ASEM 2518, Section 1
CRN 4224
Exploring Italy
Eleanor McNees
R 4-6:50 PM

COURSE DESCRIPTION: This is a team-taught course open only to students who apply, pay the program fee and extend the quarter by two weeks to travel as a class to Italy when the quarter ends. Students may find the application on the School of Art and Art History website. The class meets for two hours once a week during fall quarter and for two weeks in Italy. Students spend the on-campus portion of the class studying art, literature and history of Rome, Florence and Venice as well as the Risorgimento period leading to Italian unification and its principal figures. They have weekly response papers, a final project prior to embarking on the trip. During the trip they complete a series of specific journal writings for each city. Students have individual writing conferences with the professors and are required to work steadily on improving their analytic and rhetorical writing skills. Note that students accepted into this ASEM MUST take ENGL/ARTH 2613 Excavating Italy.

ASEM 2517, Section 1
Prostitutes of the Pen: Eighteenth-Century Women Novelists
Nichol Weizenbeck
M, W 12:00-2:50 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 “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women’s history in the eighteenth centu-
Fulfills major requirement: British Literature prior to 1789.

**ENGL 1000, Section 1**  
CRN 1032  
Introduction to Creative Writing  
Mark Mayer  
W, F 8-9:50 AM

**COURSE DESCRIPTION:** This course is a ten-week exploration of the literary imagination. How does creative writing create? Are characters and images forged out of nothing? Or is it more like seeing or hearing something far away? Or deep within? Or more like foraging from the world around you? Or remixing it? What parts of the mind run the process? And what parts get in the way? How do you—you in particular—open up the literary imagination? How do you fuel it? How do you dwell there?

Most introductions to creative writing are organized anatomically—story structure, scene structure, dialogue, endings—and unit by unit students acquire techniques for managing these elements of literature. In this course, we too will attempt to understand and master these foundations, but we’ll proceed from the belief that great writing demands more than this kind of technical savvy: it first of all requires an ability to lose ourselves and fall Alice-meets-Wonderland into our work. We will read great works of fiction and poetry, examine them with all the tools of literary studies, and try to discern (and steal) what made them great. But even more essentially, we will examine when and how our own writing seizes our attention and discern our own experience of creativity.

We’ll achieve this via experiment and reflection. Night by night, we’ll try out new methods of inspiration, and we’ll reflect, each of us personally, on what worked and what did not. This will require a spirit of playfulness, patience with trial and error, and earnest attention. The latter half of the quarter will be devoted to workshop discussions of student work. Dedicated students will exit with not only a portfolio of work in progress but a deepened relationship to their own creative minds.

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

**ENGL 1000, Section 2**  
CRN 1712  
Introduction to Creative Writing  
Julia Madsen  
T, F 10-11:50 AM
COURSE DESCRIPTION: In this course we will become active writers through becoming thoughtful readers. We will begin by looking at the “basics” of creative writing, paying close attention to character, plot, voice, image, metaphor, symbolism, rhythm and musicality, tone, diction, and rhetoric. We will be reading and writing fiction, creative nonfiction, and poetry. While we will learn about literary tradition throughout the course as a means of building a strong foundation for inquiry, we will also look at conceptual literature, electronic literature, and art and text. We will complete numerous and diverse writing experiments in and out of class and will workshop the writing that comes out of these experiments, looking closely at the relationship between form and content as well as the use and complexities of literary elements. This course is reading and writing intensive and includes a presentation, final paper, and final portfolio.

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

ENGL 1000, Section 4
CRN 2200
Introduction to Creative Writing: Literary Rebels
Natalie Rogers
T, R 8-9:50 PM

COURSE DESCRIPTION: “There are all sorts of ways people try to stay connected, try not to live in hate…but for me the central thing is the writing. The art itself. Putting my intelligence and my humanity to the best possible use, and I get better because I am doing it.” –Toni Morrison

In this course, we will explore how socially conscious writing addresses racism, sexism, and other forms of oppression through stories. To guide our discussion, we will seek inspiration from literary rebels, writers who challenge social and literary conventions through fiction, nonfiction, and hybrid texts. We will discuss technique and generate ideas for your creative work through in-class writing exercises. Most importantly, you will create your own aesthetics. Workshops will offer suggestions for revision and identify possibilities for future work. Course readings will include works by Toni Morrison, Ta-Nehisi Coates, and George Saunders, among others.

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

ENGL 1000, Section 5
CRN 2432
Introduction to Creative Writing
Thirii Myint
W, F 10-11:50 AM

COURSE DESCRIPTION: Sylvia Plath said, “The worst enemy to creativity is self-doubt.” In this course, students will cultivate creative self-confidence through the practice
of writing, reading, sharing, and thoughtfully critiquing prose, poetry and genre-defying works. There are only two main objectives for this course: (1) to explore and cultivate your individual “voice” i.e. what you have to say as a writer, and (2) to build a nurturing and invigorating classroom community that will facilitate objective #1.

Over the course of the quarter, we will read novellas, short stories, poems, and hybrid texts from all over the world, especially from historically marginalized places/bodies, in order to challenge our notions of literary lineage and literary community. Where do we belong as writers? Who are we speaking with? Why do we write? Authors we will engage with include Ama Ata Aidoo (Ghana), César Aira (Argentina), Marosa DiGiorgio (Uruguay), Margarita Karapanou (Greece), Clarice Lispector (Brazil), and Tayeb Salih (Sudan), among others. All works will be in English, but multilingual students are welcome and encouraged to read texts in their original languages!

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

ENGL 1000, Section 6
CRN 2681
Introduction to Creative Writing
Jessica Comola
M, W 2-3:50 PM

COURSE DESCRIPTION:
“Poetry’s so common hardly anyone can find it” (Alice Notley)

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 work exemplifies 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.

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

ENGL 1006, Section 1
CRN 2679
Art of Fiction: Other Worlds Than These
Sasha Streilitz
T, R 8-9:50 AM

COURSE DESCRIPTION: “Go then, there are other worlds than these” –Stephen King
In this course, we explore other worlds—fantastical, dream-based, and science fictional—beyond the confines of ordinary space and time. This course will consider imagination as “the only weapon in the war against reality” (as Lewis Carroll writes). Not only will we enjoy the rich pleasures of such texts by Stephen King, Lewis Carroll, Jonathan Swift, and others, but also we will interrogate journeys: literal journeys and journeys of knowledge. We will ask ourselves: How and why are fictional worlds built? Are they entirely apart from or linked to our own? And, lastly, what happens when other worlds collide with our own? This course will rely heavily on short stories, but will also include two novels and some other textual forms (e.g. music, TV shows).

ENGL 1007, Section 1  
CRN 2491  
The Art of Poetry  
Molly Kugel-Merkner  
W, F 12-1:50 PM

COURSE DESCRIPTION: Poet Laureate and two-time Pulitzer Prize winning environmental poet, W. S. Merwin tells us that nature somehow endures “even though the whole world is burning.” This course will examine a sampling of the history of nature poetry, shaped by Romanticism and American Transcendentalism. We will then move toward the poetry that began to address the burgeoning twentieth century environmental crises and study some poets who identified as “activists,” as well as the literature that sought to intersect with issues of environmental justice. "Activism" will carry us into the twenty-first century, when the term “eco-poetry” was first applied to the kind of literature that connotes engagement, responsibility, and the idea that human domination over the natural world is both "unnatural" and catastrophic. Film, eco-journals, and outdoor field study will complement our examination of nature poetry and “eco-poetry.”

ENGL 1008, Section 1  
CRN 2289  
The Art of Drama: Performance and War  
Zeeshan Reshamwala  
M, W 12-1:50 PM

COURSE DESCRIPTION: What can drama reveal about war when it portrays it on stage? What can war reveal about drama? With such questions in mind, we will look closely at a few plays in this class. Our plays, being about war, will have horror and death, but also irony and dark comedy, for ghastly things are not always grim.

As we examine these plays, we will also consider some of these questions: What is the connection between theatre and politics? What is the connection between violence and plot, setting, and character? What is the connection between performance and remembering?
The primary texts in this class will mainly be recent plays by living playwrights, helped along by a smattering of Shakespeare and the ancient Greeks, Romans, and Indians.

**ENGL 1009, Section 1**  
**CRN 2618**  
**The Art of Non-Fiction**  
**Elizabeth Kinsey**  
**T, F 12-1:50 PM**

**COURSE DESCRIPTION:** An in-depth survey of the approaches and styles of fact-based or “life” literature/writing, including narrative journalistic pieces, personal essays, memoir, flash-nonfiction, the fragment, profile, collage, multi-modal pieces and travel/nature writing to apply and engage with craft techniques for writing and identifying literary nonfiction prose.

**ENGL 1110, Section 1**  
**CRN 4225**  
**Literary Inquiry: How to Read a Poem and Why**  
**Graham Foust**  
**T, R 12-1:50 PM**

**COURSE DESCRIPTION:** This is a basic, introductory course on how to read a poem and why you may or may not want to do such a thing. No previous experience with reading or writing poetry is necessary. There are no required textbooks for you to buy. A partial list of poets we’ll think about: George Herbert, John Keats, John Milton, Emily Dickinson, W.B. Yeats, W.C. Williams, Gertrude Stein, Wallace Stevens, Robert Lowell, Elizabeth Bishop, Robert Hayden, Gwendolyn Brooks, John Ashbery, Audre Lorde, and Clark Coolidge. Please note: “I argue for the specificity of the instrument and the inherent danger of invoking it.” (Allen Grossman)

Fulfills undergraduate requirement: AI-Society

**ENGL 1110, Section 2**  
**CRN 3358**  
**Honors Literary Inquiry: The Pastoral**  
**Bin Ramke**  
**M, W 10-11:50 AM**

**COURSE DESCRIPTION:** The concept of pastoral, both as literary form and as mode of thought, has been with us for several thousand years. The word *oecology*, "branch of science dealing with the relationship of living things to their environments," was coined in 1873 by German zoologist Ernst Haeckel from Greek *oikos* "house, habitation" + *-logia* "study of." There is no more powerful set of conflicts, ideas, and political movements in
world literature today than those evoked by ecology, pastoralism, and ecopoetics as practiced by contemporary (or recent) writers and artists. This seminar will ask each member to bring to our attention ideas, books, poems, films, participating in such practices. Each student will, throughout the course, develop her/his own “poetics” of the contemporary pastoral, and at the end will make a presentation to the class.

Fulfills major requirement: AI-Society

**ENGL 2001, Section 1**  
CRN 2858  
Creative Writing- Poetry: Writing the Difference  
Brain Foley  
W, F 12-1:50 PM

**COURSE DESCRIPTION:** In this class we will be focusing on poetry that emphasizes a departure from the dominant narratives to discover expressions of fierce heterogeneity (i.e. difference). Through language and syntax we will see these differences played out in their poetic constructions that intersect and speak to race, identity, class, politics, regionalism, sexuality, history, psychology, and gender. Some authors we may focus on are Eileen Myles, John Weiners, James Tate, Fred Moten, Harmony Holiday, Alice Notley, TC Tolbert, Wendy Xu, Jack Spicer, Emily Hunt, and more. In examining the strategies and tactics of these authors, we will attempt through our own poetic methods to embrace and construct a voice out of our own distinct differences.

Fulfills major requirement: 2000-level writing workshop for CW concentration.

**ENGL 2010, Section 1**  
CRN 2433  
Creative Writing- Fiction: Intermediate Fiction  
Mona Awad  
T, F 8-9:50 AM

**COURSE DESCRIPTION:** This class will serve to further introduce you to the art of fiction writing. The goal of this class is to inspire and prompt you toward fearless creative exploration through the act of story telling and to help you develop the fundamental tools needed for such exploration. Writing exercises will focus on elements of style, voice, character and plot as well as the relationships between them. We will also be learning how to read and analyze fiction as writers, i.e. in order to better comprehend the mechanics of story writing, to be inspired, to develop and differentiate our own voice.

Fulfills major requirement: 2000-level writing workshop for CW concentration.

**ENGL 2100, Section 1**  
CRN 1034
English Literature I
Abigail Wernsman
T, R 2-3:50 PM

COURSE DESCRIPTION: Heroes, Villains, and Magic: A Survey of British Literature, Beowulf-Spenser - Throughout the history of literature, Magic has lingered in the corners of our stories. Heroes have come from farm boys, far-away, or even fate. Heroines, pure and virtuous or clever and resourceful, have fought off villains, striving to halt evil’s grim trek through the pages of earliest fantasy.

Come discover the roots of our stories as we explore our earliest literary history, from the very first texts to the late 16th century. Students will gain a historical perspective of literary narratives and track the development and continuity of heroes, magic, and fantasy as they have been woven throughout our literary past. While Old English and most Middle English texts will be read in translation, some texts will be read in the original.

Fulfills major requirement: English Literature before 1789

ENGL/ARTH 2613, Section 1
CRN 4226
Excavating Italy
Eleanor McNees
T, R 2-3:50 PM

COURSE DESCRIPTION: This team-taught course (Art History / English) is a lecture/discussion investigation of Italy’s classical, Renaissance and Baroque heritage through studies of art, literature and history of three principal cities—Rome, Florence and Venice. The class moves chronologically from ancient Rome with an emphasis on sculpture and architecture, to Florence with focus on Renaissance painting, to Venice with views of both late Renaissance and 18th and 19th century paintings. The literature portion involves study and discussion of several of Shakespeare’s “Italian” plays, Dante’s Inferno and 19th century British renditions of Venice (poetry and prose). Students complete a variety of writing assignments, including three equally weighted tests on each of the three cities and several short papers on both art and literature.

Fulfills major requirement: International Literature

ENGL 2707, Section 1
CRN 4227
Contemporary Literature
Maik Nwosu
T, R 2-3:50 PM

COURSE DESCRIPTION:
The course surveys contemporary books or texts. The novel has never been a coherent
genre, but especially since the 1960s its features, in some practitioners, have begun to resemble history, anthropology, poetry, science writing, or all of these. The course will include readings from Africa, Asia, Europe, and the Americas.

Fulfills major requirement: International Literature

ENGL 2715, Section 1
CRN 2471
Native American Literature
Billy Stratton
M, W 10-11:50 AM

COURSE DESCRIPTION: This course is intended to familiarize students with some of the canonical works/authors of what is commonly termed “Native American literature.” Although our focus will be on texts emerging from the so-called Native American literary renaissance beginning in the late 1960’s, given the complexity of Native storytelling this course will also involve historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary interpretation and creative writing. The assigned texts have been chosen to orientate us to the social and political contexts that frame contemporary Native American thought and experience. Of primary interest will be the ways in which native writers have endeavored to challenge what Gerald Vizenor has termed the “literature of dominance,” which has functioned to relegate Native people to the margins of American historical and literary discourse. It is my hope that this exploration will encourage you to think more critically about the enduring presence of Native people within the United States, while confronting the historical, political and social forces that have contributed to dispossession and marginalization. Finally, we will consider how Native writers responding to the legacy of colonialism have employed acts of storytelling to address the accumulated affects of intergenerational trauma, while eschewing the politics of victimization and essentialism.

Fulfills major requirement: American Literature after 1900 or Ethnic Literature.

ENGL 2742, Section 1
CRN 4228
Modern Hebrew Literature: Against All Odds
Adam Rovner
T, R 2-3:50 PM

COURSE DESCRIPTION: This course offers a survey of significant works of modern Hebrew literary fiction by major authors in translation. Students will consider how the development of Hebrew literature has contributed to the formation of contemporary Israeli identity, and how the conflicts that define the turbulent history of Israel are treated in works of prose fiction by canonical authors. The selection of diverse literary materials exposes students to the social, political, and historical changes wrought by the rise of modern day Israel. Through lectures, close-reading, and exercises, students will gain an
appreciation for some of the fundamental tensions that define Hebrew literature and Israeli culture: (1) collective vs. individual identity, (2) Jewish nationalism, (3) the concept of Diaspora vs. Zion. Our study aims to reveal the historical and ideological context of these issues to offer a nuanced perspective on an area of the world in conflict. Readings are roughly chronological, and will be drawn from a variety of sources. No knowledge of Hebrew, Jewish tradition, or Israeli history is necessary to succeed in this course.

Fulfills major requirement: AI-Society/Culture, Department of English requirement for international literature.

ENGL 2750, Section 1  
CRN 1351  
American Literature I  
Charlotte Quinney  
W, F 8-9:50 AM

COURSE DESCRIPTION: American Literature I surveys the diverse terrain of early American words and letters, charting the emergence of a national literature influenced by hemispheric and transatlantic tides. Students will encounter canonical works and the subversive imagination, while considering the role of literature as politics, doctrine, commerce, entertainment, storytelling, and popular culture. We will analyze the paradoxes of liberty and democracy in early America; the promise of utopia haunted by American nightmares; happiness blighted by madness; and perfection despoiled by a shadowed conscience. We will assess early American literature and culture through the lens of gender, race, ethnicity, and nationality. Students will develop skills in close textual analysis, situate literature in its historical and political contexts, and examine the significance of early American writing, thought, and culture in contemporary society. Additionally, this course encourages participation and interactivity through the use of digital media, performance, and group presentations.

Fulfills major requirement: American Literature before 1900

ENGL 3001, Section 1  
CRN 3288  
Creative Writing Poetry  
Bin Ramke  
T 4-7:50 PM

COURSE DESCRIPTION: Generally the class will consist of a brief discussion period followed by presentations of work by class members. It will involve intense and reflective reading and writing—some work to be turned in each week: 1 page poem by you; or a page of comment on a poem from the texts (or elsewhere, with a justification for your choice); or a 1 page commentary on the previous week’s class discussion. The presenta-
tions will include extra-literary contexts and sources (videos, images of various sorts, non-literary books...) as an aid to our thinking (about poems but other things, too).

Throughout the term I may make occasional assignments—for instance, a poem in the form of questions and answers. These assigned poems count toward your total of ten revised poems which you will turn in at the end of the course. This portfolio of work plus careful and generous discussion of your classmate’s work will be the basis of your evaluation.

Attendance is crucial since you are expected to incorporate principles and techniques that we discuss during the course into your writing. You should be producing new work during this quarter, and this work should be affected by your being in this class.

We will develop and revise schedules and expectations as the course continues in response to the needs and interests of the group as a whole. It will be necessary for you to be flexible and willing to respond to the needs and enthusiasms of each other for this to work. I have faith in us all.

Fulfills major requirement: Advanced for workshop for students concentrating in creative writing.

ENGL 3010, Section 1
CRN 2795
Advanced Creative Writing Fiction
Laird Hunt
T, R 2-3:50 PM

COURSE DESCRIPTION: An advanced undergraduate writing workshop (you must have taken 2000-level fiction) that will place considerable emphasis on incorporating your gleanings from the world and our readings into your writings. Expect frequent writing exercises both in-class and out and to have your work looked at carefully by the group.

Fulfills major requirement: Advanced for workshop for students concentrating in creative writing.

ENGL 3800, Section 1
CRN 2434
Bibliography & Research Methods
Eleanor McNees & Peggy Keeran
M, W 2-3:50 PM

COURSE DESCRIPTION: This is a team-taught course by English Department and Library faculty aimed at honing research skills, working with a wide range of databases and emphasizing effective and persuasive critical/theoretical argument. Students work on their own projects (honors thesis, MA thesis, PhD dissertation) throughout the quarter, building an annotated bibliography, writing a literature review and drafting a prospectus.
The course is required for English majors concentrating in literary studies and writing an honors thesis; it is strongly suggested for second-year MA students and 3rd year PhD students with literary studies concentrations. Creative Writing honors students and Creative Writing Phd students who wish to work on a critical preface are also encouraged to take the class.

Fulfills major requirement: See description.

ENGL 4001, Section 1  
CRN 1041  
Creative Writing Poetry  
Eleni Sikelianos  
M 12- 3:50 PM

COURSE DESCRIPTION: TBD  
Fulfills major requirement:

ENGL 4011, Section 1  
CRN 1042  
Creative Writing Fiction: Love and Happiness in Fiction  
Brian Kiteley  
W 4-7:50 PM

COURSE DESCRIPTION: Early in the 20th Century William Dean Howells complained that “what the American public wants is a tragedy with a happy ending.” Much more recently, Victoria Shannon, in The New York Times, pointed out that “Happy kids learn faster, think more creatively, tend to be more resilient in the face of failures, have stronger relationships and make friends more easily.” But she also lamented that “fifteen-year-old girls were found to be the unhappiest group” among the young around the world. The Old English root of the word happy is hap, which is fortune or luck. Jack Nicklaus tells us, “The more I practice, the luckier I get.” Helen Fisher, in the journal Nautilus, says:

Even a happy lover shows all of the characteristics of an addict. Foremost, besotted men and women crave emotional and physical union with their beloved. This craving is a central component of all addictions. Lovers also feel a rush of exhilaration when thinking about him or her, a form of “intoxication.” As their obsession builds, the lover seeks to interact with the beloved more and more, known in addiction literature as “intensification.” They also think obsessively about their beloved, a form of intrusive thinking fundamental to drug dependence. Lovers … distort reality, change their priorities and daily habits to accommodate the beloved, and often do inappropriate, dangerous, or extreme things to remain in contact with or impress this special other.

But Anthony Jeselnik says, “When I finished high school, I wanted to take my graduation money and buy myself a motorcycle, but my mom said no. See, she had a brother who died in a horrible motorcycle accident when he was eighteen. And I could just have his motorcycle.”
So which is it, love or happiness? We’ll explore these issues as they relate to philosophy and literary fiction. We will read from Jane Austen’s *Pride and Prejudice*, Leo Tolstoy’s *Family Happiness*, Dashiell Hammett’s *The Thin Man*, Elaine Scarry’s *On Beauty and Being Just*, and Martha C. Nussbaum’s *Love’s Knowledge: Essays on Philosophy and Literature*. We’ll also do a number of exercises from *The 3 AM Epiphany* and talk about how we might teach all this stuff—the philosophy and the fiction—in other classes. Happiness—or the functional relationship—seems to be rare in contemporary fiction—or maybe all narrative over the centuries. Let’s ask why.

Fulfills major requirement: Graduate creative writing requirement
This is a graduate fiction workshop open only to MA and PhD students in the English Department at DU.

**ENGL 4650, Section 1**
**CRN 4229**
20th Century Topics
Billy Stratton
M, W 2-3:50 PM

**COURSE DESCRIPTION:** This seminar will focus on the work of Cormac McCarthy, along with a selection of relevant supplementary texts. The course readings will be drawn from his Southern and Western periods, as well as his more recent novels, screenplays, and cinematic adaptations.

Fulfills major requirement:

**ENGL 4650, Section 2**
**CRN 4376**
20th Century Topics: Internationalizing Literature
Eric Gould
M 4-7:50 PM

**COURSE DESCRIPTION:** This course engages the recent development of comparative literature theory into a broadly inclusive concept of “world literature.” “Internationalizing literature” refers to two things: (1) The role of literature as a global commodity, a “world republic of letters.” It examines the internationalization of literature itself, the way it reflects and is shaped by global, largely market, forces. And (2), the title also refers to the ability of literature to create a transcultural zone that we call “world literature,” which is primarily about representing a world that engages the mixing of cross-border and multi-national perspectives/ experiences. We will examine relevant theory from Goethe to Auerbach, Casanova, Moretti, Damrosch, Said, Spivak, Bhaba, and Pheng Cheah. And we will also work with a number of literary texts that are devoted to “world-making”, including Peter Brook’s *Mahabarata*, Herman Broch’s *The Sleepwalkers*, Mikhail Bulga-
kov’s The Master and Margareta, John Ashbery’s Flow Chart and selected short fiction by 21st century writers from around the world.

Fulfills major requirement: For graduate students only.

**ENGL 4701, Section 2**  
**CRN 4231**  
**Topics:** African American Literature and its Criticisms  
**Tayana Hardin**  
**T 12:00-3:50 PM**

COURSE DESCRIPTION: This course will focus on the rich body of literature written by African Americans in the United States throughout the 19th, 20th, and 21st centuries. Our examination of primary texts will be paired with an examination of the literary criticisms that have sought to delineate the nuances and mechanics of the tradition. Black Feminist Criticism and Black Nationalist Criticism—as well as critical discourses on the black aesthetic, the black modern, and the black postmodern—will be of particular importance to our conversation. Writers and critics will include the likes of Zora Neale Hurston, W.E.B. DuBois, James Baldwin, Toni Morrison, Audre Lorde, and bell hooks. In addition to class co-facilitations, graduate scholars will also be asked to submit 2-3 short writing assignments and a longer final paper.

Fulfills major requirement:

**ENGL 4830, Section 1**  
**CRN 1045**  
**Teaching and Writing Literature**  
**Juli Parrish**  
**R 6-7:50 PM**

COURSE DESCRIPTION: This class will introduce students to the fundamentals of writing center and composition theory and practice as well as preparing them for work as consultants in DU’s University Writing Center (UWC). Students will learn to adopt a rhetorical approach that considers audience-based writing in context. Students will also develop an understanding of some expectations for writing in disciplines outside their home discipline. The class will provide students with the opportunity to reflect on their own composing processes and to articulate an individual consulting philosophy based on their reading. The course will involve observations and consultations in the UWC beginning the second week of the quarter. This course is offered for variable credit. The four or five-credit versions will include an introduction to Composition theory, and registration for these options must be done in consultation with the instructor.

Fulfills major requirement: