What is fiction?” and proceed to more complex

questions like “What is poetic about this novella?” and “Why is this poem written in prose?” Authors studied will include Joe Ceravolo, Lydia Davis, John Hawkes, Wells Tower, David Foster Wallace, Keith Waldrop, Anne Carson and Gabriel Gudding. There will be frequent short writing assignments. Careful reading followed by active participation in class discussion will be required. Students will have the opportunity to submit a creative work to the class for review.

### **Reading List**

*The Green Lake is Awake.* Joe Ceravolo. Larry Fagin et al., Eds. Coffee House Press, 1994. ISBN 1566890217

*Break It Down.* Lydia Davis. Farrar, Straus, 2008. ISBN 0374531447

*The Owl and The Goose on the Grave.* John Hawkes. Sun & Moon Press, 2000. ISBN 1557131945 (order from Small Press Distribution)

*The Anchor Book of New American Short Stories.* Ed. Ben Marcus. Anchor Books, 2004. ISBN 1400034825

*The Real Subject: Queries and Conjectures of Jacob Delafon.* Keith Waldrop. Omnidawn, 2004. ISBN 1890650153

*A Defense of Poetry.* Gabriel Gudding. University of Pittsburgh Press, 2002. ISBN 0822957868

### **ENGL 1005-1: Intro to Genre Fiction**

**Danielle Rado**

**Mon./Wed. 2-3:50pm. Section 1**

#### **COURESE DESCRIPTION:**

This course is an introduction to reading and writing literary fiction, with a focus of the forms such literature can take. Specifically, we will be reading traditional work alongside experimental or fabulist work. Rather than thinking of form as a prescribed precursor to writing, students are encouraged to discover the form of a piece through writing. All writing turned in for this class will be written for this class. Writing assignments will be in-class and take home. Classes will include discussion of readings and peers' work.

### **AHUM 1110 (Section 1): Studies in British Culture**

**JAN GORAK**

**M, W 2pm-3:50pm**

#### **COURSE DESCRIPTION:**

Aims to be an enjoyable but thoughtful introduction to one of the most discussed British conventions--irony. There is meant to be an equal weight placed on *enjoyable* and *thoughtful* so potential students should be ready to make intelligent *analytic* comments about some of the most thoughtful authors and performers in the rich tradition of British irony. This is sometimes a brutal and dark “experience” in the work of Thomas

Hardy—a protest against the conditions of the world itself--as well as the richly civilized legacy of Jane Austen, with its apparent acceptance of containment.

*Teaching Method:* Lecture, discussion, maybe in-class screenings.

**AHUM 1110 (Section 2): Creatures and Vampires**

**Benjamin Kim**

**T, R 2pm-3:50pm**

**COURSE DESCRIPTION:**

In Switzerland in 1816, five travelers, Mary and Percy Shelley, Mary Jane (Claire) Clairmont, Lord Byron, and John Polidori made a compact to write competing ghost stories. Two of the works produced would go on to spawn their own traditions: Mary Shelley's *Frankenstein* and Polidori's *The Vampyre*. Although Shelley's work was based on famous creation myths (hence the subtitle, "The Modern Prometheus") and vampires originated in folklore, both works added elements that we consider central today. *Frankenstein* brought a scientific discourse to the discussion about the rights and nature of humankind. *The Vampyre*, based on a story told by Lord Byron and on Byron himself, was the first to see the vampire as a seductive, social creature. In addition to these works, we will read Bram Stoker's *Dracula* and a good selection of monster and vampire stories. We will also look at a few filmic adaptations.

**AHUM 1110 (Section 3): Marvel, Monsters, and Misfits**

**Laird Hunt**

**T, R 2-3:50pm**

**COURSE DESCRIPTION:**

Michael Ondaatje's *The Collected Works Of Billy The Kid* is part novel, poetry sequence, and visual collage; Anne Carson's *Autobiography of Red* is a novel that is also a poem. If, as Georges Bataille has put it, literature is a series of dislocations rather than a continuum, these "hybrid" works and others may mark important break points with the literary status quo. In this course, we will take a survey of the multiple angles of approach the hybrid method offers to creating works of literature and discuss the relationship of such works to the culture at large. We will also discuss what makes a work "innovative" or "experimental." Expect substantial reading of assigned texts and supplementary materials, frequent critical and creative written assignments, as well as vigorous in-class discussion. Two longer papers will be produced during the quarter.

**CREX 1110 (Section 1): Madness in Literature and Film**

**Kristy Firebaugh**

**M, W 8-9:50am**

**COURSE DESCRIPTION:**

In this course, we will examine the concept of madness in American literature and film over the last several decades. We will discuss how different writers use madness as a device for exploring the ills of our culture, and we will think about questions such as: what are some of the causes of madness? Under what circumstances is it socially acceptable to “allow” oneself to go mad? What are some of the links between madness and substance abuse, war, race, or gender in our culture’s films and literature? How does madness function as a literary device in the second half of the twentieth century? In this course, we will explore a combination of short stories, novels, poetry, and film, and you will have the opportunity to develop creative responses to the theme of madness in American culture.

**CREX 1110 (Section 2): The Writer's Voice**

**Jen Tynes**

**T, R 8am-9:50am**

**COURSE DESCRIPTION:**

Borrowed, Derived, and Hybrid Forms:

In this course we will be reading texts that borrow, critique, and recreate genres and forms. We will use these texts to generate our own “creative” writing as well as discussions about the relationship between “content” and “form” and the dynamics of constraint and improvisation. We will explore what creative expression means in terms of “the writer’s voice” and examine how deconstructing and recombining constraints and forms helps us achieve our goals as writers.

**CREX 1110 (Section 3): Cultural Crossroads in the African Novel**

**Kenneth Usongo**

**M, W 2-3:50pm**

Email:[kusongo@du.edu](mailto:kusongo@du.edu)

**COURSE DESCRIPTION:**

This course intends to encourage creative writing and critical thinking in students as they read African literature. A study of Postcolonial Literature, through the novels of Chinua Achebe, Ferdinand Oyono, and Ngugi Wa Thiong’o, aims to stimulate students to think, discuss and write from multiple perspectives: How do we as readers respond to the experiences of Okonkwo, Ezeulu, Meka or Waiyaki? Do we perceive their actions as motivated by cultural, personal or masochist drives? We will (re)create some of the actions of the tragic heroes, the salient concerns of these novels in the light of our respective visions of life. The overall goal is to generate new writings from students, inspired by interactive learning.

**Main Texts**

Achebe, Chinua. *Arrow of God*. London: Anchor Books, 1969.

----- . *Things Fall Apart*. London: Heinemann, 1958.  
Baloubi, Desiré. *The Africa We Know: Reading and Writing Across Disciplines in African and Liberal Studies Programs*. ISBN 978-1-59830-310-0.  
Oyono, Ferdinand. *The Old Man and the Medal*. London: Heinemann, 1967.  
Thiong'o, Ngugi Wa. *The River Between*. Oxford: Heinemann, 1965.

**CREX 1110 (Section 4): The Writer's Voice—Comics/Sequential Art**  
**Shawn Huelle**  
**M, W 10am-11:50am**

**COURSE DESCRIPTION:**

Comics are often described as “crude, poorly-drawn, semiliterate, cheap, disposable kiddie fare” about either obese, unfunny cats or hyper-muscled men and women in tights. What are comics *really* and how are they made? Why does a writer/artist decide to use the comics form instead of another? Why does the writer/artist decide to use a particular form within her comics? Over the course of this quarter, we will attempt to answer these questions and find our own voices within the form by creating our own comics, reading lots of comics, and talking about things like iconography, narrative, and self-representation.

The ability to draw is NOT a prerequisite for this class!

**ENGL 2001: Adv Creative Writing Poetry**  
**Bin Ramke**  
**T, R 10am-11:50am**

**COURSE DESCRIPTION:**

**THE CONTAMINATION OF GENRE: A POETRY WRITING/READING SEMINAR**

It is interesting that the terms “corrupt,” and “defile” arise in defining the word “contaminate,” whose origin is “touch,” tangere. *Noli me tangere* is not a useful motto for writing of any sort, but I would like us to consider how poetry in particular is not viable under notions of purity. To this end I require that each member of the seminar have some (at least one) definable other discipline which figures prominently in the researches leading to the poems presented to us. (Art or music seem obvious, but chemistry and agriculture are also appropriate—or stamp collecting, for that matter). Further, in presenting your own work to the seminar, you will be required to present context(s) within which that work can be best approached. This might involve giving us brief essays to read, or short films to watch, music to hear, or pictures to see, before presenting to us the contaminated poems themselves.

The concept of “code-switching” is usefully suggestive here: by moving back and forth between languages, new codes might be opened and exploited into poetry. “Languages” is to be considered broadly in this context.

**ENGL 2011: Creative Writing: Fiction**  
**Selah Saterstrom**  
**T, R 12pm-1:50pm**

**COURSE DESCRIPTION:**

In this workshop we will take an inventory of our narrative tendencies and patterns so that we can both question and capitalize upon our writing strengths. We will consider the relationship between form and content, examining the details of syntax as well as over all issues of prose development and structure. We will also investigate theories of narrative and explore strategies to uncover the narratives we are compelled to articulate through the medium of language.

**ENGL 2020-1: Studies in Non-Fiction**  
**Richard Froude**  
**M, W 12pm-1:50pm**

**COURSE DESCRIPTION:**

This will not be a class that genuflects to an industry definition of ‘creative non-fiction,’ rather, we will negotiate our own relationships to the term, more than likely involving frequent crossings of the imaginary line between fiction and non-fiction. In this negotiation we will consider what it means to document an event. We will gather what we can from various media including documentary film, essay, photography, poetry and prose. Observing how various auteurs and artists handle their subject matter, we will work towards producing our own faithful documents of a chosen event, figure or problem, deciding for ourselves when (or if) this fidelity to our subject matter needs to lapse, foray or leap into fiction. The course will involve a good deal of creative writing and thinking both inside and outside of class.

***ENGL 2200: English Literature II:***  
**The Anatomy of the World**  
**Nicole Coonradt**  
**T, R 10am-11:50am**

**COURSE DESCRIPTION:**

This course provides a lively survey of English literary works and cultural materials in the early modern period—that is, roughly from the time of John Donne (1572-1631) to Aphra Behn (1640-89). Some of the topics to be explored include: manuscript & print cultures; Renaissance poetics; allegory, Platonism & neo-Platonism; Renaissance humanism, historiography & politics; reformation & revolution; and

language/gender/power.

**ENGL 2202**  
**Winter Quarter, 2010**  
**4.0 Credits**  
**On-line course**

**W. Scott Howard**  
**Department of English**  
[showard@du.edu](mailto:showard@du.edu)  
<http://portfolio.du.edu/showard>

**Renaissance Poetry & Prose:**  
**DIGITAL ARCHIVES**

**Course Description:**

What happens when Shakespeare's six quartos of *Richard II* and digital media collide? How and why does the digitization of archival materials from the 16<sup>th</sup> and 17<sup>th</sup> centuries transform the significance of literary works and their related cultural documents? This electronic course provides a dynamic exploration of texts and contexts that define key issues and events from earlier times (such as the trial and public execution of King Charles I in 1649) and that also provoke critical reflection upon the diversified media (print, visual, electronic) which shape the fields of knowledge. This class integrates digital archival research with interdisciplinary investigations of two important Renaissance literary works—Shakespeare's *Richard II*; and the *Eikon Basilike*—that portray major challenges against the monarch's divine right of rule. As part of that inquiry, the sovereignty of the archive will itself be questioned by our collaborative work with digital technologies that facilitate new levels of access to and interaction with canonical and non-canonical literary and cultural documents.

**ENGL 2221: Shakespeare Seminar**  
**L. Bensel-Meyers**  
**M, W 10am-11:50am**

**COURSE DESCRIPTION:**

This term we will study the sowing and growth of Shakespeare's dramatic imagery. From the early plays to the final romances, Shakespeare returned again and again to similar images to comment on our place as individuals within the world of marvelously imperfect humanity. As drops of water intermingled within the ocean of other lives, we will seek ourselves within the overview of Shakespeare's plays, and eventually discover where he resides within us all. Plays to be covered: *Comedy of Errors*, *Titus Andronicus*, *Romeo and Juliet*, *Macbeth*, *The Winter's Tale*. Evaluation: Written essays and Dramatic Presentations.

**ENGL 2751: American Lit Survey II**  
**Christina Whitney**  
**Tues/Thurs 2-3:50pm**

**COURSE DESCRIPTION:**

This course will focus on American literature from 1865-1945. We will explore the major literary movements of the era--realism, naturalism, and modernism--primarily through short stories, drama and the novel.

**Core 2403: Versions of Egypt**  
**Brian Kiteley**  
**M, W 12pm-1:50pm**

English Department • University of Denver • [bkiteley@du.edu](mailto:bkiteley@du.edu) • 303-871-2898 • My Office: Sturm Hall 487C • Course page: [www.du.edu/~bkiteley/Core2403.html](http://www.du.edu/~bkiteley/Core2403.html)

**TEXTS:** Francis Steegmuller, *Flaubert in Egypt*; Alifa Rifaat, *Distant View of the Minaret*; Tayeb Salih, *Season of Migration to the North*; Alaa al Aswany, *The Yacoubian Building*; Amitav Ghosh, *In an Antique Land*; Lila Abu-Lughod, *Dramas of Nationhood: The Politics of Television in Egypt*; the first chapter of Timothy Mitchell's *Colonising Egypt*; and selected short films.

**COURSE DESCRIPTION:** This course is about relatively modern Egypt. The course is NOT about ancient or pharaonic Egypt. In *Versions of Egypt* we will read foreign and native descriptions of Cairo and Egypt, beginning with French writer Gustave Flaubert's journals and letters home in the 1850s. The class will be a means of traveling to another country and culture.

Knowing who you are means knowing where you are. All reading is a form of travel, and the readings in this course circle around the subject of Cairo and Egypt. We'll explore anthropology, history, religious studies, and urban studies, applied to this one country. Why is the course called "Versions of Egypt"? There are many different versions of Egypt, just as there are many different versions of Denver or Kansas City or Guadalajara. The image at the left shows an Egyptian man smoking a cigarette, dwarfed by a billboard painting of the iconic American image of the Marlboro Man. Cairo is full of McDonald's, Kentucky Fried Chickens, even Roy Rogers restaurants; much of its modern architecture is borrowed from France and the west. Egyptian peasants are called baladi, a kind of insult, although it means literally "of the country." Egypt has also had the good and bad luck to be a magnet for tourism for centuries, which has created quite a few permanent misreadings of the country. Even the English name Egypt comes from the ancient Greeks. The Egyptians call their country and capital city Masr.

We will study the effects and aftereffects of colonialism and the way Europeans and Americans understand themselves in relation to Islam and the Middle East. We will compare creative and critical approaches to thinking about a subject. An unusual aspect

of the course will be the travelogues you write, as if you had been to Egypt yourself, built slowly out of exercises triggered by images, the readings, and even sensory experience (smelling Egyptian perfumes, for example). The course will train you in both creative and expository writing methods, revealing the relationship between these two apparent poles of thinking and writing. You will learn some of the essential component parts of fiction, film, anthropology, history, and travel writing, looking at the ways these genres and disciplines differ and interact when the subject is Egypt. You will write critical and creative essays on what you find in the readings, from documentary and fictional films, and from slides. We'll discuss parts of the travelogues you write in something like a fiction workshop, looking simply at how the writing works and doesn't work, and how the writer has incorporated intriguing details from the readings and films.

This course is a writing intensive class.

**ENGL 2708: The Premoderns**

**Jan Gorak**

**M,W 4pm-5:50pm**

**COURSE DESCRIPTION:**

The brief, turbulent period between 1870 and 1910 is a crucial period for the student of English literature, since it is the first time authors write in the context of a hypothetically universal access to literacy and education. The calls for sexual, class, and national liberation come from all sides at this time, together with a sustained campaign by authors for freedom of artistic expression. Some of the important artists of this time—D.H. Lawrence, H.G. Wells—belong to the ranks of the newly-enfranchised. Others—Joseph Conrad, F.M. Ford, E.M. Forster—inhabit these changing conditions with a combination of hope and fear. The problems of the politically disenfranchised but intellectually enriched woman come to the fore with authors like George Eliot and May Sinclair. You will encounter few periods of greater vitality and volatility in your studies of literature: fantasy, science fiction, dialect poetry, all flourish in a remarkably fluid period of literary and cultural history that has still not abandoned “the common reader.”

**TEACHING METHODS:** Lecture and class discussion

**ASSIGNMENTS:** TBA

**TEXTS:** TBA

**ENGL 2716: American Poetry: Dickinson & Whitman**  
**Shawn Alfrey**  
**M, W 2pm-3:50pm**

**COURSE DESCRIPTION:**

Whitman and Dickinson are generally considered the two most important American poets. They were also contemporaries whose paths never crossed. In this class we'll put the two in dialogue over a variety of issues that each address in their writing – sometimes directly comparing their work, sometimes focusing on them in turn. We will also read on occasion from other writings of their period and ours in order to understand their respective artistic expression and development, their relation to literary tradition and their contemporary culture, and the nature of the experimentation that made these writers progenitors of modernism and exemplary American poets.

**ENGL 2717: African American Writers**  
**Lindsay Christopher**  
**Tues/Thurs 12pm-1:50pm.**

**COURSE DESCRIPTION:**

The African American experience of movement, forced or free, has contoured the world. This course studies black literatures of flight, travel, and exile to examine how African American writers have encountered and shaped rural, urban, and transnational spaces. We will read fiction, non-fiction, and poetry that crosses the Black Atlantic, journeys from South to North, and travels the globe to explore how black Americans have aesthetically engaged issues of race, history, and identity in a global context.

**ENGL 2741: 20th Century American Fiction: (American Jewish Immigrant Narratives)**  
**Adam Rovner**  
**M, W 10am-11:50am**

**COURSE DESCRIPTION:**

This course surveys over 100 years of American Jewish immigrant narratives beginning with the great exodus of Eastern European and Russian Jewry at the end of the 19<sup>th</sup> century and ending with recent arrivals from Israel and the former U.S.S.R. Canonical works by central authors reveal the great successes of Jewish immigrants alongside their spiritual failures. A selection of memoir, novels, short stories, and poetry in English and in translation from Hebrew and Yiddish demonstrate the multilingual character of the Jewish experience in America. Ultimately, the story of Jewish immigration emerges as an American rags-to-riches story that all immigrant groups share. While helpful, no

knowledge of Jewish languages, religious tradition, or cultural practice is necessary to succeed in this course.

**English 3017: Travel Writing**

**Brian Kiteley**

**T, R 2pm-3:50pm**

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There are no prerequisites for this class, but you should be prepared to read and write a great deal.

**TEXTS:** Francis Steegmuller, *Flaubert in Egypt*; Walter Benjamin, *Reflections*; M.F.K. Fisher, *Gastronomical Me*; Julia Child, *My Life in France*; Alphonso Lingis, *Trust*; Amitav Ghosh, *In an Antique Land*; Elias Canetti, *Voices of Marrakesh*.

**COURSE DESCRIPTION:** Journalists, conquerors, missionaries, soldiers, runaways, historians, anthropologists, philosophers, poets, and novelists have done it. This course will take a look at prose written after travel. It's a genre as old as the epic but still alive and kicking. The course will attempt to pin down some definitions of the genre. Napoleon took several hundred scholars with him when he conquered Egypt, intent on a comprehensive literary, archeological, architectural, and pictorial record of the country—for what purpose: to freeze it in time, to organize (and colonize) its history, or perhaps to differentiate it from France and Europe? It was a routine of travel writers to take along a handful of unnamed and often unmentioned extras, though rarely as many as Napoleon did.

**WRITING ASSIGNMENTS:** You will write two short travel pieces (3 to 5 pages). You will also write a final paper, which should be 8 to 12 pages (double spaced, 12-pt times roman type).

**ENGL 3743: Modern Jewish Literature (Hebrew Literature in Translation: Against All Odds)**

**Adam Rovner**

**M, W 4pm-5:50pm**

**COURSE DESCRIPTION:**

This course offers a survey of significant works of modern Hebrew literary fiction by major authors in translation. 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 voices and 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: East vs. West, collective vs. individual, religious vs. secular, Jew vs. Arab, Diaspora vs. Zion, and Ashkenazi vs. Sephardi. Our study aims to reveal layers of intertextuality in Hebrew literature and the continual re-writing of tradition. Readings are roughly chronological, and will be drawn from a variety of sources. Students will be coached on various interpretive strategies, the intent of which is to make their time spent reading more valuable. While helpful, no knowledge of Hebrew, Jewish tradition, or Israeli history is necessary.

**ENGL. 3815: Studies in Rhetoric--The History & Theory of Style**

**L. Bensel-Meyers**

**T, R 10am-11:50am**

**COURSE DESCRIPTION:**

This course will trace the development of the one canon that remained central to the study of rhetoric throughout its turbulent history—style. We will examine the eternal questions behind the study of style as aesthetic, form, and ethical persuasion, noting the shifting debate between writers and critics as their differing agendas affected the definition of style and its pedagogical applications. Ultimately, we will attempt to recover a pluralist formulation of disparate rhetorical strategies that will best allow the flourishing of stylistic beauty and sublimity as a means of symbolic cooperation in a world of inventive global communication.

**ENGL 3823: Interpretation Theory**

**Maik Nwosu**

**T, R 12pm-1:50pm**

**COURSE DESCRIPTION:**

In this course, we will examine the premise and methods of some major critical theories and theorists. Our overall objective will be to understand some of the conceptual frameworks in critical scholarship or the modes of inquiry for interpreting literature and other creative works. Our conceptual discussions will be enriched by our interpretive reading of literary works from different parts of the world.

**ENGL 3852: Poetic Meter and Poetic Form**

**William Zaranka**

**T 6pm-9:50pm**

**COURSE DESCRIPTION:**

Are you intrigued/puzzled/intimidated by formal poetry? This is a course in poetic meter and poetic form. Some of the questions we will be attempting to answer are these: Why is it that most English-speaking poets wrote in meter and rhyme for so many hundreds of years? Why was the sonnet such an attractive form for poets such as Wyatt and Surrey

and Sydney and Spenser and Shakespeare, and how did it happen that Shakespeare lent his name to an alternate form of the sonnet, when there was already a Petrarchan sonnet form that had been adopted by so many poets and perfected? Why do so many poets still write sonnets today? Why, on the other hand, is most of English poetry in blank verse, which uses meter but which eschews rhyme? Why did Milton despise rhyme? Why did Wordsworth write both rhyming and blank verse poems?

How do you “scan” a poem, and why would you want to? What’s a foot? Since so much of English poetry is written in iambic “feet,” why do we also see poems that use trochaic, spondaic, pyrrhic, anapestic, and dactylic feet, sometimes mixed in with iambic feet, all of these being what we call “metric” feet. Is meter the same as speech? Is meter more rhythmic or is speech more rhythmic? What happens when meter and speech are at odds with each other? Why is poetry pretty dull when meter and speech are not at odds with each other? Why is study of these matters relevant, even important? Once you’ve learned to scan, why is it absolutely necessary to then move to other issues, which are just as much a part of the prosody of formal poetry: the ways, for instance, that poets terminate lines, or “enjamb” lines so that they run over into the line that follows? Why do poets punctuate lines with pauses or caesurae? Is it true that almost every formal poem in English, except blank verse, is a combination of couplets and/or quatrains and or triplets/sestets? How simple! Once you’ve scanned a poem for its iambic pentameter beat, is there anything more to it? What if the beat isn’t iambic pentameter, but iambic tetrameter or iambic trimeter, or a mix of both, or what we might call ballad meter or hymnal meter? Why did Dickinson use hymnal meter in virtually every poem she ever wrote? Wasn’t that confining, compared to the big beefy iambic pentameter line, which you could fit so many more nouns and verbs and adjectives into? If so, then why are her poems so stunningly complex, brilliant and beloved?

OK, enough questions. In this class we’ll answer these questions. We’ll spend a lot of time projecting poems onto the whiteboard in front of class, first scanning, then looking for the larger patterns and variations mentioned above: “meter writ large,” as one critic called it. Finally, we’ll be looking at not only graphic, but also alternative methods of scansion, including arguments intended to “rethink” meter, abolishing the foot in favor of the syntactical unit as a way of writing and reading verse, for example, or giving the pentameter the heave altogether in favor of free verse and “the variable foot.”

**Books:** Paul Fussell, *Poetic Meter and Poetic Form*; David Baker, ed., *Meter in English: A Critical Engagement*. Readings will include a *Coursepack* I’ll provide.

**Assignments:** One ten-page paper, adding your voice to the cacophony of debate in the (entertaining) Baker book. Also, a group of original metrical lines/stanzas/poems in various forms (mostly of your choosing).

**ENGL 3982: Writers in the Schools**

**Eleni Sikelianos**

**W 12-3:50**

## **COURSE DESCRIPTION:**

Open to Graduate Students and Advanced Standing Undergraduate Creative Writing Majors. Prerequisites for undergraduate students: introduction to Creative Writing, one Intermediate Creative Writing Workshop in poetry or fiction, and either an Advanced Creative Writing Workshop (poetry or fiction) or permission of the instructor.

Methodology: This course will operate mostly “in the field.” Following the models of California Poets in the Schools and Teachers & Writers Collaborative, we will be in training with a poet-in-residence, observing him as he conducts a residency in a public school. In addition, we will have our own meetings to discuss pedagogy, classroom practices and management, teacher-writer relations, and all other necessary logistical planning. Students will be expected to engage in planning meetings with a classroom teacher, and, by the fifth week of the quarter, begin their own residencies. Students will track student writings, and will help to compile, type and produce an anthology. This anthology will contain one piece of writing by every school student involved in the residencies. Our final week will be devoted to a school-wide reading and celebration of the students’ work.

Placement in public schools will be facilitated by Colorado Humanities. For those wishing to work with middle or high school students, or in other community settings (e.g. homeless or women’s shelters), special arrangements can be made.

This course is a collaborative effort between Colorado Humanities and the University of Denver.

### **ENGL 4000: Graduate Colloquium**

**W. Scott Howard**  
**W, 6pm-7:50pm**

SH 387-E  
303-871-2887  
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<http://www.du.edu/~showard/>

## **COURSE DESCRIPTION:**

This is a graded class (not a Tutorial) required for all second-year doctoral students. First-year doctoral students may not register for ENGL 4000 because of other first-year requirements and also due to the targeted subject matter and outcomes. Second-year MA students, however, may take this class. The primary aim for ENGL 4000 is to provide a lively introduction to a variety of professional development matters, including: departmental policies; preparing for comprehensive exams & the dissertation process; preparing for the job market; teaching/publication/service; making one’s work public; models for authorship, scholarship, and teaching; job opportunities beyond academia; disciplinary & interdisciplinary studies; theory & methodology; tenure & promotion; faculty & administrators; work & life, etc.

**ENGL 4125: OLD ENGLISH**

Alky Olsen

T, R 10am-11:50am

**COURSE DESCRIPTION:**

The tap-root, Anglo-Saxon, can never be abandoned. The man who does not know it remains all his life a child among real English students. There we find the speech-rhythms that we use every day made the basis of metre. ... This is our own stuff and its life is in every branch of the tree to its remotest twigs. That we cannot abandon.

C. S. Lewis

English 4125 provides an introduction to the Old English language and to literary works written in England before 1066 AD. Because Old English literature is, in the words of Stanley B. Greenfield, "to all effects in a foreign language," students will be asked to read aloud and translate in class. There will be *weekly quizzes* to test students' knowledge of Old English grammar and vocabulary as well as their ability to comprehend a text, a midterm, AND a *final examination* covering the work of the entire quarter. The required texts are F. J. Cassidy and Richard Ringler, *Bright's Old English Grammar and Reader*, and Dorothy Whitelock, *Sweet's Anglo-Saxon Reader*. Cassidy and Ringler is currently out-of-print, but the sections of it used in this class are available as a coursepack in the bookstore. The coursepack also includes a number of translations to assist you in preparing your own translations.

**4621: ADVANCED STUDIES: MODERNITY (20<sup>TH</sup> CENTURY)**

Eric Gould

R 2pm-5:50pm

This seminar discusses the connection between modernism, postmodernism, and modernity, working from expository and literary texts. Readings from a philosophy anthology, *From Modernism to Postmodernism* (ed. Lawrence Cahoon, Blackwell, expanded second edition), will guide discussion of the history of ideas. We will also trace the trajectory and connection between our three terms from the Enlightenment to the present day by reading literary works by Voltaire, Flaubert, Baudelaire, Freud, Rilke, T.S.Eliot, Cortazar, Thomas Bernhard, and Sebald.

**ENGL 4732: Early American Aesthetics**

Clark Davis

T 6pm-9:50pm

**COURSE DESCRIPTION:**

It's no secret that American culture has a vexed relationship with aesthetics and aesthetic questions. This course is designed to root out these issues, in cultural and religious

history, economics, politics, and, at times, art or the Aesthetic experience itself. We'll be moving over a large swath of history, through three roughly defined periods: Puritanism (Bradstreet, Mather, Edwards); the Age of Reason (Jefferson, Bartram, Brown); and Romanticism (Emerson, Thoreau, Whitman). The goal is to explore rather than declaim, though we might find a sort of narrative emerging that, no matter how fictional, may bring some clarity after all.

**ENGL 4830 Teaching Writing & Literature: Curriculum, Pedagogy, and English Studies**

**Doug Hesse**

**Mondays, 4:00-5:50**

**COURSE DESCRIPTION:**

This course will provide a brief but comprehensive overview of current issues and practices concerning undergraduate teaching in composition studies, literary studies, and writing studies, framed against teaching trends in American colleges and universities. We will read and discuss articles from *College English*, *The Writer's Chronicle*, *College Composition and Communication*, *Change*, *Teaching English in the Two Year College*, and *Pedagogy*, as well as chapters from selected books. We will also discuss current teaching emphases from several professional associations, including the American Association of Colleges and Universities, The Carnegie Foundation for the Advancement of Teaching, the National Council of Teachers of English, the Conference on College Composition and Communication, the Rhetoric Society of America, the Modern Language Association, and the Association of Writers and Writing Programs.