FSEM 1111, Section 68  
CRN 4712  
Modern Classics of World Literature  
Maik Nwosu  
T, R 12-1:50 PM  

COURSE DESCRIPTION: This course is a literary journey around the world – with some of the best literary texts as our tour guides or windows into different cultures and aesthetics. We will also examine how these literary works and the literary traditions that they represent engage one another in (a reconstructed) conversation across space and time. Central to these inquiries is the idea of the “classic.” What is a literary classic, particularly a modern literary classic, and how does a work of literature become canonized?

FSEM 1111, Section 78  
CRN 4722  
U.S Immigrant Narratives  
Kristy L. Ulibarri  
M, W 2-4:00 PM  

COURSE DESCRIPTION: This course will introduce students to literary and visual narratives about immigrating to the U.S. We will think about how these narratives map the flows and circulations of people, the causes of migration, the effects of migration, the spaces of encountering different cultures, and the making and unmaking of “citizenship.” By looking at fiction, film, and photography, we will consider how the story of immigration works on a national level, but we will also explore its presence in our city and in our everyday lives. Students will develop basic academic skills in reading, writing, public scholarship, and research through a range of activities: literary analysis essays, photo essays, field trips, fieldwork, and presentations. As an introduction to college life, this course will also be a chance for students to think about the importance of “home” after moving away, about the future migrations they might need to make in college and beyond, and about how we understand ourselves and interact within an ever more globalized world.
FSEM 1111, Section 79
CRN 4723
Horror and Its Monster in Film and Literature
Nichol Weizenbeck
M, W 2-4:00 PM

COURSE DESCRIPTION: Throughout time, humans have written about and created various horrifying monsters. From the man-made killer, to the bloodsucking undead, to the brilliant mind divided, to the cannibalistic serial killer, authors have imagined creatures that both terrorize and tantalize readers. This course seeks to explore the historical and cultural conditions under which these figures were born. Additionally, this course will examine, why, specifically, these representations of darkness triggered societal horror and terror in connection to the cultural anxieties of the time and how and why they continue to induce dread decades, and even centuries, after their first introduction to the reading and viewing public. Moreover, we will question the volatility of “monsters” throughout time: are they stable signifiers or shifting ones as they age? How do past “monsters” influence future ones? As a class community event, we will participate in one of Denver’s famous (or infamous) Ghosts Walks to experience some local examples of frightening individuals.

ENGL 1000, Section 1
CRN 1031
Introduction to Creative Writing
Erinrose Mager
T, R 8-9:50 AM

COURSE DESCRIPTION: For students interested in exploring short prose forms, this course will investigate works from collections of very short fiction, prose poetry, creative nonfiction, and hybrid texts as well as excerpts from story cycles. Writing, workshopping, and revision will culminate in students producing chapbooks of their own collected short prose. Writings by Yasunari Kawabata, Grace Paley, Edward P. Jones, Lyn Hejinian, and others will guide us toward a greater understanding of voice, of story, of form, and of self.

Fulfills major requirement: Intro to CW requirement for English majors in the creative writing concentration.

ENGL 1000, Section 2
CRN 1658
Introduction to Screenwriting
Vincent Carafano
W, F 12-1:50 PM

COURSE DESCRIPTION: Lights! Camera! Character creation, dialog polishes, formatting corrections. At the foundation of most successful films—underneath slick editing, fantastic sets, and talented actors—lies a solid script; one that’s been put through the
worn-paces of editing and subjected to standardized maxims of structure and composition. But what are those rules that govern a good screenplay? Do they hold fast in all cases? Is there really some magic that can be produced by following a guidebook and a formula? Or is there something more?

Over this course we will study the foundations of screenwriting as we each write a portion of our own screenplay or television pilot. After a formatting bootcamp, we will turn to perhaps the most important aspect of a good script—character—and generate a series of potential characters who will then traverse the worlds and conflicts we set out for them. Along the way, we will watch four films from a variety of genres and study their corresponding scripts as case studies. Class commitments include: participation in discussion, completion of all assignments, and a short class presentation about your project.

Fulfills major requirement: **Intro to CW** requirement for English majors in the creative writing concentration.

---

**ENGL 1000, Section 3**  
**CRN 2068**  
**Introduction to Creative Writing**  
**Dennis Sweeney**  
**M, W 10-11:50 PM**

**COURSE DESCRIPTION:** This course will explore the foundational genres of fiction, nonfiction, and poetry with an emphasis on what comes between them. Using small presses and literary magazines as guideposts, we will investigate possibilities for creative writing that is creative not just in content but in form. How does blurring received modes of writing result in a writing process that is more our own? How does experimenting with “hybrid” genres create a space for stories that haven’t yet been told?

We will read texts from a diversity of contemporary writers, including Jenny Boully, Steven Dunn, Amelia Gray, and Dorothea Lasky. These texts will form the basis for regular writing assignments. Students will also have the opportunity to seek out, share, and invent other forms of innovative writing.

Fulfills major requirement: **Intro to CW** requirement for English majors who are doing the creative writing concentration.

---

**ENGL 1000, Section 4**  
**CRN 2477**  
**Introduction to Creative Writing**  
**Blake Guffey**  
**T, R 2-3:50 PM**
COURSE DESCRIPTION: In this course we will explore text, film, image, and music which fall outside of their traditionally formed and recognized field of existence in order to push the boundaries of our own thought. We will engage with poetry, the lyric essay, short stories, and a novel in order to bear witness to how creation might exist outside of or within the madness of our contemporary world. We will write (write write write) out of the experiences we bring together and (hopefully) with a new awareness we gain from one another and from the material we engage over the quarter.

Fulfills major requirement: **Intro to CW** requirement for English majors who are doing the creative writing concentration.

---

**ENGL 1006, Section 1**
CRN 2475
Art of Fiction: Constructing American Identity
Elizabeth Ann Adams
T, R 10-11:50 AM

COURSE DESCRIPTION: What does it mean to be American? American authors have been preoccupied with this question since before the signing of the Declaration of Independence. Thus, in this course, we will explore the role that literature has played in the creation of American identity through engagement with a wide range of nineteenth- and twentieth-century short stories and novels including works by Hawthorne, Douglass, Wharton, Fitzgerald, Faulkner, and Ellison. We will practice various ways of approaching fiction, and students will gain both an increased knowledge of nineteenth-and twentieth-century American literature and an increased understanding of how to critically engage with fiction. Course requirements will include two formal papers, a final exam, and active class discussion.

Fulfills major requirement: May be used for **elective** credit.

---

**ENGL 1007, Section 1**
CRN 2315
Art of Poetry
Alicia Wright
M, W 8-9:50 AM
COURSE DESCRIPTION: What is poetry if not a lens? Or a mirror? Or a window? Or a ladder? In this literature survey, we will come to know poetry as means and tool for ascertaining, exploring, knowing, and investigating both the elements of poetry and the elements poetry takes as its subject. We will consider poetry’s transportive capacity through examination of poetry’s own tools, like image and narrative and fragment, and how those are used to depict and enact trajectory, imagination, science, surveillance, and feeling. We’ll “look” at corresponding and inspiring other mediums and materials, from film to visual art to maps, and “draw” our own complications and conclusions—and write towards that engagement both critically and creatively. Primary readings will range in time period and aesthetic, and will include Emily Dickinson, Cornelius Eady, Solmaz Sharif, Denise Levertov, Brian Teare, Marianne Moore, and C.D. Wright, among others.

Fulfills major requirement: May be used for elective credit.

ENGL 1010, Section 1
CRN 3487
Introductory Topics in English
Aleksandr Prigozhin
W, F 2-3:50 PM

COURSE DESCRIPTION: English 1010 offers a comprehensive introduction to the English major. Course participants will analyze key texts from the traditions of British and American literature. In addition to introducing the English literary canon, this course will prepare you for future study in fields such as postcolonial literature, American ethnic literatures, and contemporary literature. The assignment sequence will help you develop skills in close reading, academic argument, and comparative analysis.

Fulfills major requirement: Required for all English majors.

ENGL 1110, Section 1
CRN 4421
Literary Inquiry: How to Read a Poem and Why
Graham Foust
T, F 12-1:50 PM

This is an introductory course that investigates what poems are and how and why we might go about reading them. No previous experience with reading or writing poetry is necessary. Over the course of our ten weeks together, we will read poems by numerous poets, including John Milton, William Barnes, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn Brooks, John Ashbery, Clark Coolidge,
C.D. Wright, Robert Hayden, and Rae Armantrout. Your grade will be based on class participation—a great deal of it will be expected from you—and two exams. As this is a course based on individual poems, no books will be required.

Fulfills major requirement: Common core **AI-Society**; may be used for **elective** credit.

**ENGL 1110, Section 2**  
CRN 4422  
**Literary Inquiry: The Contemporary Bildungsroman**  
Selah Saterstorm  
T 12-3:50 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.

Fulfills major requirement: Common core **AI-Society**; may be used for **elective** credit.

**ENGL 1200, Section 1**  
CRN 4841  
**International Short Fiction**  
Alison Turner  
M, W 2-3:50 PM

COURSE DESCRIPTION: This class considers masterpieces of short fiction from around the world while interrogating the words “international,” “short,” and “fiction.” While reading stories from various linguistic communities, national traditions, and historical periods, we will discuss the concept of “world literature” and its associated problems, including issues of translation, the publication industry, and anthologization.

Fulfills major requirement: May be used for **elective** credit.

**ENGL 2001, Section 1**  
CRN 2586  
**Creative Writing- Poetry: Poetry Workshop**  
Emily Pettit  
T, F 8-9:50 AM

COURSE DESCRIPTION: “Invention! What saves art is invention.” – Max Jacob  
This workshop aims to be generative. This workshop hopes to offer many new perspectives to each in relation to your own work and the work of others. Good writers are inventors, explorers, hats, detectives, flashlights, reporters, and readers. Engagement with your own work and outstanding contemporary work will help us to explore issues essential to
poetry, including form, voice, music, image, line, intention, affect, and the experience of engaging in the creative process.

Fulfills major requirement: 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 2010, Section 1**
**CRN 2586**
**Creative Writing- Fiction: “Storytelling & Telling Stories”**
**Rowland Saifi**
**T, F 8-9:50 AM**

COURSE DESCRIPTION: When writing fiction, are we storytellers or are we tellers of stories? Is there difference? This creative writing workshop will explore this question through writing, reading, observation, and discussion. While this class will be primarily concerned with producing creative writing, we will also read four texts: Italian Folk Tales, short stories by Jorges Louis Borges and Rikki Ducornet, and a novel by W. G. Sebald, focusing on discussions of craft, investigating the creative choices made in each work as a way to support our own creative practice. Additionally, we will look at texts concerned with visual and conceptual art, cinema, diaries, take walks, take short field trips, and do a few related writing exercises. How do we gather our stories and how do we tell them? We write.

Fulfills major requirement: 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 2100, Section 1**
**CRN 4423**
**Medieval British Literature**
**Donna Beth Ellard**
**M, W 10-11:50 AM**

COURSE DESCRIPTION: This class—a survey of medieval British literature—takes as its focus the many, many languages (and their literatures) spoken in the British archipel-
ago from around 700AD to 1450AD. We will read, in translation, poetry and prose originally written in Latin, Old English, Middle Welsh, Old Irish, Old Norse, Anglo-Norman and, finally, Middle English.

The primary purpose of this course is to recognize that medieval Britain was a linguistically and culturally diverse place; that modern English is a language indebted to the polyglotism of the medieval period; and that medieval literature is above and beyond all else, beautiful.

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

**ENGL 2718, Section 1**
CRN 4797
Latina/o Literature
Kristy L. Ulibarri
T, R 2-3:50 PM

COURSE DESCRIPTION: This course will introduce you to the field of Latina/o/x literature. We will primarily approach this body of literature through fiction and poetry that explores transnational identities and im/migration. This body of literature describes narratives written by/about those living in the U.S. who descend from Latin America and share the history of Spanish colonialism in the Americas. We will explore how these narratives build and breach borders, both literally and figuratively. We also will discuss the political and social contexts and subtexts of these narratives by looking at the larger discourses that surround immigration and border fortification in the U.S.: illegality, nativism, Juan Crow, the Brown Peril, xenophobia, and calls to build a border wall.

Fulfills major requirement: AI: Society and/or **Ethnic Literature, American Literature post-1900** for majors who entered before fall quarter of 2017. For majors who entered in fall quarter of 2017, this **Core Studies** course satisfies 4 credits of the diversity distribution requirement.

**ENGL 3001, Section 1**
CRN 2867
Advanced Creative Writing-Poetry
Michael Joseph Walsh
W, F 12-2pm

COURSE DESCRIPTION: This is a workshop for undergraduate students practicing poetry at an advanced level. Together we will read and discuss a wide range of contemporary poetry and essays in poetics; you will also generate a sizable body your own work. In addition, you will be responsible for 1-2 short critical essays, regular responses to writing prompts and exercises, and thoughtful written responses to the work of your peers.
ENGL 3011 Section 1
CRN 4425
Advanced Creative Writing Fiction
Joanna Howard
M, W 2 – 3:50PM

COURSE DESCRIPTION: ENGL 3011 is an advanced fiction workshop for undergraduates. The advance fiction workshop will combine a traditional workshop model and a diminishing workshop model which means students will be working in both large and small groups, and through conferencing to improve and develop their stories or novels, while reading and critiquing the work of their peers, and discussing work by very contemporary authors in the field. Students will be writing fiction or prose works, offering written comments to their peers, and participating in weekly discussions in either full class workshop or smaller group workshop. Ideally, the class will allow writers with some experience to continue to focus and hone their craft, expand their reading base, and practice articulating their aesthetic goals for 21st century fiction.

Fulfills major requirement: Advanced Studies for students entering the major in fall if 2017 or later. 3000-level elective for students entering DU prior to fall of 2017.

ENGL 3732, Section 2
CRN 4426
Special Topics- Pink Ink: British Women Writers 1670-1950
Nicholl Weizenbeck
T, R 12-1:50 PM

COURSE DESCRIPTION: In Seductive Forms (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding the first English professional female authors of the late seventeenth and early eighteenth century. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these authors who utilized “pink ink” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with early British novelists and ending when the British literary Cannon was cemented, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the middle of the nineteenth century. Addition-
ally, this course seeks to explore women’s history in Britain—their educational and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

Fulfills major requirement: Advanced Studies for students entering the major in fall if 2017 or later. 3000-level elective for students entering DU prior to fall of 2017.

ENGL 3732, Section 3
CRN 4525
Special Topics- Contemporary Creative Non-Fiction: The Feminist Essay
Selah Saterstrom
T, R 4-7:50 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”) essays in conjunction with contemporary feminist theory and art practices. 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.

Fulfills major requirement: Advanced Studies for students entering the major in fall if 2017 or later. 3000-level elective for students entering DU prior to fall of 2017.

ENGL 3800, Section 1
CRN 3519
Bibliography and Research Methods
Eleanor McNees and P. Keenan
M, W 2-3:50 PM

COURSE DESCRIPTION: This team-taught (Library & English & Literary Arts Department faculty) course provides essential research skills including archival and database search methods, effective creation of annotated bibliographies, abstracts and thesis introductions. While working on their own projects, students conduct research into their chosen genre, interdisciplinary and cognate fields and related critical/theoretical perspectives. The end goals of the cumulative weekly assignments are mock conference panel presentations, an annotated bibliography and a prospectus or critical introduction to literary studies or creative writing projects. The course is equally valuable for both literary studies and creative writing concentrations at three levels: 1) students writing senior honors theses for distinction in the Department; 2) MA students who have identified a research topic/area for their theses; 3) PhD students in second or third year who are honing in on their dissertation topic. The course provides both a structured environment for successful research as well as a discussion and writing community in which students discuss their projects step by step throughout the quarter.
Fulfills major requirement: Undergraduate Note: This course satisfies the 3000 level elective requirement for students entering DU before fall 2017. It satisfies one of the Advanced Studies requirements for students entering in fall of 2017 or later. Anyone wanting to write a critical thesis for distinction in 2018-19 must take this class. Students who are writing a creative thesis must take either this class or Topics in Poetics (ENGL 3852, see below.)

ENGL 3852, Section 1  
CRN 4428  
Topics in Poetics  
Graham Foust  
T, F 10-11:50 AM

COURSE DESCRIPTION:

*The vast accumulations of knowledge—or at least of information—deposited by the nineteenth century have been responsible for an equally vast ignorance. When there is so much to be known, when there are so many fields of knowledge in which the same words are used with different meanings, when every one knows a little about a great many things, it becomes increasingly difficult for anyone to know whether he knows what he is talking about or not. And when we do not know, or when we do not know enough, we tend always to substitute emotions for thoughts.*

—T.S. Eliot

*Humankind, which once, in Homer, was an object of contemplation for the Olympian gods, has now become one for itself. Its self- alienation has reached the point where it can experience its own annihilation as a supreme aesthetic pleasure.*

—Walter Benjamin

*Why, you could cause us the greatest humiliation simply by confronting us with something we liked.*

—Ralph Ellison

This class will examine the connection (or lack thereof) between literature and information (or lack thereof). In order to prepare for our first meeting, we will read “The Vanishing Princess Or The Origins of Cubism” (Jenny Diski) and “Slow Music” (James Tiptree, Jr. a.k.a. Alice Sheldon) over the summer. We will then take on the following texts during the fall quarter: “The Minister’s Black Veil” (Nathaniel Hawthorne), *In the Cage* (Henry James), *The Waste Land* (T.S. Eliot), *Spring and All* (William Carlos Williams), *Stanzas in Meditation* (Gertrude Stein), “The Work of Art in the Age of Its Technological Reproducibility” (Walter Benjamin), *Menschen am Sonntag* (Robert Siodmak
and Edgar G. Ulmer, *Invisible Man* (Ralph Ellison), *Krapp’s Last Tape* (Samuel Beckett), *Funnyhouse of a Negro* and *She Talks to Beethoven* (Adrienne Kennedy), “People on Sunday” (Geoffrey G. O’Brien), *Textu* (Fady Joudah), and *Calamities* (Renee Gladman).

Careful and thorough reading and thinking and regular class attendance are required. Writing assignments will include guided responses, a midterm essay, and a final critical project. (Responses may be used to formulate ideas for the midterm and the final.)

Fulfills major requirement: This course fulfills 4 credits of Advanced Studies for students entering the major in Fall 2017 or later. For students entering the major prior to Fall 2017, this course fulfills the American Literature after 1900 requirement. Any student wishing to write a creative thesis for distinction must take either this course or Bibliography and Research Methods (ENGL 3800, see above).

**ENGL 3900, Section 1**
**CRN 3800**
**Senior Seminar- Posthumanism**
**Billy J. Stratton**
**T, R 2- 3:50 PM**

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


I am the astro-creep,
a demolition style,
 hell American freak, yeah
I am the crawling dead,
a phantom in a box,
 shadow in your head
 . . .
More human than human
--White Zombie, 2000

Emerging in the latest stage of postmodernist literature and philosophy as advanced by writers and thinkers such as Philip K. Dick, N. Katherine Hayles and Donna Haraway, posthumanism addresses some of the most pressing questions to emerge in the wake of advances in robotics, computer technology and artificial intelligence, along with the related areas of genetic modification, transgenic art, and astrobiology. With the use of the term having reference to both 'beyond' or 'after' the human, posthumanist discourse has roots as far back as the futurist movement of the early twentieth century, the Czech writer, Karel Čapek's, 1920 play, *R.U.R.* (*Rossumovi Univerzální Roboti*), and even to Julien Offray de La Mettrie's 1747 philosophical work, *L'homme Machine* (*Man a Machine*). More recently, considerations of the ethical and moral implications of the application and use of emerging technologies in human societies in areas such as manufacturing,
surveillance and warfare, as well as in culture, sexuality and spirituality have become a compelling topic of concern for recent literary and philosophical discussion. And while advances in computing and technology may offer the promise of effective solutions to some of our world's most pressing challenges, in many cases the representation of imagined impacts have tended to circulate around catastrophic, if not, apocalyptic scenarios. These sorts of nightmarish visions has been depicted in stories and novels such as Ray Bradbury's "The Long Years" (1948), Isaac Asimov's I, Robot (1950, and the 2004 film adaptation), Philip K. Dick's Do Androids Dream of Electric Sheep? (1968), and the related Bladerunner franchise (1982, 2017), to other Sci-Fi films such as 2001: A Space Odyssey (1968), The Terminator (1984), Robocop (1987), The Matrix (1999), Her (2013), Ex Machina (2014) and Chappie (2015) This senior seminar will explore a range of artistic approaches and reactions inspired by this issue through a selection of diverse books and films (both canonical and genre) and interdisciplinary perspectives. Finally, our investigations will seek to address questions about the nature of emotion, life and thought in relation to technology and the future of our shared existence.

Fulfills Major Requirement: Senior Seminar for students entering the major in fall of 2017 or later; American Lit after 1900 for students entering the major prior to fall 2017.

ENGL 4001, Section 1
CRN 1039
Graduate Creative Writing, Poetry
Bin Ramke
T, 4-7:50 PM

COURSE DESCRIPTION: I no longer know what poetry is, but I care very much for and about a certain kind of thing that can be made from language, and I am anxious that it be made, and made anew. Throughout this term we will investigate what we might mean by poem, poetry, poetics, poetic and how the meanings of these words change during the time it takes to pronounce them. Members of the seminar will have two to three opportunities to present several pages of their own poetry along with contextualizing (not explanatory) texts or images or sounds, (bits of film, paintings, even dance if it is what allows the rest of us to engage the poems more fully) every few weeks. We will establish a schedule based on how many we turn out to be, but two or three poets will present each session.
Whatever it is, poetry is probably more about how to read language than how to write it. We will do quite a lot of reading of assigned books, handouts, on-line resources, and of course each other’s work. And we will talk about all this reading and reading.

Fulfills major requirement: Graduate Creative Writing Workshop. Prerequisite is having Graduate Standing in Creative Writing.

ENGL 4011, Section 1
CRN 1040
Seminar Creative Writing-Fiction: Fiction and Spycraft
Brian Kiteley  
W, 4-7:50 PM

COURSE DESCRIPTION: Don DeLillo, from *Libra* (about an internal CIA investigation into the Kennedy assassination a decade later):

Knowledge was a danger, ignorance a cherished asset. In many cases, the DCI, the Director of Central Intelligence, was not to know important things. The less he knew, the more decisively he could function. It would impair his ability to tell the truth at an inquiry or a hearing, or in an Oval Office chat with the President, if he knew what they were doing in Leader 4, or even what they were talking about, or muttering in their sleep. The Joint Chiefs were not to know. The operational horrors were not for their ears. Details were a form of contamination.

And here’s an exercise from my book, *The 3 AM Epiphany*:

*Q and A.* Write a fragment about something from an unfinished story or a rough idea for a piece of writing, something that bothers you like a bad tooth. Write this in the form of twenty questions and answers. Make the questions tough and probing, even unsettling, certainly unusual and unexpected. Write out the questions first. Spend a good deal of time making them lovely, strange, evocative, and part of the process of this story. Then write out the answers, carefully, over time, making every effort to answer the questions honestly and imaginatively. Don’t simply answer the questions by reproducing them slyly in the answers. Finally, eliminate the questions from the final draft of this fragment of fiction. You will have twenty answers to hidden questions. What is the effect of this? How often do writers supply unseen questions to the sentences they’re piling up on each other? Asking tough questions is at the heart of this process I’m advocating. You want to look straight at your characters, your situations, and your telling details, and wonder if you’ve done enough to open them up, if you let the proper light of day (or an irritatingly objective reader’s questions) shine on the work you’re too familiar with.

All writers are spies. We all watch other people act, talk, think in gesture. We write down what we overhear on the street, in Starbucks, on train platforms, of people talking loudly on their cellphones. We retreat to our rooms to recollect the evidence of our daily undercover work. We all read the world as if we are trying to decipher the information an enemy nation is leaving behind, sometimes to trick us, sometimes accidentally revealing state secrets. The course will experiment with short bursts of controlled spycraft for the sake of fiction. A Russian defector in the 1980s was taken to an American grocery store shortly after he defected. He said, “That was nice, *but I know it wasn’t real*; you set that up just to impress me.”
ENGL 4200, Section 1
CRN 4429
Monstrous Materialisms
Rachel Feder & W. Scott Howard
T, R 12-3:50 PM

COURSE DESCRIPTION: This course investigates intersections of mind and matter during the 17th, 18th, and 19th centuries. Primary texts include works by Lucretius, Margaret Cavendish, John Milton, B. Spinoza, Mary Wollstonecraft, William Blake, and Mary Shelley. 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.

ENGL 4621, Section 1
CRN 4430
Internationalizing Literature
Eric Gould
F 12-3:50 PM

COURSE DESCRIPTION: This course engages the development (since the early 19th century) of comparative literature theory into the global concept of “world literature.” Since Goethe “invented” the term weltliteratur in the early 19th century, the globalization of literature in the past 50 years has become a commonplace fact. We will look selectively at some theoretical approaches that aim to define a transnational zone or space of literature as suggested by Blanchot, Barthes, Baudrillard, Damrosch, Pheah Cheah, Moretti, Doniger and Spivak. (All critical readings will be provided.) Equally important will be a focus on fictional texts by Borges, Cortazar, Sebald, Marie NDiaye, Han Kang and Ali Smith.

ENGL 4701, Section 1
CRN 3484
Topics: “The Pasts, Present, and Futures of African American Literature”
Tayana Hardin
T, 12-3:50 PM

COURSE DESCRIPTION: This course interrogates the entanglements between literature and history. More specifically, it interrogates the literary preoccupation with the historical past in 20th and 21st century African American-authored literature and criticism. How has this preoccupation shaped depictions and interpretations of the African American present (or, for that matter, of African American presence)? Furthermore, how has it informed critical understandings of the archive and historical knowledge, cultural memory
and identity, time and temporality—terms that not only implicate an African American past and present, but an African American future, as well? We will consider these questions by closely engaging texts by African American and diasporic critical and creative writers including Dionne Brand, Fred Moten, Toni Morrison, Katherine McKittrick, Alexis Pauline Gumbs, and Colson Whitehead. Graduate scholars should be prepared to contribute to robust class discussions; facilitate discussions of required readings; and compose a critical article-length essay (20-25 pages).