ENGL 1000, Section 1
CRN 1038
Intro to Creative Writing
Brian Laidlaw
M, W 8-9:50 AM
COURSE DESCRIPTION:
In this workshop-based course, we’ll read texts from the major genres of creative writing – poetry, fiction and creative nonfiction – as well as ones that blend these genres into hybrid forms. Using these pieces as templates, we’ll then create and workshop our own poems, stories and essays. Throughout our forays into lyrical and narrative craft, we’ll also draw on “texts” that are often considered non-literary – song, television, theater, documentary film – in an effort to find forms that best reflect our individual impulses as writers and thinkers.

Major requirement details: For students entering DU prior to the fall of 2017, this course fulfills 4 hours of the Introduction to Creative Writing requirement for students with a concentration in Creative Writing. For students entering DU in the fall of 2017 or later, this class fulfills 4 hours of the Foundations requirement for students with a concentration in Creative Writing.

ENGL 1000, Section 2
CRN 1547
Intro to Creative Writing
Jessica Comola
T, R 8-9:50 AM
COURSE DESCRIPTION:
This introductory, exploratory course will ask us to remix the ways we approach genre. What is this thing we call the “poem” or the “story”? This question will ask us to engage the sonic and verbal textures, as well as the formal intricacies, of texts in order to co-opt, subvert, and reinvent language in our own writing. We will read a diversity of writers whose works exemplify artistic individuality and will ask ourselves how we might work with (or against) the examples they provide. We will read, discuss, and write about the workings of intergeneric texts by established writers, then use elements of their works as jumping off points for our own written and shared experiments. All texts for this course will be provided on Canvas.

Major requirement details: For students entering DU prior to the fall of 2017, this course fulfills 4 hours of the Introduction to Creative Writing requirement for students with a concentration in Creative Writing. For students entering DU in the fall of 2017 or later, this class fulfills 4 hours of the Foundations requirement for students with a concentration in Creative Writing.
ENGL 1000, Section 3
CRN 1942
Intro to Creative Writing
Vincent Carafano
W, F 12-1:50 PM

COURSE DESCRIPTION:
In this course we will call on artistic works from a variety of mediums to inspire happy accidents—what we will call 'Collisions'—in our own work. By placing disparate artistic matter in conversation and then responding from that intersection, students will generate a portfolio of flash-fiction pieces and (at least) one short story by the quarter’s end. Along the way, we will engage stratagems of writing craft, including studies of Point of View, Plot & Tension, Worldbuilding, and Structure, as well as provide feedback on each others’ pieces in Workshop. For our experiments, we will look to short works by literary exemplars including: Karen Russell, Donald Barthelme, Richard Brautigan, Grace Paley, David Foster Wallace, Ambrose Bierce, May Lan Tan, and Flannery O’Connor, alongside the music of Deerhoof and Casket vs. Carriage, the experimental films of Stan Brakhage, the ephemeral sculptures of Andy Goldsworthy, the philosophy of W.V.O. Quine and David Hume, and several other surprises. Class commitments include: focused attention to each other’s work, in-class writing exercises, a short presentation on a literary theme, and a revised final portfolio.

Major requirement details: For students entering DU prior to the fall of 2017, this course fulfills 4 hours of the Introduction to Creative Writing requirement for students with a concentration in Creative Writing. For students entering DU in the fall of 2017 or later, this class fulfills 4 hours of the Foundations requirement for students with a concentration in Creative Writing.

ENGL 1000, Section 4
CRN 2089
Intro to Creative Writing
Elisabeth Kinsey
M, W 2-3:50 PM

COURSE DESCRIPTION:
Beasts, Angels and Madmen –Introduction to Creative Writing

“I hold a beast, an angel, and a madman in me, and my enquiry is as to their working, and my problem is their subjugation and victory, down throw and upheaval, and my effort is their self-expression.” Dylan Thomas

I’ve put us in three categories for this class. But really, it’s all about that motivation that drives you to write, which Roger Rosenblatt’s grandkids call “doing nothing” in front of the computer. What drives us to spend long hours alone, wrestling with angels, beasts and madmen/women inside us only to come back later to take half of it out? Besides trying on several ways to reveal your voice through poetry, story, personal essay, journalism and screenwriting, you’ll analyze what motivates you to strengthen your writing voice, whether it be mad, angelic or beastly!

Major requirement details: For students entering DU prior to the fall of 2017, this course fulfills
4 hours of the **Introduction to Creative Writing** requirement for students with a concentration in Creative Writing. For students entering DU in the fall of 2017 or later, this class fulfills 4 hours of the **Foundations** requirement for students with a concentration in Creative Writing.

**ENGL 1006, Section 1**  
**CRN 2854**  
**Art of Fiction**  
**Alison Turner**  
**T, R 8-9:50 AM**  

**COURSE DESCRIPTION:**
I am a bricklayer! So insists Pietro di Donato’s twelve year-old protagonist, who must transform overnight from a schoolboy to a construction worker after his father’s death. Throughout this course we will read novels, short stories, and forms of hybrid-fiction in which protagonists’ lives are significantly impacted by the jobs that they do with their bodies. We will regularly engage in close readings of scenes describing “manual labor” and consider how these depictions function to shape fictional worlds and characters’ identities. Texts include work by Frederick Douglass, Maxine Hong Kingston, Upton Sinclair, Pietro di Donato, Helena Maria Viramontes, and Jamaica Kincaid.

*Major requirement details:* English majors may use this course as an elective but should be aware that only a limited number of credit hours at the 1000-level can be counted toward the major. See the department website for more details.

**ENGL 1007, Section 1**  
**CRN 2090**  
**Art of Poetry**  
**Emily Pettit**  
**M, W 12-1:50 PM**  

**COURSE DESCRIPTION:**
Poetry has always existed in conversation with a variety of other art forms. Often it is a writer’s encounter with art that pushes a writer to write something. Examples include writing in response to painting, photography, dance, television, film or music. In this intro-level literature course, we will explore poetry as an interdisciplinary practice. In this course we will examine the relationship between poetry and art. We will read poems that use television and film to inspire their imagery. We will listen to mash-ups of poems and pop songs. We will draw. We will collage. Our primary texts will serve as points of departure for discussions of issues essential to poetry, including—form, voice, music, image, line, intention, effect, and the experience of engaging in the creative process.

*Major requirement details:* English majors may use this course as an elective but should be aware that only a limited number of credit hours at the 1000-level can be counted toward the major. See the department website for more details.
ENGL 1009, Section 1
CRN 4539
Art of Creative Non-Fiction
Molly Kugel Merkner
T, F 10-11:50 AM

COURSE DESCRIPTION:
In Margaret Fuller’s Summer on the Lakes, in 1843, Fuller points to the “pressure of hidden causes,” within the natural world, which surfaced only for careful, engaged and inventive viewers. She sought intimate contact with the environment via the unique processing of sensory experiences, extending the intellectual barriers imposed by traditional epistemological and scientific models. In many ways Fuller’s hybrid work—travel log, social commentary, poetic rendering, literary analysis, and memoir— is a type of blueprint for contemporary environmental creative nonfiction. Adopting a historical approach, we will trace nature writing in English (American and some British) beginning in the eighteenth century with the natural history prose of John Clare and the journals of Dorothy Wordsworth, followed by works of American Transcendentalism, including Fuller and Thoreau, slowly working our way into the late nineteenth century and early twentieth-century with works by Mary Austin and Luther Standing Bear. After considering well known works by Rachel Carson and Loren Eiseley, we will shift to considering contemporary works by Evelyn White, Gretel Ehrlich, C.S. Giscombe, Erik Anderson, Amy Leach, and Rebecca Solnit, among others, including Lauret Savoy’s Trace. As we plot through time periods, contemplating essays across centuries, side-by-side, we will consider the lyric essay and all its complications and iterations and will practice our own writing. How are these works acts of discovery and what “hidden causes” have surfaced in the works we read and the works we write?

Major requirement details: English majors may use this course as an elective but should be aware that only a limited number of credit hours at the 1000-level can be counted toward the major. See the department website for more details.

ENGL 1010, Section 1
CRN 4540
Topics in English
Graham Foust
T, R 12-1:50 PM

COURSE DESCRIPTION:
This course offers a comprehensive introduction to the English major. We will analyze key texts from the traditions of British and American literature and practice skills including close reading and critical intervention.

Major requirement details: Fulfills 4 hours of the Foundations requirement for majors entering DU in the fall of 2017 and beyond. All English majors entering DU in Fall of 2017 or later must take this class. Majors entering DU prior to fall of 2017 may use this course as an elective, but they should be aware that only a limited number of credit hours at the 1000-level can be counted toward the major. See the department website for more details.
ENGL 1110, Section 1  
CRN 4541  
Literary Inquiry  
Selah Saterstrom  
T, R 2-3:50 PM  

COURSE DESCRIPTION:  
The Bildungsroman, sometimes referred to as the coming of age novel, focuses on an individual’s formation and transformation of identity as race, class, and gender are navigated through the complexities of desire, survival, loss, and hope. In the alchemical borderlands between youth and adulthood, readers are given unique access to profound dispositions concerning the questions that haunt the human experience. This course is reading and writing intensive.

Major requirement details: Fulfills core curriculum AI: Society requirement and may also be used as English elective credit. English majors should be aware that only a limited number of credit hours at the 1000-level can be counted toward the major. See the department website for more details.

ENGL 2003, Section 1  
CRN 2426  
Creative Writing-Poetry  
Ashley Colley  
W, F 8-9:50 AM  

COURSE DESCRIPTION:  
“Language discovers what one might know, which in turn is always less than what language might say” –Lyn Hejinian  
Poetry diverges from other types of creative writing in its devotion to elements of language beyond meaning. Poetry knows words are not transparent windows to meaning but rather shape-shifters that change and are changed by the world they attempt to record. Words have sounds. They have visual relationships and syntax. They have associations and social contexts and translations and histories. Words influence how they are written, beyond what their writers may mean. While poets can try to master language, make it mean what they want it to mean, I believe the best poets write in collaboration with language, sometimes challenging its impulses and other times handing over the reins. This course will be a series of experiments in listening to words—in the world and in our own and others’ poems. What do words say when left to their own devices? How and when does the poet enter into this conversation with language? Students will write and share original poems and receive generous feedback from each other and me. In addition to workshop, we will have regular discussions about assigned readings.

Prerequisite: Students must have passed Introduction to Creative Writing (ENGL 1000) with a grade of C- or higher before enrolling in this class.

Major requirement details: For students entering DU prior to the fall of 2017, this course fulfills 4 hours of the Intermediate Workshop requirement for majors with a Creative Writing
CONCENTRATION. For students entering DU in fall of 2017 or later, this course fulfills 4 hours of the **Core Studies** requirement for majors with a Creative Writing concentration.

**ENGL 2013, Section 1**  
**CRN 2427**  
**Creative Writing-Fiction**  
**Natalie Rogers**  
**T, F 10-11:50 AM**

**COURSE DESCRIPTION:**

In this intermediate workshop, we will write fiction that takes on all the big issues—love, politics, history, mortality—from the perspective of young narrators and protagonists. How can we craft sentences charged with the energy of youth? How can we portray the excitement of being young, along with the difficulties, without succumbing to sentimentality? (Or should we make space for the sentimental in these narratives?) For inspiration, we will examine contemporary fiction by Elena Ferrante and Jenny Zhang, among others. Drawing on insight from established and emerging writers, students will also reflect on how they can develop writing practices that take into account the demands of being a young writer today.

**Prerequisite:** Students must have passed Introduction to Creative Writing (ENGL 1000) with a grade of C- or higher before enrolling in this class.

**Major requirement details:** For students entering DU prior to the fall of 2017, this course fulfills 4 hours of the **Intermediate Workshop** requirement for majors with a Creative Writing concentration. For students entering DU in fall of 2017 or later, this course fulfills 4 hours of the **Core Studies** requirement for majors with a Creative Writing concentration.

**ENGL 2026, Section 1**  
**CRN 4453**  
**English Grammar**  
**Donna Beth Ellard**  
**W, F 10-11:50 AM**

**COURSE DESCRIPTION:**

“English Grammar” is a fun, rigorous exploration of how English grammar works. Beginning with the parts of speech and continuing on to phrases, clauses, and sentence syntax, this course asks students to expand their knowledge of English grammar, while critically exploring topics such as the history of prescriptive grammar, the place of grammar in education, and the politics of grammar.

**Major requirement details:** Required for English Education majors. For students entering DU prior to fall of 2017, this course fulfills 4 hours of the **Rhetoric/Theory** requirement. For students entering in fall of 2017 or later, this course fulfills 4 hours of **Core Studies**.
ENGL 2221, Section 1
CRN 4452
Shakespeare Seminar
Linda Bensel-Meyers
M, W 10-11:50 AM
COURSE DESCRIPTION:
This term we will study the sowing and growth of Shakespeare’s dramatic imagery. From the early comedies through the tragedies to the final romances, Shakespeare returned again and again to similar images to comment on our place as individuals within the world of imperfect but marvelous humanity. As drops of water intermingled within an ocean of other lives, we will find ourselves within an overview of Shakespeare’s plays, and eventually discover where he resides within us all.

Major requirement details: For students entering DU prior to fall of 2017, this course fulfills 4 hours of the British Literature before 1789 requirement or 4 hours of the Shakespeare requirement. For students entering in fall of 2017 or later, this course fulfills 4 hours of Core Studies.

ENGL 2300, Section 1
CRN 2115
English Lit III
Rachel Feder
M, W 12-1:50 PM
COURSE DESCRIPTION:
This course provides a comprehensive introduction to British literature from the Romantic period to the contemporary moment. In addition to a survey of British literary history, this course will include the in-depth study of selected British novels that imagine the future.

Major requirement details: For students entering DU prior to fall of 2017, this course fulfills 4 hours of the British Literature after 1789 requirement or 4 hours of the British Literature Survey requirement. For students entering in fall of 2017 or later, this course fulfills 4 hours of Core Studies.

ENGL 2708, Section 1
CRN 4454
Topics in English
Tayana Hardin
T, R 10-11:50 AM
COURSE DESCRIPTION:
In this course, we will examine a variety of spaces—e.g., architectural space, social space, natural landscapes, commemorative sites, and public/private spaces—as they are represented in selected works of American literature, art, and film. We will consider how these spaces become sites of characters’ (national, racial, gender, class) identity-making; shape their behaviors, practices, and relationships; and, consequently, either reinforce or challenge the stories they tell.
about who they are. Robust class discussion, critical reading exercises, experiential writing exercises, and individual and group-based in-class activities will facilitate our learning.

**Major requirement details:** For students entering DU prior to fall of 2017, this course fulfills 4 hours of the American Literature before 1900 requirement OR 4 hours of the American Literature after 1900 requirement. For students entering in fall of 2017 or later, this course fulfills 4 hours of Core Studies.

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**ENGL 2752, Section 1**  
**CRN 1413**  
**American Lit III**  
**Billy Stratton**  
**T, R 2-3:50 PM**

**COURSE DESCRIPTION:**

This course will examine the development of major trends in American literature from post-war period to the 21st century. The course texts were chosen to encourage the consideration of how changing conceptions of American identity, social hierarchies, race and ethnicity, as well as the contestation for social power have shaped and re-shaped conceptions of American nationhood, culture and self. We will trace the development of artistic movements relevant to American literary production in the late twentieth century through a selection of works focusing on the emergence of postmodern aesthetics and beyond from the 1960s to the present. Throughout the course we will place our texts in conversation with and against one another in order to address questions relating to agency, knowledge, power and history. In addition, we will seek to scrutinize and question the ways in which literary fiction can function to define and redefine these notions, while examining the significance of works that give voice to the concerns of historically marginalized groups. By the end of the quarter students should have a firm understanding of the underlying tensions that continue to extend the boundaries of American cultural expression into present and beyond.

**Major requirement details:** For students entering DU prior to fall of 2017, this course fulfills 4 hours of the American Literature after 1900 requirement OR 4 hours of the American Literature Survey requirement. For students entering in fall of 2017 or later, this course fulfills 4 hours of Core Studies.

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**ENGL 3003, Section 1**  
**CRN 4456**  
**Advanced Creative Writing-Poetry**  
**Aditi Machado**  
**M, W 4-5:50 PM**

**COURSE DESCRIPTION:**

This class is for thinking about poetry and prose. It is for thinking about poetry and prose as though they lived inside each other. Or for contemplating prose as a foreign concept that seeps into poetry or poetry into it. It is for become enthralled by things in language that are “weird,”

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“ambiguous,” “excessive,” “unusually good sounding,” and “terribly awkward.” Which is to say, this class is for reading and writing poetry through an ever-deepening curiosity for language that isn’t taken up by communicants of the mainstream. Expect to read several kinds of poetry and poetic prose by writers such as John Ashbery, Etel Adnan, Theresa Hak Kyung Cha, Inger Christensen, and Lisa Robertson, and to work in a range of reading, writing, and annotational modes. You won’t be restricted to writing prose poems (as the course title might suggest), but rigor and risk-taking will be required of you in equal measure, to the end of developing your poetic and meaning-making practices. You’ll also make a chapbook.

Prerequisite: Students must have passed a 2000-level poetry workshop with a grade of C- or higher prior to enrolling in this course.

Major requirement details: For students entering DU prior to fall of 2017, this course fulfills 4 hours of the Advanced Workshop requirement for those students concentrating in Creative Writing. For students entering in fall of 2017 or later, this course fulfills 4 hours of the Senior Sequence for those students concentrating in Creative Writing.

ENGL 3013, Section 1
CRN 2596
Advanced Creative Writing- Fiction
Angela Buck
T, R 2-3:50 PM

COURSE DESCRIPTION:
This is a craft workshop that focuses on writing suspense fiction. This means, at the most basic level, a story that someone else wants to read, that the reader “can’t put down.” It usually involves the threat of physical violence, sexual obsession, or madness. The plot may also involve a life-threatening setting or scenario, such as an environmental catastrophe or captivity. These are literary elements, not realities, i.e. things that are fun in fiction, less so in real life. We’ll take fiction as a space of play, not as one that has any hope of representing the “real world.” If you are a literal reader or writer, this is probably not the class for you. That said, we’ll take a broad look at suspense fiction, beyond what the industry usually allows. I’m less interested in discovering aesthetic absolutes than in creating an environment where you, as a writer, can try things out, get feedback from your fellow writers, and discover for yourself what works for you. This will involve discussing plot, character, and setting as stand alone concepts, but more importantly, putting them into practice, and noticing the language on the page. The first half of the course will involve developing a shared aesthetic discourse, through reading some successful suspense fiction alongside some spectacular failures. In the second half, we’ll bring this knowledge to bear on your fiction. Required texts include: Rosemary’s Baby by Ira Levin and The Bunker Diary by Kevin Brooks. We will also read stories by Shirley Jackson and Robert Aickman, which will be available in pdf form on Canvas. We will also, most likely, watch some Hitchcock movies in class.

Prerequisite: Students must have passed a 2000-level fiction workshop with a grade of C- or higher prior to enrolling in this course.
**Major requirement details:** For students entering DU prior to fall of 2017, this course fulfills 4 hours of the **Advanced Workshop** requirement for those students concentrating in Creative Writing. For students entering in fall of 2017 or later, this course fulfills 4 hours of the **Senior Sequence** for those students concentrating in Creative Writing.

ENGL 3733, Section 1  
CRN 4459  
Topics in English  
Kristy Ulibarri  
T, R 10-11:50 AM  

**COURSE DESCRIPTION:**

This course will put into conversation cultural texts and theory/criticism by U.S. Latinas/os about popular culture and counter culture. We will explore topics ranging from racial and sexual figurations of the Latina body to the Chicano punk scene to Latinx drag culture to Latin@ ARTivism. This course will ask you to read and engage cultural theory and then decode or map out these ideas through specific texts, such as graphic 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.

**Major requirement details:** For students entering DU prior to fall of 2017, this course fulfills the **American Literature after 1900** requirement or the **Ethnic Literature** requirement. For majors entering DU in fall of 2017 or later, this class counts toward 4 credits of **Advanced Studies**. This course also counts toward the **diversity distribution requirement**.

ENGL 3733, Section 2  
CRN 4460  
Topics in English  
Douglas Hesse  
T, F 8-9:50 AM  

**COURSE DESCRIPTION:**

We’ll enjoy some highlights of American creative nonfiction since the 1940s, focusing on personal essays, memoirs, travel/place writing, literary journalism—and the amalgam of these elements and others. We’ll read seven authors in some detail, reading for matters of style, effect, idea, and joy: E.B. White, James Baldwin, Joan Didion, Annie Dillard, Luis Urrea, David Foster Wallace, and Lia Purpura. But we’ll also read a sprinkling of others, among them John McPhee, Pico Iyer, Barbara Kingsolver, and Rebecca Solnit. Writings will include a mix of critical and creative exercises and experiments, and students may chose critical or creative projects for their significant assignments.

**Major requirement details:** For majors entering DU prior to fall of 2017, this course fulfills the **American Literature after 1900** requirement. For majors entering DU in fall of 2017 or later, this class fulfills 4 credits of **Advanced Studies**.
ENGL 3733, Section 3
CRN 4672
Topics in English
Selah Saterstrom
T, R 4-5:50 PM

COURSE DESCRIPTION:
As scholar Annie Atura has noted, “the determination of gender is a form of reading: reading bodies, reading gestures, reading histories.” In this course we will critically engage a range of feminist (often “genre-defying”) memoirs in conjunction with contemporary feminist theory. What does it mean to narrate a female self? What is the relationship between genre and gender? We will allow such questions to reframe what it means to read and write while deepening our understanding of the creative non-fiction genre. This course is reading and writing intensive.

Major requirement details: For majors entering DU prior to fall of 2017, this class fulfills the Rhetoric/Theory requirement or the American Literature after 1900 requirement. For majors entering DU in fall of 2017 or later, this class fulfills 4 credits of Advanced Studies. This course also counts toward the diversity distribution requirement.

ENGL 3733, Section 5
CRN 2875
Topics in English
Eric Gould
M, W 2-3:50 PM

COURSE DESCRIPTION:
In this course you will read major plays (usually one for every class) by many of the world’s greatest dramatists from the 19th century to the present day. Our purposes are (1) to immerse ourselves in over 150 years of modern drama in order to get a sense of how the theatre has become an integral part of contemporary culture and (2) to consider how these plays work as both literary and performance-based texts.

Major requirement details: For majors entering DU prior to fall of 2017, this class fulfills the International Literature requirement. For majors entering DU in fall of 2017 or later, this class fulfills 4 credits of Advanced Studies. This course also counts toward the diversity distribution requirement. Graduate students may enroll with permission of Dir. of English Grad. Studies.: MA/Ph.D.
ENGL 3822, Section 1  
CRN 4461  
Literary Criticism: 20th Century  
Adam Rovner  
M, W 12-1:50 PM  

COURSE DESCRIPTION:  
This course presents a thorough introduction to several influential approaches to literary criticism from the twentieth century, primarily: Formalism, Prague Linguistic School, and Narratology. Students will read seminal essays from thinkers identified with each critical approach and consider the diachronic development of literary criticism. Through lectures, discussion, and exercises, 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 undergraduate students who want to deepen their understanding of how literature works and what makes literature “literary.” Students considering graduate study in literature are especially encouraged to enroll.  

Major requirement details: For majors entering DU prior to fall of 2017, this class fulfills the **Rhetoric/Theory** requirement. For majors entering DU in fall of 2017 or later, this class fulfills 4 credits of **Advanced Studies**.

ENGL 3900, Section 1  
CRN 4587  
Senior Seminar  
Rachel Feder  
M, W 2-3:50 PM  

COURSE DESCRIPTION:  
In this seminar, we will examine Jane Austen’s *Pride and Prejudice* in the context of literary history, criticism, and theory, drawing on very recent scholarly work as we craft our own interpretations of the novel. We will also put P&P into conversation with a constellation of literary texts ranging from Frances Burney’s *Evelina* (1778) to Jenny Zhang’s *Sour Heart* (2017).  

Fulfills major requirement: For students entering DU prior to fall of 2017, this course fulfills 4 hours of the **British Literature after 1789** requirement or 4 hours of the **Rhetoric/Theory** requirement. For students entering in fall of 2017 or later, this course fulfills 4 hours of the **Senior Sequence**.
ENGL 4011, Section 1  
CRN 4462  
Sem Creative Writing-Fiction  
Laird Hunt  
W 4-7:50 PM

COURSE DESCRIPTION:
In this graduate fiction workshop we will read and discuss work by Enriquez, Luiselli, Lispector, Van der Vliet Oloomi, Fosse and Krasznahorkai. Participants will present their own writings for conversation and helpful critique.

Fulfills requirement: Workshop

ENGL 4200, Section 1  
CRN 4463  
Special Topics-Early Modern Lit  
W. S. Howard  
T, R 10-11:50 AM

COURSE DESCRIPTION:
This course investigates the legacy of Lucretius’ *De rerum natura* (*The Nature of Things*) which sparked radical changes in poetry and science, philosophy and prose, politics and religion during the early modern era (from Europe to England to North America). While our primary focus concerns the 16th and 17th centuries, the scope of our studies covers an international and interdisciplinary field from Classical times through the early modern and into the modern & postmodern eras. We will pay special attention to major and minor schools of thought, cultural developments, texts and topics, and artistic practices that have deep roots in earlier times, such as: atomism and individualism; the poetics of the sublime; metempsychosis and thnetopsychism; materialism and vitalism; and various theories of indeterminacy, contingency, and eidetic making. We will also recover an almost forgotten conversation about *simulacra*. We will engage these matters vis-à-vis contexts of prophecy and protest, reform and revolution. Research projects may include a variety of critical, theoretical, and creative approaches. As with any trans-historical course offered at the graduate-level, the department’s policy is that the student’s research project may determine the matching distribution requirement and/or program concentration. Students are requested to be prepared to begin discussing these two works at the first class meeting: Lucretius’ *The Nature of Things*; and Greenblatt’s *The Swerve*.

Fulfills major requirement: period depends on research project
ENGL 4650, Section 1
CRN 4464
Special Topics-20th Century Lit
Maik Nwosu
R 4-7:50 PM

COURSE DESCRIPTION:
Referencing geographies of modernism, this course examines the intersection of Euro-American modernity/modernism and postcolonialism in Africa, Asia, the Caribbean, and Australia. In addition to the relation or “markets of memories” between literature and empire (including the dis/connection between the postcolonial and the transnational), we also focus on the dis/continuous continuum of postcolonial aesthetics in literature and culture.

Fulfills major requirement: 1900-contemporary period

ENGL 4701, Section 1
CRN 4465
Topics in English
Donna Beth Ellard
W, F 2-3:50 PM

COURSE DESCRIPTION:
Olde English filled my mind And I came up with a funky rhyme

It's the Olde English, linguist, distinguished genius

In this seminar, we will consider intersections between Old English and “Olde English,” the latter an expression that functions, at times, as shorthand for Hip Hop Nation Linguistics (HHNLx). Consequently, this seminar will entail an introduction to the linguistics, sociolinguistics, and poetics of Old English and HHNLx, languages and cultures separated by grammar, verse, time, and, moreover, perceptions of race. To wit: “Anglo-Saxon” poets speak Old English, while “African-American” rappers speak HHNLx.

Ironically, these two languages and their attending sociolinguistics and poetics are brought into a shared orbit by way of Olde English malt liquor. As we explore its 20th century history, product marketing, and consumption, especially, in L.A.’s minority neighborhoods, we will consider how local rappers (NWA, Dr. Dre and Snoop Dogg, Ice Cube, LL Cool J, and Tha Alkaholiks, to name a few) negotiate the shattered dreams of the Civil Rights era, neocolonialism of the Reagan years, and the impact of alcoholism in their communities. From here, we will explore the shifting terms of Old/e English among other rappers such as Wu Tang Clan, Dilated Peoples, Xzibit, and Travis Scott, artists who further associate Old/e English with the “linguistics” of rap music and the poetry of African-Americans such as Maya Angelou and Langston Hughes.

The seminar considers how the HHNLx of these rappers semantically inverts and thereby completely destabilizes Old English as a language of grammatical proscriptivism; collapses the temporal distance between “the medieval” and “the contemporary”; and explores the conceptual category, “Afro-Saxon.”

Fulfills major requirement: Before 1700 or 1900-contemporary period