



English

ENGLISH 2010–2011

The department of English offers a Ph.D. in English with concentrations in creative writing, literary studies and rhetoric and theory, as well as an M.A. with concentrations in literary studies.

Our major areas for dissertation research include creative writing; modern and contemporary British literature; American literature; American multicultural literature and Anglophone literatures; genre studies; and literary theory and rhetoric. We also offer course work in traditional literary fields, cultural studies, ethnic literatures and gender studies.

The University of Denver's department of English is small and intimate, with 22 faculty members, who all publish widely and seek to translate their learning into shared experiences by working closely with students in and out of the classroom.

Because of our relatively small faculty, the department has the flexibility to allow students to tailor their degrees to their specific talents and interests. We do so with a distinctive curriculum that offers not only typical graduate seminars but also writing workshops, individually designed tutorials and colloquia devoted to teaching and professional development. Such a curriculum encourages students to cross genre boundaries in their writing, to relate theory to practice and to work creatively with scholarly projects.

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English
Department of English
Sturm Hall
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Denver, CO 80208
303-871-2266
<http://www.du.edu/english>

ADMISSION REQUIREMENTS

Program Requirements and Deadlines

Program	Degrees Offered	Number of Credits	Full Time/Part Time	Tests Required—Min.Score
Literary Studies	M.A.	45 hours	FT/PT	Satisfactory scores on the Graduate Record Exam (GRE) in both the General Exam and the Advanced Literature subject test TOEFL—88/570 (iBT/pBT)

Additional Requirements:

A bachelor of arts degree (B.A.), showing satisfactory preparation, grades and potential for advanced study
 An academic essay
 Statement of intent
 Three letters of recommendation from college instructors
 Official transcripts
 International applicants must submit TOEFL scores in addition to GRE scores

Areas of Concentration:

Literary Studies

Application Deadline:

Feb. 1

Program	Degrees Offered	Number of Credits	Full Time/Part Time	Tests Required—Min.Score
Creative Writing, Literary Studies, and Rhetoric and Theory	Ph.D.	90 hours	FT/PT	Satisfactory scores on the Graduate Record Exam (GRE) in both the General Exam and the Advanced Literature subject test TOEFL—88/570 (iBT/pBT)

Additional Requirements:

A master of arts degree (M.A.) or master of fine arts (M.F.A.), showing satisfactory preparation, grades and potential for advanced study.
 An academic essay
 Statement of intent
 Official transcripts
 Applicants for the creative writing program must also submit representative samples of creative work
 Three letters of recommendation from college instructors
 International applicants must submit TOEFL scores in addition to GRE scores

Areas of Concentration:

Creative Writing
 Literary Studies
 Rhetoric and Theory

Application Deadline:

Jan. 1

Prerequisite Courses/Degrees:

M.A. or M.F.A. degree

APPLICATION PROCESS

Online Application

Submit an online application by accessing [myWeb](#). Click Apply for Admission, log in, and select your degree, college, major and concentration (if applicable). A printable confirmation page will appear after your application has been submitted successfully.

You can check your application status by logging back into the [application](#).

Application Fees

There is a \$60 nonrefundable application fee that covers the cost of processing application materials. The application fee can be paid online with a credit card at the time of application submission, which is the preferred method, or by selecting "Mail Payment" when submitting the application, in which case a bank draft or personal check drawn from a U.S. bank must be submitted to the address listed below. After an application has been submitted, credit card payment is not available. Applications will not be considered for admission until this fee is paid. No waivers or deferrals are allowed, with the exception of McNair and CORE scholars. A letter of scholar verification must be included with application materials.

Transcripts

Applicants are required to submit one official transcript from each post-secondary institution they have attended or are presently attending where two quarter hours (or one semester hour) or more were completed. This includes transcripts for credit earned as transfer work or study abroad and college credit earned in high school.

An official transcript must include the original signature of the registrar and/or the seal of the issuing institution, and it must be enclosed in an envelope with the stamp or signature of the registrar across the sealed flap. Transcripts received in unsealed envelopes will not be accepted. Proof of a bachelor's and/or master's degree (if applicable) is required from a regionally accredited college or university.

Applications will not be forwarded to the department for review until all official transcripts have been received. The University of Denver is not responsible for obtaining an applicant's transcripts.

All submitted credentials become property of the University of Denver and cannot be copied or returned to the applicant or any person(s).

Graduate Record Exam (GRE)

Applicants must request that Educational Testing Services forward results to the University of Denver, Office of Graduate Studies. The institution code for the University of Denver is 4842. A departmental code is not required. For information concerning GRE registration, please visit www.gre.org or contact:

Graduate Record Examination
Educational Testing Service
P.O. Box 6000
Princeton, NJ 08541-6000
609-771-7670

Applicants should take the GRE well in advance of their intended application date. Please allow at least 14 business days for your general test scores and six weeks for your subject test scores to be received. If you take the exam under a name other than the name used on your application, please notify the Office of Graduate Studies. Several departments and schools will not process applications until scores have been received. GRE scores older than five years from the date of the application may not be acceptable for admission.

Essay

Applicants should submit an academic essay. Please upload and submit the essay with your online application.

Letters of recommendation

Three letters of recommendation that speak to the applicant's scholarly and/or creative work are required. Please upload and submit the essay with your online application.

Mailing Address

Mail official transcripts and any supplemental admission materials not submitted with the online application to:

University of Denver
Office of Graduate Studies
Mary Reed Building, Room 5
2199 S. University Blvd.
Denver, CO 80208-4802

International Applicants

For complete international applicant information, please visit the [Office of Graduate Studies' International Student Application Information](#). International applicants are strongly encouraged to submit a complete admission packet at least eight weeks prior to the program's application deadline.

Scholarships and Financial Aid

Teaching fellowships are three-year awards to entering doctoral students. These fellowships include a stipend and full tuition waiver.

Other nomination awards include the Doctoral Fellowship, a grant to an exceptional Ph.D. candidate; the Doctoral Fellowship for Inclusive Excellence; the Graduate Studies Dissertation Fellowship; and The Evan Frankel Dissertation Fellowship, a stipend for a fourth-year doctoral student to work full time on completion of the dissertation.

All applicants looking to receive federal financial aid must file a FAFSA online at www.fafsa.gov by March 1. All teaching assistantships and fellowships require full-time attendance. Also, all assistantships and fellowships require that students remain in good standing and meet all major requirements on schedule.

DEGREE REQUIREMENTS

M.A. General Degree Requirements

Course Requirements:

- 45 hours of course credit, up to nine hours of which may be taken in graduate tutorials and/or cognate courses outside the department.
- A minimum of 36 classroom hours (nine courses) is required.
- All course work for the M.A. should be taken at the University of Denver, but, in rare exceptions, a maximum of 10 credit hours taken elsewhere may count for the requirements if approved by the director of graduate studies.

While students have no specific course requirements beyond the 36-hour minimum within the department of English and the nine hours of tutorials or cognate courses, they are advised to work closely with an adviser to determine a balance between coverage and focus. They may take both 3000- and 4000-level courses in literary studies.

Non-Course Requirements:

- Advancement to candidacy
- A thesis of between 10,000 and 15,000 words. The thesis for an M.A. in literary studies is a critical or scholarly essay. The thesis adviser must approve a prospectus for the thesis.
- Oral examination. The defense takes the form of a discussion on the content, context and implications of the work.
- Tool (reading knowledge of one language) proficiency may be established by completing one of the following:
 - Passing a standard reading examination accredited by the department
 - Passing, with a grade of B or better, a 3000-level literature course in the language
 - Successful completion of the Bibliography and Research Methods class in the English department
 - Selection and successful completion of a cognate course in another department that will augment specific skills. This course must be approved by the Graduate Committee.
 - Successful completion of Old English, followed by a two-hour "Beowulf" tutorial, followed by an intermediate Old English tutorial. (This option will no longer require a petition to the Graduate Committee.)
 - Successful completion of a graduate translation class (students must secure approval of instructor).

The language requirements must be completed one quarter before graduation.

- Courses must be completed within three years of enrollment (excluding ENGL 4995).

PH.D. in English — Creative Writing

Course Requirements:

- 90 graduate-level quarter hours
- 60 hours of course work must be in formal classes, excluding ENGL 5995 and 5991, non-ENGL courses and tutorials
- Five courses distributed over three periods. Students must take at least one course in one period and at least two courses in the other two periods.

Over the course of each academic year the English department offers courses in each of the major literary periods: Old English/Medieval; Renaissance; 18th, 19th and 20th centuries and contemporary; rhetoric and theory. All students must satisfy the distribution requirement by selecting courses from the following groups: Old English, Medieval, Renaissance; 18th–19th centuries; modern and contemporary.

Graduate Tutorials:

ENGL 4100

ENGL 4000 Graduate Colloquium

Graduate Teaching Seminars:

ENGL 4830 Seminar in Teaching

ENGL 4831 Seminar in Teaching

ENGL 4832 Seminar in Teaching

Four writing workshops (three in the genre of specialization, one in another):

ENGL 3017 Travel Writing — Fiction and Fact

ENGL 3025 The Art of Reviewing

ENGL 3037 Literary Translation

ENGL 4001, ENGL 4002, ENGL 4003 Seminar Creative Writing — Poetry

ENGL 4011, ENGL 4012, ENGL 4013 Seminar Creative Writing — Fiction

ENGL 4000 Seminar Creative Writing — Nonfiction

ENGL 4000 Seminar Creative Writing — Mixed Genres

ENGL 4017 Travel Writing

ENGL 4025 The Art of Reviewing

ENGL 4650 Literary Translation

DEGREE REQUIREMENTS (continued)

Non-Course Requirements:

- Preliminary advancement to candidacy
- Advancement to candidacy
- A dissertation of publishable quality that makes a significant contribution to its field. This will take the form of an extended scholarly and critical work (usually between 150 and 250 pages) OR a creative work (fiction or poetry). The creative dissertation must include a critical preface that situates the dissertation in its literary context.
- Oral examination. When the dissertation is completed, it must be defended by the candidate. The defense must take place by April 30. No dissertation defenses will be held during the summer quarter. The candidate is therefore advised to set the defense date as far in advance as possible. The defense takes the form of a discussion with the committee concerning the content, context and implications of the work. The dissertation committee consists of the director, two other readers from the English department and an outside chair.
- Tool (reading knowledge of one language) proficiency may be established by completing one of the following:
 - Passing a standard reading examination accredited by the department
 - Passing, with a grade of B or better, a 3000-level literature course in the language.
 - Successful completion of the Bibliography and Research Methods class in the English department.
 - Selection and successful completion of a cognate course in another department that will augment specific skills. This course must be approved by the Graduate Committee.
 - Successful completion of Old English, followed by a two-hour "Beowulf" tutorial, followed by an intermediate Old English tutorial. (This option will no longer require a petition to the Graduate Committee.)
 - Successful completion of a graduate translation class (students must secure approval of instructor)
- Prospectus review. By the end of the winter quarter of the third year, students must submit a Dissertation Area Proposal to the director of graduate studies. This proposal is a brief description of the proposed area of the dissertation; it must be signed by at least two dissertation committee members. Before the end of the third quarter of the third year of study, all students should complete the prospectus review. This is an oral discussion based on the written dissertation prospectus and conducted by the director of graduate studies and a committee consisting of the first two readers of the dissertation. The prospectus should be approximately 2,500–3,000 words and should be presented to the exam committee well in advance of the exam. For creative writing students, the prospectus should discuss the theoretical and generic origins of the project, its methodology and artistic goals.
- Written comprehensive exam. At the beginning of the third year of study, and after 60 hours of completed course work, all students will take a written comprehensive exam covering four areas of study: an author or major figure; a genre; a period; and a second period or special topic. All choices must be approved by examiners and the graduate director. Students will prepare a reading list for each area in consultation with examiners. All lists must be signed by both examiners and on file with the graduate director by March 30 or the student will not be allowed to take the exam the following fall.

The language requirements must be completed one quarter before graduation.

DEGREE REQUIREMENTS (continued)

Ph.D. in English — Literary Studies

Course Requirements for Literary Studies

- 90 graduate-level quarter hours
- 60 hours of course work must be in formal classes, excluding ENGL 5995, non-ENGL courses and tutorials.
- 10 max for tutorial courses
- Five courses distributed over three periods: before 1700; 1700–1900; and after 1900. Students must take at least one course in one period and at least two courses in the other two periods.

Before 1700:

ENGL 4125 Old English
ENGL 4130 Advanced Studies in Medieval Lit
ENGL 4150 Special Topics in Medieval Lit
ENGL 4200 Special Topics in Early Modern Lit
ENGL 4212 Genesis of the Novel
ENGL 4213 Advanced Studies in Early Modern Lit
ENGL 4220 Seminar: Studies in Shakespeare
ENGL 4240 Shakespeare Festival Seminar

1700–1900:

ENGL 4300 Advanced Studies 18th Century Lit
ENGL 4321 Special Topics 18th Century Lit
ENGL 4424 Special Topics 19th Century Lit
ENGL 4522 Advanced Studies 19th Century Lit
ENGL 4700 Antebellum American Lit
ENGL 4720 Advanced Studies: Post-Bellum Lit
ENGL 4730 American Romanticism
ENGL 4731 Seminar: Genesis American Self
ENGL 4732 Special Topic Antebellum American Lit
ENGL 4735 Seminar: James and Wharton

After 1900:

ENGL 4600 Advanced Studies 20th Century Lit
ENGL 4621 Advanced Studies 20th Century Lit
ENGL 4650 Special Topics 20th Century Lit
ENGL 4736 African-American Literature and Criticism

Graduate Colloquium (winter quarter of second year)

Graduate teaching seminars for first-year teaching assistants

Non-Course Requirements:

- Preliminary advancement to candidacy
- Advancement to candidacy
- A dissertation of publishable quality that makes a significant contribution to its field. This will take the form of an extended scholarly and critical work (usually between 150 and 250 pages) OR a creative work (fiction or poetry). The creative dissertation must include a critical preface that situates the dissertation in its literary context.

- Oral examination. When the dissertation is completed, it must be defended by the candidate. The defense must take place no later than April 30. No dissertation defenses will be held during the summer quarter. The candidate is therefore advised to set the defense date as far in advance as possible. The defense takes the form of a discussion with the committee concerning the content, context and implications of the work. The dissertation committee consists of the director, two other readers from the English department and an outside chair.
- Tool (reading knowledge of one language) proficiency may be established by completing one of the following:
 - Passing a standard reading examination accredited by the department
 - Passing, with a grade of B or better, a 3000-level literature course in the language
 - Successful completion of the Bibliography and Research Methods class in the English department
 - Selection and successful completion of a cognate course in another department that will augment specific skills. This course must be approved by the Graduate Committee.
 - Successful completion of Old English, followed by a two-hour “Beowulf” tutorial, followed by an intermediate Old English tutorial. (This option will no longer require a petition to the Graduate Committee.)
 - Successful completion of a graduate translation class (students must secure approval of instructor)

The language requirements must be completed one quarter before graduation.

- Prospectus review. By the end of the winter quarter of the third year, students must submit a Dissertation Area Proposal to the director of graduate studies. This proposal is a brief description of the proposed area of the dissertation; it must be signed by at least two dissertation committee members. Before the end of the third quarter of the third year of study, all students should schedule the prospectus review. This is an oral discussion based on the written dissertation prospectus and conducted by the director of graduate studies and a committee consisting of the first two readers of the dissertation. The prospectus should be approximately 2,500–3,000 words and should be presented to the exam committee well in advance of the exam. For literature and rhetoric/theory students, the prospectus should outline the relevant scholarship and describe an original thesis for the proposed work. It should also include a working bibliography for the project.
- Written comprehensive exam. At the beginning of the third year of study, and after 60 hours of completed course work, all students will take a written comprehensive exam covering four areas of study: an author or major figure; a genre; a period; and a second period or special topic. All choices must be approved by examiners and the graduate director. Students will prepare a reading list for each area in consultation with examiners. All lists must be signed by both examiners and on file with the graduate director by March 30 or the student will not be allowed to take the exam the following fall.

DEGREE REQUIREMENTS (continued)

PH.D. in English — Rhetoric and Theory

Course Requirements:

- 90 hours of course work
- 60 hours of course work must be in formal classes, excluding ENGL 5995, non-ENGL courses and tutorials.
- 10 max for tutorial courses
- Five courses distributed over three periods: before 1700; 1700–1900; and after 1900. Students must take at least one course in one period and at least two courses in the other two periods.
- Four rhetoric and theory courses

Five courses distributed over three periods:

Before 1700:

ENGL 4125 Old English
ENGL 4130 Advanced Studies in Medieval Lit
ENGL 4150 Special Topics in Medieval Lit
ENGL 4200 Special Topics in Early Modern Lit
ENGL 4212 Genesis of the Novel
ENGL 4213 Advanced Studies in Early Modern Lit
ENGL 4220 Seminar Studies in Shakespeare
ENGL 4240 Shakespeare Festival Seminar

1700–1900:

ENGL 4300 Advanced Studies 18th Century Lit
ENGL 4321 Special Topics 18th Century Lit
ENGL 4424 Special Topics 19th Century Lit
ENGL 4522 Advanced Studies 19th Century Lit
ENGL 4700 Antebellum American Lit
ENGL 4720 Advanced Studies: Post-Bellum Lit
ENGL 4730 American Romanticism
ENGL 4731 Seminar: Genesis American Self
ENGL 4732 Special Topic Antebellum American Lit
ENGL 4735 Seminar James and Wharton

After 1900:

ENGL 4600 Advanced Studies 20th Century Lit
ENGL 4621 Advanced Studies 20th Century Lit
ENGL 4650 Special Topics 20th Century Lit
ENGL 4736 African-American Literature and Criticism

*Students must take at least one course in one period and at least two courses in the other two periods.

Four rhetoric and theory courses:

ENGL 3815 Studies in Rhetoric
ENGL 3817 History of Rhetoric
ENGL 3818 Composition Theory
ENGL 3820 Lit Criticism: Plato-19th Century
ENGL 3821 Lit Criticism: 19th Century-Present
ENGL 3822 Lit Criticism: 20th Century
ENGL 3823 Interpretation Theory
ENGL 3825 Cultural Criticism
ENGL 4600 Adv Studies 20th Century
ENGL 4621 Adv Studies 20th Century
ENGL 4650 Special Topics 20th Century

Other Requirements:

ENGL 4000 Graduate Colloquium
ENGL 4100 Graduate Tutorial

Graduate Teaching Seminars

ENGL 4830 Seminar in Teaching
ENGL 4831 Seminar in Teaching
ENGL 4832 Seminar in Teaching

Non-Course Requirements:

- Preliminary advancement to candidacy
- Advancement to candidacy
- A dissertation of publishable quality that is a significant contribution to its field. This will take the form of an extended scholarly and critical work (usually between 150 and 250 pages) OR a creative work (fiction or poetry). The creative dissertation must include a critical preface that situates the dissertation in its literary context.
- Oral examination. When the dissertation is completed, it must be defended by the candidate. The defense must take place no later than three weeks before graduation. No dissertation defenses will be held during the summer quarter. The candidate is therefore advised to set the defense date as far in advance as possible. The defense takes the form of a discussion with the committee concerning the content, context and implications of the work. The dissertation committee consists of the director, two other readers from the English department and an outside chair.

DEGREE REQUIREMENTS *(continued)*

- Tool (reading knowledge of one language) proficiency may be established by completing one of the following:
 - Passing a standard reading examination accredited by the department
 - Passing, with a grade of B or better, a 3000-level literature course in the language
 - Successful completion of the Bibliography and Research Methods class in the English department
 - Selection and successful completion of a cognate course in another department that will augment specific skills. This course must be approved by the Graduate Committee.
 - Successful completion of Old English, followed by a two-hour “Beowulf” tutorial, followed by an intermediate Old English tutorial. (This option will no longer require a petition to the Graduate Committee.)
 - Successful completion of a graduate translation class (students must secure approval of instructor)

The language requirements must be completed one quarter before graduation.

- Prospectus review. By the end of the winter quarter of the third year, students must submit a Dissertation Area Proposal to the director of graduate studies. This proposal is a brief description of the proposed area of the dissertation; it must be signed by at least two dissertation committee members. Before the end of the second quarter of the third year of study, all students should schedule the prospectus review. This is an oral discussion based on the written dissertation prospectus and conducted by the director of graduate studies and a committee consisting of the first two readers of the dissertation. The prospectus should be approximately 2,500–3,000 words and should be presented to the review committee well in advance of the exam. For literature and rhetoric/theory students, the prospectus should outline the relevant scholarship and describe an original thesis for the proposed work. It should also include a working bibliography for the project.
- Written comprehensive exam. At the beginning of the third year of study, and after 60 hours of completed course work, all students will take a written comprehensive exam covering four areas of study: an author or major figure; a genre; a period; and a second period or special topic. All choices must be approved by examiners and the graduate director. Students will prepare a reading list for each area in consultation with examiners. All lists must be signed by both examiners and on file with the graduate director by March 30 or the student will not be allowed to take the exam the following fall.

Because the university currently has no available means of supporting graduate students who wish to use their tuition waiver to improve their language skills at the beginning or intermediate level, the English department has voted temporarily to broaden the definition of the mandatory university tool requirement.* Students will still be able to fulfill the requirement by taking a 3000-level course in the department of language and literatures or by taking an intermediate reading test in that department. (Please note that 3000-level language courses cannot count toward the degree.) However, students will also be able to fulfill their tool requirement in the following ways:

- Successful completion of the Bibliography and Research Methods class in the English department
- Selection and successful completion of a cognate course in another department that will augment specific skills. This course must be approved by the Graduate Committee.
- Successful completion of Old English, followed by a two-hour “Beowulf” tutorial, followed by an intermediate Old English tutorial. (This option will no longer require a petition to the Graduate Committee.)
- Successful completion of a graduate translation class (students must secure approval of instructor)

The University of Denver is currently in the initial planning stages for the construction of a language center that would provide support to undergraduates, graduate students and faculty. When the center is fully operative, the English department faculty may vote to revisit the tool requirement. Consequently, the broadened options are designed to assist students in the interim.

* Please note the wording of the Graduate Studies Manual pertaining to the tool requirement:

Each candidate must demonstrate proficiency in the required tools for research and advanced study. Tool requirements are determined by the candidate's adviser and committee, and may include one or more languages, statistical methods, laboratory or other research skills. Consult the college, school or department for required details.

FACULTY

Linda Bensel-Meyers

Associate professor
Ph.D., University of Oregon
Renaissance literature, especially drama and rhetoric; history of rhetoric and composition

Clark Davis

Professor
Ph.D., University at Buffalo, The State University of New York
American literature; ethical philosophy

Ann Dobyns

Professor
Ph.D., University of Oregon
Medieval literature; rhetoric and composition

Jan Gorak

Professor
Ph.D., University of Southern California
Late 18th- and 20th-century British and American literature; history of literary theory and criticism

Eric Gould

Professor
Ph.D., University of London (King's College)
20th century literature in English and in translation; cultural studies

Douglas Hesse

Professor
Ph.D., University of Iowa
Rhetoric and composition; writing program administration; creative nonfiction

W. Scott Howard

Associate professor
Ph.D., University of Washington
Renaissance/early modern English literature and culture; Shakespeare and film; Milton studies; poetics and poetry; historiography; small press literatures

Laird Hunt

Assistant professor
M.F.A., The Naropa Institute
Fiction writing; postmodern literature

Benjamin Kim

Assistant professor
Ph.D., State University of New York at Stony Brook
19th century British, especially Romantic poetry

Brian Kiteley

Professor
M.A., City College of New York
Fiction writing; travel writing; postcolonial fiction; historical fiction

Eleanor McNees

Professor
Ph.D., University of Colorado at Boulder
Victorian; early modern British to 1940; rise of the novel; Woolf Studies

Jessica Munns

professor
PhD, University of Warwick, UK
Restoration and 18th century literature, especially drama; cultural studies; women's studies

Maik Nwosu

Assistant professor
Ph.D., Syracuse University
Africa and postcolonial literatures; oral literature; world literature; cultural studies

Alexandra Olsen

Professor
Ph.D., University of California, Berkeley
Old English and Middle English literature; grammar; history and structure of English

Bin Ramke

Professor
Ph.D., Ohio University
Creative writing, poetry; 20th century literature; contemporary poetry; visual arts and literature; issues of science and mathematics in contemporary thought and writing

Adam Rovner

Assistant professor
Ph.D., Indiana University
Jewish literature(American/ Israeli); narrative theory; translation

Selah Saterstrom

Assistant professor
M.F.A., Goddard College
Creative writing, fiction; philosophy and literature

Eleni Sikelianos

Associate professor
M.F.A., Naropa University
Creative writing, poetry, translation, creative nonfiction; 20th century and contemporary poetry; modernist women

Christopher Teuton

Assistant professor
Ph.D., University of Wisconsin-Madison
American Indian literature; American ethnic literature; American literature

Sidra Wahaltere

Visiting lecturer
Ph.D., Tufts University
American and African American literature

Barbara Wilcots

Associate professor
Ph.D., University of Denver
20th century American literature, especially African-American, Caribbean and postcolonial literature

William Zaranka

Associate professor
Ph.D., University of Denver
Creative writing, poetry; 20th century literature; contemporary poetry

COURSE DESCRIPTIONS

ENGL 4011 Creative Writing Fiction

While careful examination/discussion of your work will be at the center of our weekly deliberations, we will also be exploring a variety of writings that (hopefully) bust paradigms, interrupt orders, rewrite histories, and just generally upset the apple cart of standard received notions of the literary status quo. Writers we will look at to fuel our conversation and inspire our own writing efforts will include Kirstin Allio, Ann Quin, Roberto Bola and Patrik Ouredník. Workshop participants will be asked to make presentations on their current writing interests and obsessions.

ENGL 4017 Travel Writing

This course will study particularly Egypt, the uneasy relations between anthropology field writing and travel writing, and the idea at the heart of much travel writing, travel through history. In Don DeLillo's novel, "The Names," a character says, "in modern travel there are no artists — only critics." We will ask of contemporary travel writing whether this is true — does it only react to its material or does it try to find connections between disparate places, as if they were texts? We will also look at the question of poetry — not actual poetry, but the glitter, rather than the gold, of poetic language in travel prose. Most important, we will look at the notion that most travel writing is fiction, either a large fabrication or series of small fibs. I don't believe any attempt to recall events of a trip (or a divorce or a car accident) can faithfully render the events. We are all fiction-makers — memory and consciousness condense and reorganize the past. This does not make the narratives we'll read any less valuable or intriguing.

ENGL 4125 Old English

This course provides an introduction to the Old English language and to literary works written in England before 1066 C.E. 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, a midterm and a final exam to test knowledge of grammar and vocabulary, and a short paper involving both translation and interpretation. Students who take not only Old English but the "Beowulf" tutorial in the spring and an exit exam can satisfy one component of the language requirement.

ENGL 4220 Seminar — Studies in Shakespeare

This course will focus on Shakespeare's development from his apprenticeship to the height of his tragic period, focusing on parallel themes in his comedies and tragedies. The plays we will focus on include "Comedy of Errors," "Titus Andronicus," "As You Like It," "Julius Caesar," "Measure for Measure" and "King Lear."

ENGL 4732 Early American Aesthetics

This course is an extension of an earlier course called Puritan Poetics. This time I want to extend the reading into the 18th and 19th centuries in search of different expressions of how American culture deals with aesthetic questions. So, from the Puritan suspicion of representation, we will move through such things as Anne Bradstreet's "doctrine of weaned affections;" Cotton Mather's curious meditations on the body during the witchcraft trials; Jonathan Edwards' sense of spiritual experience ("sweetness"); the emergence of the sublime in Jefferson's notes; and 19th century ideas like the picturesque, the sentimental, democratic idealism, etc.

ENGL 4001 The Self, The World, The Poem

How do we mediate between an inside and outside life? Does the "contemporary moment," does "public space" matter? How can the lyric bring in the current world and its materials in a direct way? Is that political? How do we include the political or contemporary without soapboxing? Does the poem distinguish between knowledge and information? Can or does the lyric/self torque the world to its own ends? How does the world torque said self to its own ends? What does this have to do with poetry?

ENGL 4150 Love Visions in Early Chaucer

In his early poems, Chaucer is concerned to create a world of illusion, using the genres of dream-vision and romance. In the poems, he explores themes of interest to people of all eras: the nature and transitoriness of earthly love, the mutability of the sub-lunar world, the importance of fame and reputation, and the fact that men and women must learn to cope with loss, betrayal and death.

ENGL 4200 Re-Visionary Poetics: Milton, Blake and Co.

Anglo-American poetry, poetics and prose shaped by the works and legacies of Milton and Blake. Transhistorical (17th through 20th centuries) in scope; tropological in orientation. Primary emphasis: Milton, Blake and poetic theory. Secondary concerns: Wordsworth, Eliot, Susan Howe, Eva Figes, Peter Ackroyd, Paul West, Ronald Johnson and other poets, novelists and critics writing within and against this line of tradition.

ENGL 4650 The Practice of Translation

This is a workshop based on the idea that "translation" equals "transformation." How do the choices one makes in vocabulary, style and conceptual approach, when one writes anything at all, "translate one's thoughts into words," affect the results? How does one know that the literature in translation one reads is an accurate reflection of the original? These and other questions will be analyzed and, through our own production, put to the test. This production will take the form of a semester-long translation project. Relevant theoretical texts will be discussed on a weekly basis.

COURSE DESCRIPTIONS (continued)

ENGL 4701/ENGL 4702 Poetic Meter and Poetic Form

This is a course in poetic meter and poetic form. We examine the organized and regulated patterns of metrical verse beginning with the quantitative, classical line, the alliterative, accentual line of old English (and later accentual poetry), the syllabic line and, of course, the accentual syllabic line that dominated English poetry from Wyatt and Surrey into the 19th and much of the 20th century. Identifying these lines will necessarily require an examination of the foot — iambic, trochaic, anapestic, dactylic, spondaic, pyrrhic and so on — as the basic unit of metrical verse, and the various techniques of scansion prosodists have quarreled about for centuries. From these fundamentals we will move to other considerations: relative stress as a technique of scansion, metrical variations on the established norm and how they often contribute to meaning, abstract patterns of meter and their relationship (sometimes tense but telling) to actual speech rhythms, and how other poetic techniques of ordering, such as rhyme, caesural pauses, line breaks, and stanza forms, may be said to be “projections and magnifications of the kind of formalizing repetition meter embodies.” Because prosodic study is inexact and theoretical interpretations abound, we will be looking at not only graphic, but also alternative methods of scansion, and at arguments intended to “rethink” meter, abolishing the foot in favor of the syntactical unit as a way of reading traditional metrical verse, for example, or giving the pentameter the heave altogether in favor of free verse or “the variable foot,” or closing the circle by exhuming from some free verse the old three- or four-stress pattern said to be reasserting itself from our beginnings.

ENGL 4732 American Indian Nonfiction

This course focuses on three critical time periods and three critical moments in American Indian literary history with the purpose of analyzing the ways in which writing has functioned within American Indian intellectual, cultural and political discourse. The course begins in the early 19th century with an examination of writings by Elias Boudinot (Cherokee), William Apess (Pequot) and the Haudenosaunee constitution. We then examine two different written versions of the vision of Oglala Lakota holy man Black Elk. Finally, we end the course by reading a memoir published in 2005 by Peter Razor (Ojibwa) recounting his experiences growing up in a state orphanage, and engaging Winona LaDuke’s (Anishinaabe) survey of Native American political and environmental battles entitled “All Our Relations: Native Struggles for Land and Life.” Other critical and nonfiction texts and readings will be spread throughout the course, and include works by Robert Warrior, Brian Dippie, Thomas King, Taiaiake Alfred, Philip Deloria and Vine Deloria, Jr. A consideration of Paolo Freire’s conception of “literacy” and “critical literacy” as political acts will set the critical tone for the course, and we consider the potential application of these terms in understanding American Indian experiences with writing. This course is designed to be challenging and useful, introducing students to both the current debates in American Indian literary studies and to American Indian cultural, political and literary history.

ENGL 4000 Modernism in Theory and Practice

Early 20th-century authors are well known for their efforts to “stretch the illusion” to test their chosen genres to their theoretical and practical limits. The aim of this course will be to explore the work of three significant artist-theorists: Henry James, T.S. Eliot and Bertolt Brecht. This will, one hopes, open up a world of early artistic experiment conducted in “peoples’ theater,” little magazines, critical polemic, etc.

ENGL 4001 Creative Writing Seminar: Collaborations, Soundscapes, Pictures, Points of (No?) Return

In this workshop, we will play at the pleasures of collaborations: with audioscapes, places, “found” texts, “facts,” and our own works. Some things we might essay: investigative poetics projects; translations of the world’s rich and constant visuals and aural; erasures; ekphrastic exercises: multihanded poems; and more.

ENGL 4011 Fiction

In this creative writing workshop, we will allow ourselves to be haunted by the questions: Why write fiction, and what, in fact, is fiction? From what sense of necessity does our work erupt? Engaging the question as a mode of inquiry, we will explore our identities as writers, locate our tricks, filters and crutches, and seek to embody our work in more authentic — and therefore more powerful — ways. By positioning our work at the intersection where such meditations/questions cross with issues of craft, we will explore in depth the elements of fiction, including the poetics of syntax and the energetics of technique (point of view, time, repetition, silence, artifice, constraint, etc.). In juxtaposing philosophical texts with contemporary texts, film images and sound recordings, we will relieve ourselves of the need for “inspiration” and allow our craft to be informed by the art of seeing what originates from proximity.

This is a workshop less interested in polishing or affirming existing pieces, and more interested in staying close to the strange, wonderful and bloody pulse of fiction itself through poignant experimentation. We will create textual artifacts that can inform existing bodies of work, while also becoming pieces in and of themselves.

ENGL 4213 Advanced Studies-Early Modern Literature

Using Marlowe’s *Doctor Faustus* as a touchstone, we explore the development of Jacobean tragedy as a rhetorical response to the cultural and sociopolitical crises of early 17th century England. Testing modern critical assumptions about these plays, we will explore just how “postmodern” these tragedies are in temperament. How did the skepticism of the time shape dramatic character as an element of class and gender inquiry? As incipient forms of modern mimesis, representatives of early modern literature, how do they invite “postmodern” readings? Why do female figures arise as central to the inquiry?

COURSE DESCRIPTIONS (continued)

ENGL 4300 Advanced Studies in 18th Century Literature: Travelers' Tales and Fables of the East

This course will examine the traffic of narratives between the Orient and Occident in the 18th century. During the period the "mysterious" East was poised between fabulation and "fact," between trade and fantasy, science and myth. We look at a range of texts — travelers' tales, prose fictions, plays and poems. Many of the texts can (and should) be downloaded from the 18th century online collection that we have in the library. Inevitably, we will also examine the relevance/irrelevance of Edward Said's construction of "Orientalism" to the literature and mental maps of this period. If you have not read "Orientalism" yet, now would be a good time to do so.

ENGL 4424 Special Topic: 19th Century Romantic Poetry/ British Romantic Poetry

The course will focus on British Romantic poetry. We trace its roots to 18th century Enlightenment philosophy and 18th-century sensibility and examine how these influences converged in the Romantics' reaction to the political, economic and social upheavals of their time. We examine the differences between the first- and second-generation Romantics. Along with primary works, we will read political tracts, philosophical works and a selection of contemporary criticism. All reasonable critical approaches will be considered in the hope that this course will help you with your own projects and further individual interests. Course requirements include a seminar-length paper and an oral presentation.

ENGL 4736 African-American Autobiography

According to historian V.P. Franklin, "The autobiography has been the most important literary genre in the African-American intellectual tradition." This course introduces students to the rich tradition of African-American autobiography, exploring the forms and functions of the works and examining them within their historical contexts. We address such concerns as "autophylography," bearing witness and concepts of self-hood.

ENGL 4830 Seminar in Teaching Writing and Literature

What does it mean to teach college English? What are the rhetorical demands placed on today's instructors? How do these demands change in response to theoretical shifts in the study of literature and writing? This seminar will introduce students to the professional requirements of today's English scholars and writers, giving them an objective foundation for considering the pedagogical implications of their graduate studies as they prepare to enter the academic profession.

For More Information

The department's Web site offers the most current information about courses, requirements, faculty and student news. Go to <http://www.du.edu/english> for more information on the program.

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ENGL 4150 Chaucer: The Canterbury Tales

A study of the tales and the historical and philosophical context within which Chaucer wrote. In addition to reading the tales themselves, we will read a number of critical studies of Chaucer's work and some medieval documents that provide background available to Chaucer and his first audience.

ENGL 4600 Virginia Woolf and the Victorians

The graduate seminar will examine some of the principal Victorian novelists — Bronte, Dickens and Eliot — through the critical lens of Virginia Woolf's and her father Leslie Stephen's essays on these authors. Readings will include Woolf's and Stephen's periodical essays on the nature of criticism, the role of the critic and the role of the reader. Texts will include Bronte's "Jane Eyre," Dickens's "David Copperfield," Eliot's "Middlemarch" and Woolf's "Night and Day," "The Years" and "Granite and Rainbow." Final projects will focus either comparatively on Woolf and one of the Victorian authors or on Woolf's role as reviewer/critic and novelist.

ENGL 4000 Colloquium

The second-year graduate colloquium is a mandatory two-hour course for all second year Ph.D. students in English. It is supervised by the director of graduate studies with guest lectures/discussions by most of the department of English faculty. The colloquium focuses on preparation for the profession and includes the following topics: preparation for the comprehensive examination, preparation of vitae and job application letters, interviewing for jobs, conferences and publishing.