

**Department of English and Literary Arts**  
**COURSE DESCRIPTIONS—**

*\*Attributes for DU and departmental requirements are listed after each description. All English courses, except those used to fulfill common curriculum requirements, can also count for English elective credit. Please note, no more than 12 credit hours of 1000-level coursework—including ENGL 1010 and any AP/transfer credit from other colleges or universities—will be counted towards major requirements. ENGL 1010: Introductory Topics in English is required for all majors, along with ENGL 3900, a senior seminar course intended to serve as a capstone in students' final year in our program. Additional course work is required per specific concentration plans, as well as for students pursuing distinction via the honors thesis option. Please refer to our department website for details.*

**ENGL 1000 Section 1**

**CRN 1803**

**Introduction to Creative Writing**

**Beasley, Francesca**

**Mondays and Wednesdays 12:00 – 1:50**

**COURSE DESCRIPTION:**

Language as Art/ Art as Language

*'Painting is silent poetry, and poetry is painting that speaks.'* – Plutarch

In the long tradition of understanding poetry & writing as inextricable from other forms of art-making, we will explore models of writing, thinking, & creating which emphasize the sonic, sculptural & visual capacities of language. Taking a cross-disciplinary and trans-historical approach, we will consider literature alongside film and visual art, and explore the hidden power of language to subvert its meaning-making function through the fact of its own materiality.

Our readings will concentrate largely on 20<sup>th</sup> and 21<sup>st</sup> century vanguard poetries, poetics & adjacent genres, alongside the working notes of choreographers, filmmakers & artists, and essays in critical theory. Together, we will produce interdisciplinary and works in hybrid forms to uncover innovative forms of expression. Readings & artworks may include: Mallarmé, Woolf, Paul Celan, Walter Benjamin, Frank O'Hara, Stephen Jonas, J.H. Prynne, Liliane Lijn, Andrei Tarkovsky, Jean-Michel Basquiat, Bhanu Kapil, CA Conrad & Cecilia Vicuña (to name a few).

*Fulfills Requirements: This course is required for all English and Literary Arts majors who are concentrating in Creative Writing.*

**ENGL 1000 Section 2**

**CRN 1427**

**Introduction to Creative Writing: Poetry**

**Dorfman, Kaily**

**Tuesdays and Thursdays 12:00 – 1:50**

**COURSE DESCRIPTION:** This is an entry-level humanities class structured around the creative writing of poetry. Students in this class will be 1. reading poetry, 2. writing poetry, 3. reading prose about poetry, and 4. writing prose about poetry. We will consider questions such as: what is poetry for? What do we want it to do? What makes a poem tick – or, alternatively, fail? (And, relatedly: is there such a thing as a poem that doesn't fail?) Class will be primarily centered around group discussions of poems and essays by poets, and will include in-class writing exercises in both verse and prose.

*Fulfills Requirements: This course is required for all English and Literary Arts majors who are concentrating in Creative Writing.*

**ENGL 1000 Section 3**  
**CRN 3620**  
**Introduction to Creative Writing**  
**De La Garza, Manuel**  
**Tuesdays and Fridays 8:00 – 9:50**

**COURSE DESCRIPTION:** In this course we will explore the elements of fiction writing by studying a variety of its forms: novel, short story, flash fiction, graphic novel, multimodal narratives and more. We will also foster our own writing practices and generate our own writing with the help of prompts and exercises.

*Fulfills Requirements: This course is required for all English and Literary Arts majors who are concentrating in Creative Writing.*

**ENGL 1006 Section 1**  
**CRN 4792**  
**Art of Fiction**  
**Alkamal, Sohaib**  
**Wednesdays and Fridays 8:00 – 9:50**

**COURSE DESCRIPTION:** The class introduces students to the appreciation of fiction as an art form through practice in interpretation and creation. It provides a systematic and thorough introduction to the major elements of fiction like character, plot, and theme. These elements will be applied on gothic and detective fiction (short stories and novels) to familiarize students with major gothic and detective writers like Edgar Allan Poe and Mary Shelley. There will be close attention to the influence of Poe on world literature. Our discussions will also include contemporary international fiction influenced by Mary Shelley's *Frankenstein*. Common themes the class will focus on are mystery, fear, intrigue, supernatural elements, sentimentality, crimes, detection, and eerie atmosphere.

*Fulfills Requirements: This course can count as an elective for the English and Literary Arts major. Please note that English and Literary Arts majors may not take more than three classes at the 1000 level.*

**ENGL 1007 Section 1**

**CRN 1804**

**Art of Poetry**

**Anderson, Samia**

**Mondays and Wednesdays 8:00 – 9:50**

**COURSE DESCRIPTION:** Art of Poetry is a course in which we will examine the innerworkings of poetry through horror, gothic, and apocalyptic elements and themes. You will gain a critical understanding of the basic components of poetry such as, but not limited to, metaphor, simile, allegory, figurative language and poetic devices, theme, tone and mood, syntax, and others. We will also be exploring life experience as it is presented through horror, gothic, and apocalyptic elements in poetry. In this course, you will be asked to consider how the elements of poetry appear or emerge through the themes discussed in class. Additionally, why may horror, the gothic, and apocalypse be useful in the understanding of poetry and life experience? These elements and themes will be introduced and assessed through critical readings, in-depth discussion, discussion posts, interpretation of the works, and projects. All readings for the class will be provided on Canvas in link or pdf format

*Fulfills Requirements: This course can count as an elective for the English and Literary Arts major. Please note that English and Literary Arts majors may not take more than three classes at the 1000 level.*

**ENGL 1008 Section 1**

**CRN 4793**

**Art of Drama**

**Burandt, Marina**

**Tuesdays and Thursdays 10:00 – 11:50**

**COURSE DESCRIPTION:** This course endeavors to explore modern and contemporary works of drama from a diverse array of authors. While drama can be traced back to Shakespeare and even further to the Ancient Greek tradition, this class will focus on the 1990s and beyond.

*Fulfills Requirements: This course can count as an elective for the English and Literary Arts major. Please note that English and Literary Arts majors may not take more than three classes at the 1000 level.*

**ENGL 1010 Section 1**

**CRN 4965**

**Introductory Topics in English**

**Hesse, Douglas**

**Mondays and Wednesdays 10:00 – 11:50**

**COURSE DESCRIPTION:** What should we read, and how should we read it? How do writers work, and what can we learn from their practices? These basic questions drive this introduction to the English and literary arts major. To approach them, we'll read and discuss a range of writings from two periods: British texts from the 19<sup>th</sup> Century and American texts from the 20<sup>th</sup> and 21<sup>st</sup> centuries. We'll explore the productively blurred boundaries between the "literary" and the "popular," between fiction and nonfiction (including creative nonfiction), between poetry and prose, between the aesthetic and the polemical. Students will practice close reading, learn some

critical lenses, and explore what writers do—or at least what they say they do. We'll consider relationships between texts and identities. We'll also ask why any of this matters—both to English majors but also to contemporary publics, including an America in which some people would happily ban books. Among authors whose works and practices we'll study are Jane Austen, William Wordsworth, Charles Dickens, Christina Rossetti, Thomas Hardy, Paul Dunbar, Sara Teasdale, E.B. White, James Baldwin, Elizabeth Bishop, Joan Didion, David Foster Wallace, Jamaica Kincaid, and Louise Erdrich. That should keep things lively, in a course that will ask important questions, value inquiry, and provide a framework for further English studies.

*Fulfills Requirements: This course is required for all English and Literary Arts majors.*

### **ENGL 1110 Section 1**

**CRN 3621**

#### **Honors Literary Inquiry**

**Ramke, Bin**

**Tuesdays and Thursdays 12:00 – 1:50**

**COURSE DESCRIPTION:** This is a course for those interested in questioning our continuing fascination with stories, images, and myths about the virtues of “the country” and the vices of “the city.” It is a challenge to assumptions about both the virtues and the vices.

The term “pastoral” refers to an ancient literary form, primarily poetic, and it refers as well to content—descriptions of the rural with an implicit contrast to the urban. There is a skeptical use of the term as pejorative: often in contemporary usage “pastoral” implies a failure to see current conditions, needs, and dangers. We will consider political, psychological, aesthetic, and historical uses of the term so we might come to understand how the binary oppositions of country and city have been contrasted and used to various purposes over time. The dangers of binary thinking apply as well to issues of race and gender. Notice also the book list—we will examine pastoral in its absence, by examining the imagined and the real authority of *The City*, and by considering the current ecological crisis.

Even though this is a lecture course, it will involve intense, informed discussion by students. And there will be various opportunities for you to write brief essays in class, especially after we have read a particular text. You will be asked to develop a concept for a final paper/presentation and to keep us all informed of progress throughout the term. The presentation is due during the last week of the term (details to be provided).

There will be many “handouts” on Canvas to serve many purposes, (for instance the introduction of literary concepts to sociological settings), and to provide historical context within which a work is best understood. Some will be just for fun. Also, we will watch several films, including *Blade Runner* and *La jetée* (subtitled), and short videos.

*Fulfills Requirements: This course can count as an elective for the English and Literary Arts major. Please note that English and Literary Arts majors may not take more than three classes at the 1000 level.*

### **ENGL 1110 Section 2**

**CRN 3863**

**Literary Inquiry: Monster Narratives****Feder, Rachel****Mondays and Wednesdays 8:00 – 9:50**

COURSE DESCRIPTION: Embodiments of anxiety, transgression, and transformation, monsters lurk at the margins of literary and cultural history. Taking nineteenth-century British literature as its touchstone, this course will interrogate the ways in which authors use monstrosity to respond to shifting understandings of religion, revolution, education, gender, and sexuality. Along the way, we will theorize the Gothic and bring our historical understanding to bear on the monster stories of our contemporary moment.

*Fulfills Requirements: This course can count as an elective for the English and Literary Arts major. Please note that English and Literary Arts majors may not take more than three classes at the 1000 level.*

**ENGL 1200 Section 1****CRN 4961****International Short Fiction****Burandt, Marina****Tuesdays and Thursdays 8:00 – 9:50**

COURSE DESCRIPTION: This course embraces the multiplicity of “short fiction,” from the classic novella form to the short-short story. With particular focus on writers from outside the U.S., this class will engage with numerous short texts with opportunities for creative writing responses. What are the features of a novella, a short story, or a work of microfiction? How does this style differ from its long form relatives, and what are its constraints?

*Fulfills Requirements: This course can count as an elective for the English and Literary Arts major. Please note that English and Literary Arts majors may not take more than three classes at the 1000 level.*

**ENGL 2003 Section 1****CRN 1982****Creative Writing – Poetry: Marxist Poetics****Kovalenko, George****Tuesdays and Thursdays 2:00 – 3:50**

COURSE DESCRIPTION: “The nightingale of poetry,” Marxist revolutionary Leon Trotsky writes in 1924, “like that bird of wisdom, the owl, is heard only after the sun is set.” Taking this perspective seriously, this course will examine the history of Marxist thought as it pertains to the literary object we have come to call a poem. Beginning with Karl Marx, Friedrich Engels, and the tumultuous close of the nineteenth century, we will work our way through the shattered landscape of the twentieth century up to dusky outlook of our own moment in order to examine poetry’s historical, formal, political, aesthetic, and perhaps even revolutionary potential, through our own poetic labor and the poetry of others.

Alongside a range of poetic compositions, theoretical readings will include Adorno, Althusser, Amuta, Benjamin, Bloch, Bukharin, Caudwell, Eagleton, Jameson, Lukács, Moretti, Nersessian, Ngai, Rancière, Sartre, Trotsky, and Williams.

*Fulfills Requirements: Counts toward the Core Studies requirement.*

**ENGL 2012 Section 1**

**CRN 4794**

**Creative Writing - Fiction**

**Kohlhauf, Kevin**

**Mondays and Wednesdays 12:00 – 1:50**

COURSE DESCRIPTION: “A novel wants to befriend you; a short story, almost never,” Joy Williams writes as a final word on her 8 essential attributes of the short story. In this course, we will examine and play within this form. What can the short story do, and what can’t it? How does a practiced writer approach the task of composing in this form? What is the short story’s unrecognized potential in our own work? In this course, students will read and respond to a range of short stories, produce and revise their own, thoughtfully discuss peers’ work, and engage in collective meaning-making about the short story as a form.

*Fulfills Requirements: Counts toward the Core Studies requirement.*

**ENGL 2221 Section 1**

**CRN 4966**

**Shakespeare Seminar: Shakespeare’s Gender Trouble**

**Perry, R.D.**

**Tuesdays and Thursdays 2:00 – 3:50**

COURSE DESCRIPTION: This course takes its name from one of the foundational texts of Queer Theory, Judith Butler’s *Gender Trouble*. Butler and other queer theorists have taught us, among other things, about the difference between gender and sex, and the performative nature of both. Despite the historical difference that separates the early modern period from our own, none of this would have been news to William Shakespeare. Throughout his works, as we will see, Shakespeare stages an extended exploration about the nature of gender, sexuality, and the role those identity categories play within society. The theater in Shakespeare’s day was ideally placed for this exploration, both because of the conventions that it imposed on itself—like the fact that women’s parts were played by young men—and those that were shared broadly across literary works in the period (and after, for that matter)—like the fact that comedies should end in marriage. Before turning to the theater, though, we will begin by looking at some of Shakespeare’s sonnets and what they tell us about his own queer identity. We will then look at the way that gender, sexuality, and form work together in Shakespeare’s plays, both famous and more obscure, focusing on the way that queer desire has the capacity to transform both tragic and comedic plots, the way that sex and gender intersect with race and class, as well as the treatment of women in all four genres Shakespeare writes. We will read comedies (*Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, and the so-called problem comedy *Measure for Measure*), tragedies (*Othello*, *Macbeth*, *Antony and Cleopatra*), a history (*Richard II*), and a romance (*The Winter’s Tale*).

*Fulfills Requirements: Counts toward the Core Studies requirement. This class also fulfills an AI: Society requirement. Cross-listed with GWST*

**ENGL 2350 Section 1****CRN 4797****Early Globalisms****Perry, R.D.****Tuesdays and Thursdays 10:00 – 11:50**

COURSE DESCRIPTION: While we often think that a globally interconnected world is a feature of our contemporary moment, the world has been bound together for a very long time. Before the silk road was a means of conducting unregulated (and illicit) trade over the internet, it was the major trade route that brought valuable materials from China to Africa and Northern Europe and back again. Before Christopher Columbus set off a violent history of conquest and disease, Native American peoples had already experienced an attempt at colonization from Norse explorers. This course studies “the world” ca. 900-1500 as a geography connected by travel and trade, and documented and imagined through literary texts. Beginning with the Arab Muslim traveler Ibn Fadlan and ending with Ming Dynasty novelist Wu Cheng’en, we will read travelogues by real explorers who crossed the globe, and stories by armchair explorers who only dream of far-away places. We will read the highly imaginative (read: almost wholly fictional) travelogues by Marco Polo and John Mandeville, as well as Wu Cheng’en’s classic Chinese novel, *Monkey*. Then, we will move to Ibn Battuta’s travel narrative about his experiences in Africa, as well as an epic set in 13<sup>th</sup> century Mali detailing travel internal to the continent. Finally, we will consider contact between Arab travelers and Vikings, and then Viking explorers attempting to set up a colony in North America, before finally reading parts of the Bartolomé de las Casas’s lament about the beginnings of Spanish colonization. Students will learn the different ways that the medieval and early modern world understood economic exchange, gender relations, political power, and racial identity, as well as the way its ideas about those concepts became our own.

*Fulfills Requirements: Counts toward the Core Studies requirement. This class also fulfills an AI: Society requirement and counts toward four (4) credits of the department’s 12-credit diversity/international studies requirement.*

**ENGL 2402 Section 1****CRN 4798****Later Romantics: Dracula in Context****Feder, Rachel****Mondays and Wednesdays 10:00 – 11:50**

COURSE DESCRIPTION: In this course, we’ll take a deep-dive into *Dracula*, situating the iconic vampire novel in a range of historical and literary-historical contexts.

*Fulfills Requirements: Counts toward the Core Studies requirement.*

**ENGL 2709 Section 1****CRN 3864****Topics in English – Witches in American Literature 17<sup>th</sup> Century to Present****Saterstrom, Selah****Tuesdays and Thursdays 2:00 – 3:50**

**COURSE DESCRIPTION:** In this course we will survey the character of the witch in American literature from the 17th Century to the present day. We'll track the ways the archetype of the witch has shaped American identity, memory, and futurity through literature. This class is reading and writing intensive.

*Fulfills Requirements: Counts toward the Core Studies requirement.*

**ENGL 2722 Section 1**

**CRN 5563**

**Asian American Literature ; Contemporary Fiction and Nonfiction**

**Cottrell, Patrick**

**Tuesdays and Thursdays 10:00 – 11:50**

**COURSE DESCRIPTION:** This course surveys contemporary Asian American literature with a focus on fiction and nonfiction. We will examine concerns such as identity, the politics of visibility and representation in pop culture and film, gender, class, immigration, and assimilation. We will read a selection of essays, short stories, novels, and graphic novels to help us to expand our notion of Asian American literature, and our sense of what it is and who it is for.

*Fulfills Requirements: Counts toward the Core Studies requirement. This class also fulfills an AI: Society requirement and counts toward four (4) credits of the department's 12-credit diversity/international studies requirement.*

**ENGL 2855 Section 1**

**CRN 4962**

**Speculative Fiction: Futures and Futurity**

**Ulibarri, Kristy**

**Mondays and Wednesdays 12:00 – 1:50**

**COURSE DESCRIPTION:** This speculative fiction (SF) course will look at various texts (novels, short stories, film, music) that complicate our understandings of time, especially our sense of the future and futurity. The course will begin with different theories of "time," putting into question linear/chronological formations and thinking about the device of time travel. Then we will move into speculative imaginations of the future and futurity, from social and ecological collapse to technological dreamlands to not-so-new Empire-building. Throughout the course, we will spend time thinking about the political, racial, and aesthetic movements of Afrofuturism, Chicanafuturism, Indigenous Futurisms, Queer futurity, and Techno-orientalism.

*Fulfills Requirements: Counts toward the Core Studies requirement. This class also counts toward four (4) credits of the department's 12-credit diversity/international studies requirement.*

**ENGL 3013 Section 1**

**CRN 4800**

**Creative Writing - Fiction**

**Saterstrom, Selah**



**Fridays 10:00 – 1:40**

**COURSE DESCRIPTION:** In this workshop we will generate new work (fiction, prose, hybrid works) through a variety of experiments. As part of this experience, we will consistently take an inventory of our narrative tendencies and resistances. We will consider the relationship between form and content, look closely at language at the level of the line, and also think about prose development and structure. Additionally, we will investigate narrative theories and explore strategies to uncover those narratives we are compelled to articulate. This course is reading and writing intensive. This course is only for students who have taken a 1000 level (intro) and 2000 level (intermediate) workshop (sorry, no exceptions).

*Fulfills Requirements: Counts toward the Advanced Studies requirement. All English and Literary Arts majors who are concentrating in Creative Writing must take at least one 3000-level Creative workshop.*

**ENGL 3730 Section 1****CRN 5390****Literature and Medicine: Addiction and Modernity****Gao, Menglu****Mondays and Wednesdays 12:00 – 1:50**

**COURSE DESCRIPTION:** This course introduces students to accounts of substance use and addiction from the nineteenth century through the present day. We will examine canonical and contemporary literary texts, medical writings, visual representations, smartphone applications, and films alongside topics such as liberalism, inequality, imperial expansion, consumerism, “digital drugs,” and the pathologization of addiction. We will consider our readings in light of the following questions: What role do substance use and addiction play in constructing the modern self and society? What can representations of addiction teach us about our relationship with the external world? How does addiction act as a metaphor, a narrative device, or even a political sign? How do gender, class, and race affect narratives of addiction? How do accounts of addiction interact with philosophical texts, medical treatises, and imperial and colonial discourses? In addition to writing critical essays, students will evaluate smartphone addiction treatment apps and devise a creative project on a topic relevant to this course.

*Fulfills Requirements: Counts toward the Advanced Studies requirement.*

**ENGL 3733 Section 1****CRN 2466****Topics in English: American Monsters****Stratton, Billy****Mondays and Wednesdays 2:00 – 3:50**

**COURSE DESCRIPTION:** Conceptions of the grotesque, freakish and uncanny and their manifestation in the physical and corporeal form of the monstrous have long been associated with the genre of horror and all of those creatures that go bump in the night that inhabit such texts. While the classic figure of the monster as rendered in the horror genre, whether it be via the works of Edgar Allan Poe or Stephen King, as well as those found in contemporary film, will be a concern of this course, more vitally, we will seek to explore representations of monstrosity in the form of

distinctly human characters that have proliferated in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Through a diverse body of texts selected for this course we will examine and interrogate the numerous and varied depictions of distinctly monstrous human figures defined by transgression and limit experience from the isolated, freakish, misunderstood, and demonized to the brutish, criminal and villainous. Within this representational context, we will critically address a range of social and critical texts that engage psychology, history and philosophy in ways that seeks to deconstruct accepted notions conveyed through the longstanding binaries of civilization and savagery, madness and sanity, revolutionary and partisan, criminal and law-abiding, hero and villain. Texts will be drawn from contemporary American poetics, fiction, and cinema including such authors as Kathy Acker, Clive Barker, Truman Capote, Joan Didion, Katherine Dunn, Stephen Graham Jones, Cormac McCarthy, Toni Morrison, Chuck Palahniuk, Edgar Allan Poe, Ishmael Reed, Gerald Vizenor, and William T. Vollmann, etc.

*Fulfills Requirements: Counts toward the Advanced Studies requirement. This class also counts toward four (4) credits of the department's 12-credit diversity/international studies requirement.*

**ENGL 3823 Section 1**  
**CRN 4801**

**Interpretation Theory**

**Gould, Eric**

**Mondays and Wednesdays 10:00 – 11:50**

**COURSE DESCRIPTION:** Interpretation is the act of making meaning with texts, all kinds of texts made up of all kinds of sign systems (words, images, sounds, body language, gestures, media content and so on). This course is called “interpretation *theory*,” but the theory makes little sense until it becomes a regular reading *practice*. Interpretation, after all, is something we do every day, so it’s worth exploring what it is that happens when we read to make meaning. This is crucial to understanding experience, to developing opinions and making choices, to gaining knowledge in general.

We will be focusing on literary texts, but not entirely. Every academic discipline involves interpretation, as do most occupations in the world of work. However, literary, religious, philosophical, scientific, and legal studies over the centuries have given rise to a body of interpretation theory we call “hermeneutics.” This pre-dates literary theory and is a kind of general theory of interpretation that continues to shape our reading of literature. So this course will cover some major theories of reading and interpretation as they connect with both literary criticism and a general theory of hermeneutics. The aim is to give you a practical introduction to interpretation as it works in everyday life as well as in reading metaphorical literary texts. Two “very short introductions” (a series from Oxford University Press) will guide us through literary theory and hermeneutics. And much of the course will be given over to interpreting some important literary and media works from around the world (to be provided).

*Fulfills Requirements: Counts toward the Advanced Studies requirement. This class also counts toward four (4) credits of the department's 12-credit diversity/international studies requirement and, for those students concentrating in English Education, it counts toward the Literary Interpretation requirement.*

**ENGL 3852 Section 1**

**CRN 4963**

**Topics in Poetics: Studies in Transdisciplinary Poetry**

**Ebeid, Carolina**

**Mondays and Wednesdays 2:00 - 3:50**

**COURSE DESCRIPTION:** Let's take this as a given: every poem is in a long-distance conversation with another work that came before, and perhaps calls out to poetry that will follow after. In this course, we will consider books that undertake such asynchronous collaborations with poems that respond to paintings, films, or other literary compositions. Together we will explore the various forms and techniques poets employ to draw out points of connection, such as the ekphrastic mode, erasure methods, and epistolary poems. Authors and artists in our reading list include: Lucie Brock-Broido, Emily Dickinson, Jen Bervin, Brian Teare, Agnes Martin, Kevin Young, Jean-Michel Basquiat, among others.

*Fulfills Requirements: Counts toward the Advanced Studies requirement.*

**ENGL 3900 Section 1**

**CRN 2494**

**Senior Seminar: Walden in Context**

**Davis, Clark**

**Tuesdays and Thursdays 12:00 – 1:50**

**COURSE DESCRIPTION:** This course will attempt to read Thoreau's *Walden* in close detail and in the contexts of Transcendentalism, utopian social reform, the abolitionist movement, and 1840-50s American industrialization and economics. In addition to *Walden*, we will read and discuss selections from Emerson, Diogenes the cynic, Hawthorne, Melville, Stanley Cavell, Annie Dillard, and Robert Gross's *The Transcendentalists and Their World*.

*Fulfills Requirements: This is a Senior Seminar course. (Note: Students concentrating in Literary Studies must take two sections of 3900 to complete the degree. Students concentrating in Creative Writing must take one section of 3900—plus an Advanced Workshop—to complete the degree.)*