

# LITERATURE & CREATIVE WRITING (LITCW-UH)

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## LITCW-UH 1000 Literary Interpretation (4 Credits)

*Typically offered Fall and Spring*

This course introduces students to the demands and pleasures of university-level investigation of literature. Students develop the tools necessary for advanced criticism, including close-reading skills, knowledge of generic conventions, mastery of critical terminology, and introduction to a variety of modes of analysis, from the formal to the historical. The course emphasizes the writing and revision strategies necessary to produce sophisticated literary analysis.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Required
- Bulletin Categories: Literature Creative Writing

## LITCW-UH 1001 Foundations of Literature I: Epic and Drama (4 Credits)

*Typically offered Fall*

This course introduces students to fundamental terms and critical methods employed by literary scholars through an examination of two case studies: epic and drama. Topics to be investigated include: the relationship between text and context, close versus distant reading, the nature of authorship; genre; the interplay of local, national, regional, and world modes of categorization; translation; book history; and the relationship between literature and other forms of art. Each unit of the course is constructed around an anchoring text or texts that will be contextualized both historically and generically through a wide range of primary and secondary readings.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Histories Electives

## LITCW-UH 1002 Foundations of Literature II: Lyric Poetry and the Novel (4 Credits)

*Typically offered Spring*

This course introduces students to fundamental terms and critical methods employed by literary scholars through an examination of two case studies: lyric poetry and the novel. Topics to be investigated include: the relationship between text and context; close versus distant reading; the nature of authorship, genre, the interplay of local, national, regional, and world modes of categorization; translation, book history, and the relationship between literature and other forms of art. Each unit of the course is constructed around an anchoring text or texts that will be contextualized both historically and generically through a wide range of primary and secondary readings.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Histories Electives

## LITCW-UH 1003 Introduction to Creative Writing (4 Credits)

*Typically offered Fall and Spring*

This workshop introduces the basic elements of poetry, fiction, and personal narrative with in-class writing, take-home reading and writing assignments, and substantive discussions of craft. The course is structured as a workshop, which means that students receive feedback from their instructor and their fellow writers in a roundtable setting, and that they should be prepared to offer their classmates responses to their work.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Required
- Bulletin Categories: Literature Creative Writing

## LITCW-UH 1100 World Literature (4 Credits)

*Typically offered occasionally*

Coined by Goethe and popularized by Marx, the concept of world literature responded to an unprecedented integration of the world's literary markets, in which Goethe himself felt he could access Chinese, Persian and other literatures in translation. In recent scholarship it has crystallized as a critical approach to the comparative study of literatures from different national traditions. World literature in this more recent formulation refers to the movement of texts across language, time and space. This critical approach draws from related fields such as postcolonial and translation studies. From this critical perspective, we address the questions: Why do some texts, and not others, travel well enough to be read and taught with interest outside of their cultures of origin? Why this beautiful piece of writing, and not that one? Who are the arbiters of international taste? What is lost and gained in translation? The course addresses fundamental practices of interpreting world literature such as how to read across time, across cultures, and in translation.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 1101 Rotten Englishes: Postcolonialism and the Politics of Language (4 Credits)***Typically offered Fall*

Pidgins, creoles, patois and slang: there are so many Englishes! From Jamaica and Ireland, to America and India, from Spanglish and Hinglish to Londonstani slang and Black English, these languages have been wrought via complex colonial histories and shaped national languages and canon. This course is a broad exploration of writing produced in recent decades by Anglophone writers from the Americas, Africa and South Asia and the theoretical questions raised by such writing. The course will consider fiction and film that ranges from traditionally realist to formally experimentalist, short stories variously characterized as anti-colonial and Afro-pessimist, fiction by new writers and also by Nobel laureates, poetry about immigrant women and also the land-owning elite, and fiction that has been well-canonized as well as important writing that has been more or less forgotten. The course will consider questions of empire, postcoloniality, authenticity, voice and the role of vernacular languages in the writing we characterize as "Anglophone". Writers to be discussed include Langston Hughes, Salman Rushdie, Shani Mootoo, Arundhati Roy, Zadie Smith, June Jordan, Irvine Welsh, and Junot Diaz.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 1103J James Baldwin's Global Imagination (4 Credits)***Typically offered January term*

James Baldwin, one of the most important American writers of the twentieth century, left his family in Harlem for Paris in 1948. Moving between Switzerland and Turkey and the south of France, Baldwin called himself a "transatlantic commuter." This course explores Baldwin's writing across the genres of essays, fiction, plays, poems, and even children's literature to consider what his "global imagination" has to teach us about what it meant to live then, and now, as global citizens in an increasingly interconnected world. We will treat New York City as both a literary space explored in Baldwin's work and a space of our own first-hand inquiry. In addition to visiting Baldwin's homes in Harlem and Greenwich Village, students will have a special opportunity to spend time researching their final projects in the "James Baldwin Papers" archive at the NY Public Library's Schomburg Center for the Study of Black Culture in Harlem. As they work on these projects, students will also have the chance to meet and learn from editors, archivists, scholars, and book designers who produced a recent new edition of Baldwin's previously out-of-print book, *Little Man, Little Man: A Story of Childhood*.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 1104J Writing the City (4 Credits)***Typically offered January term*

For the first time in history, more people live in cities than in villages. And they're writing about it. There's a global renaissance of books about cities, from Madrid to Mumbai and Chicago. In this course, we will look at writers and filmmakers such as Jane Jacobs, Carmen Martín Gaité, García Lorca, Vargas Llosa, Javier Marías, and Pedro Almodóvar to see how best to capture the urban experience. Using a variety of genres, we will examine the impact on global cities of war, gender and social inequality, populism, migration and climate change. We will consider issues of local politics and urban planning as they are reflected in official and unofficial narratives of city life. This course will draw upon the resources of Madrid and include field trips and guided walks highlighting cultural and political developments, including guided visits to the Prado, Reina Sophia, Casa Cervantes, and an outing to a sports event.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Urbanization Concentration: Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing
- Crosslisted with: Urbanization Courses
- Crosslisted with: Urbanization

**LITCW-UH 1151 Global Traffic: Fictions & Films of Place and Space (4 Credits)***Typically offered occasionally*

Globalization, the acceleration of transportation and information technologies, transforms the experience of distance, producing perceptions of proximity and inter-connectedness across nations. It foregrounds movement and simultaneity, blurring boundaries between "real" and "virtual" worlds. Through texts emphasizing home, homelessness, migration, diaspora, transnationalism, and tourism, the course examines how literature, film, games, graphic novels, and new media guide readers in this new landscape by charting new concepts of space and place, community, and global citizenship.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives

**LITCW-UH 1160X Global Women Writing (4 Credits)***Typically offered Fall of even numbered years*

What does it mean to be a "woman writer"? This course will explore and examine that phrase, which has for centuries been used as cause for marginalization and silencing. Students will explore what women's writing from around the world might reveal about the relationships between gender, authority, creativity, power, mobility, and tradition. Do we assume, for instance, the existence of an essential "female" way of writing, shared by women across time and geography? Drawing on both literary and critical materials, students will also consider the complexities and challenges of reading across literary tradition(s) and the ways in which writing from multiple historical and cultural situations represents intersections of gender, race, class, nation, and sexuality. Writers to be considered in this course may include Virginia Woolf, Sor Juana, Mary Wollstonecraft, Lady Murasaki, Toni Morrison, Gloria Anzaldua, and Theresa Hak Kyung Cha, among others.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Core: Cultural Exploration Analysis
- Bulletin Categories: Literature: Topics Electives
- Crosslisted with: Core: Cultural Exploration Analysis
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 1501 Feature Writing (4 Credits)***Typically offered Spring*

This course aims to develop students' skills in feature writing for print and online magazines and trade journals. Emphasis will be placed on all stages of development, from a feature's conception and research to its drafting, revision, and publication. Particular attention will be paid to research and reporting techniques as well as to the demands of writing compelling pieces of varied lengths, from short-form to longer features. The course objective is to prepare students to pitch and publish material written for this course, whether in an NYUAD student publication or other venue.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Bulletin Categories: Pre-Professional Media, Culture Communication
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing
- Crosslisted with: Pre-Professional Media, Culture Communication

**LITCW-UH 1502 Travel Writing (4 Credits)***Typically offered occasionally*

This course exposes students to a range of writing about personal travel and offers students the chance to craft travel narratives of their own of various lengths and formats. The course will focus on such questions as style, method, medium, genre, funding, and strategies or outlets for online and print publication, as well as ethical issues that may arise when writing about countries or cultures not your own.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** Any Creative writing course taken at NYU-AD or anywhere in the GNU.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Bulletin Categories: Pre-Professional Media, Culture Communication
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing
- Crosslisted with: Pre-Professional Media, Culture Communication

**LITCW-UH 1503 Letters From Afar: Travel Writing Abroad (2 Credits)***Typically offered Fall and Spring*

Travel is a form of knowledge. "The traveler," wrote the British travel writer Robert Byron, "can know the world, in fact, only when he sees, hears, and smells it." This course offers a unique opportunity to further expand and deepen the knowledge you'll gain from the respective learning institutions you're traveling to this semester, by making students venture beyond the confines of campus, and engage with the everyday people and proceedings of the places in which those institutions are situated. From their observations, reporting, interviews and research about what they've encountered, students will compose a feature-length narrative in the form of a classic "Letter From..." piece in The New Yorker magazine.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** Must be an NYU-AD student.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 1503G Letters From Afar: Travel Writing Abroad (2 Credits)***Typically offered Fall and Spring*

Travel is a form of knowledge. "The traveler," wrote the British travel writer Robert Byron, "can know the world, in fact, only when he sees, hears, and smells it." This course offers a unique opportunity to further expand and deepen the knowledge you'll gain from the respective learning institutions you're traveling to this semester, by making students venture beyond the confines of campus, and engage with the everyday people and proceedings of the places in which those institutions are situated. From their observations, reporting, interviews and research about what they've encountered, students will compose a feature-length narrative in the form of a classic "Letter From..." piece in *The New Yorker* magazine.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 1504J Fiction Writing: Craft Workshop (4 Credits)***Typically offered January term of odd numbered years*

Where would we be without stories? Better question: Where can we go, and what can we do, as creative writers? Our course begins with the nuts and bolts, learning the tools, acquiring the skills, understanding the architecture of storytelling. Then, together, we build. We'll also play, debate, and experiment: discovering the line between news articles and fiction; creating characters using social media conventions; writing more vividly by unlocking our senses; declaring our manifestos; understanding publishing; examining censorship; and looking over the edge into the abyss with growing confidence. For writing should never be solitary: we'll learn from the works of published writers; more importantly, we'll learn from each other, not just how to write but why we write. And we'll stride forward with the fictionist's creativity, the journalist's rigor, and the critic's understanding. Fiction, and you, will never be the same.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 1506 Today We Wrote Nothing (4 Credits)***Typically offered not typically offered*

People of movement, categorized as migrants, have always fascinated scholars, artists, and writers. Contemporary mainstream discourse about the Gulf has arguably placed a great deal of emphasis on profession, what people do, their social class, and why they came, especially those on the margins. How have these individuals been represented in the Gulf, by whom, what are their stories and where can we find them? The objective of the class is to try and answer these questions, as well as to produce original material in writing workshops, in order to try and address some of these issues, especially representation.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Arab Crossroads Studies: Arts Literature
- Bulletin Categories: Core: Arts, Design Technology
- Bulletin Categories: Core: Cultural Exploration Analysis
- Bulletin Categories: Film New Media: Practice Electives
- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Crosslisted with: Arab Crossroads Studies Major: Required
- Crosslisted with: Arab Crossroads Studies
- Crosslisted with: Core: Arts, Design Technology
- Crosslisted with: Core: Cultural Exploration Analysis
- Crosslisted with: Film New Media Major: Required
- Crosslisted with: Film New Media
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 1507J Energy Fiction: Blood, Oil, and Capital (4 Credits)***Typically offered January term*

This course explores the interrelated flows of blood, oil, and capital in global fiction from the mid-nineteenth century to the present, focusing especially on the Anglo-American world and Russia - especially with respect to its ongoing war with Ukraine. By investigating a variety of genres and media - including dystopian fiction and alternative history as well as novel, short story, and film - students will gain insight into the cultural, political, energetic and visceral dimensions of the world's love affair with fossil fuels. Alongside our fictional readings and viewings, we will explore theoretical concepts like "petropoetics" (Kalinin) and "petrofiction" (Ghosh); "biopolitics" (Foucault) and "necropolitics" (Mbembe); and the notion of the historical past as a kind of "natural" resource. Authors and directors include Nikolai Chernyshevsky, Colson Whitehead, P.T. Anderson, Andrei Platonov, Aleksei Balabanov, Sergei Loznitsa, and Victor Pelevin. All readings, viewings, and discussion in English.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Histories Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 1508 Shame and Shamelessness: The Craft of Confessional Writing (4 Credits)***Typically offered Spring*

Whatever revelations may appear in my 2018 memoir, they were written, I confess, for literary effect. Why I feel self-conscious about this admission, I'm not sure. As if confession should be salutary for it to be ethical. But whom should it serve? First person narratives are the lifeblood of twelve step programs. Roman law required confession, often forced, to legitimize the legal process. Foucault claims the West relies on confession for the production of truth. Perhaps I doubt I have the authority to claim a reader's sympathy unless I am performing self-abasement. And yet, I've managed to make this course description all about me. In an age of post-colonial guilt and racial melancholy (or so theorized), might confession provide a way to address structural inequities that modernity seems founded upon? What of allyship and the burden readers bear in "hearing" a confession? Does confession hold meaning outside the shadow of power and its implied expression, torture? When and how might confession prefigure reparations? In this course, we will read across cultures and engage with creative writing assignments to interrogate (perhaps a poor choice of words) the craft of confession.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Core: Arts, Design Technology
- Bulletin Categories: Core: Cultural Exploration Analysis
- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Bulletin Categories: Literature: Histories Electives
- Crosslisted with: Core: Arts, Design Technology
- Crosslisted with: Core: Cultural Exploration Analysis
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 1509 The City and the Writer: New York City and Abu Dhabi (4 Credits)***Typically offered occasionally*

New York City and Abu Dhabi is a laboratory for studying NYC and AD, works written about them, as well as creating new works inspired by them. New works - poems, short stories, short plays, visual essays, or films - that will serve as a map for possible journeys as they reinvent and talk back to debates on immigration and space, culture and literature. A cross-disciplinary and cross-border conversation that examines how urban life and the cityscape create imaginative spaces, and the way words create cities. NYC & AD as global spaces will be explored in the works of writers with backgrounds from Africa, Asia, Eastern Europe, the Middle East, Latin America, and the Caribbean. How does the city shape the form of writing and language? How has literature challenged certain theories on space, and narratives constructed around urban identities? Students get the unique opportunity to meet numerous residents, from theater makers, designers, architects, artists, filmmakers, feminists, actors, comedians, chefs and bodega owners as well as be part of a podcast series and/or publish in one of the most important international literary magazines, Words Without Borders.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Core: Arts, Design Technology
- Bulletin Categories: Core: Cultural Exploration Analysis
- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: Core: Arts, Design Technology
- Crosslisted with: Core: Cultural Exploration Analysis
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2101 Literary and Cultural Theory (4 Credits)***Typically offered Spring*

This course develops students' understanding of theoretical approaches that have been central to literary and cultural studies. The course considers such questions as: What is literature? What is a text? What kind of work does a literary scholar or cultural critic do? What does it mean to read literature in translation? How does language shape meaning? How do we construct meaning from a text - and why does that meaning matter? And, crucially: what is at stake in how we answer these questions? Topics to be covered include classical theories of literature and poetics (Plato, Aristotle, Bharata, Adūnīs), mimesis and representation, discourse analysis and new historicism, Marxism and neo-Marxism, reception-aesthetics and reader response, world literature theory, gender and sexuality theory, critical race theory, postcolonialism, hybridity theory, posthumanism, climate theory, and cosmopolitanism. For their final papers, students will explore the work of a theorist not assigned on the syllabus.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 2310 History of Drama and Theater (4 Credits)***Typically offered occasionally*

Examines selected plays central to the development of world drama, with critical emphasis on a cultural, historical, and theatrical analysis of these works. Texts are drawn from the major periods of Greek and Roman drama; Japanese classical theater; medieval drama; theater of the English, Italian, and Spanish Renaissance; French neoclassical drama; English Restoration and 18th-century comedy; and Russian dramatic traditions. Styles to be considered include romanticism, naturalism, realism, antirealism, and postcolonial theater.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Histories Electives
- Bulletin Categories: Theater: History, Theory, Criticism Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing
- Crosslisted with: Theater Major: Required
- Crosslisted with: Theater

**LITCW-UH 2312X Masterpieces of Pre-Modern Arabic Literature in Translation (4 Credits)***Typically offered occasionally*

This course explores a selection of canonical and non-canonical works of literature from pre-Islamic Arabia to the so-called 19th-century Arab Renaissance. Through this course students will examine poetic and prosaic texts, while revising their understanding of literary genres and categories, especially in relation to the tradition of Arabic literature. Students will also learn about the major approaches to the study of this literary tradition, while immersing themselves in its rich language, imagery and historical moment. Readings include selections from: pre-Islamic heroic poetry; Umayyad love poetry; Abbasid courtly poetry and its influence on the Andalus; libertine poetry in all its registers from the early Abbasid to the Mamluk period. Prose literature will include the Qur'an; hadith; apocrypha of the prophets; picaresque maqāmāt; The Arabian Nights; and proto-novels from the 19th century.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Arab Crossroads Studies: Arts Literature
- Bulletin Categories: Art Art History: Art History Electives
- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Histories Electives
- Crosslisted with: Arab Crossroads Studies Major: Required
- Crosslisted with: Arab Crossroads Studies
- Crosslisted with: Art Art History
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2313J Tales that Travel: Storytelling and Storytellers in Eurasia, 10th-16th centuries (4 Credits)***Typically offered January term of odd numbered years*

Long before modern media sent stories around the world at lightning speed, good tales traveled. This course explores the travel of tales and considers the ways in which a common culture of story and storytelling can be found throughout pre-modern Europe, Middle East, South and East Asia. Drawing on stories and scholarship from many different traditions, it examines the role of storytelling in human culture, discusses the performance and circulation of stories, and reflects on examples of the types of tales that traveled, including tales of origin, of wisdom (and folly), of trickery (and truthfulness), of success (and failure), of youth and age, of love and the battle of the sexes, and many others.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Histories Electives

**LITCW-UH 2314J New York Urbanism: Poetry, Art and Architecture Since 1900 (4 Credits)***Typically offered January term*

This class will study the interactions among 20th and 21st century literature, art and architecture in New York City. How has New York been imagined, celebrated, critiqued, analyzed by the poets, architects, artists who have lived and worked here since 1900? What functions has the city taken on for those many cultural producers who have arrived here from across the globe, and across the US? We will look at case studies of writers, artists and architects coming from China, Mexico, Germany, Italy, England, Holland, Puerto Rico, Missouri, Ohio, New Jersey, Massachusetts, and Rhode Island. James, Hughes, O'Hara, Baraka, Mayer, Notley, Torres, Alurista, Matta-Clark, Hammons, Smithson, Koolhaas, Mies van der Rohe, Piano, Pope L, Acconci, Rosler, Zoe Leonard, Renée Green, and Kara Walker will be read in relation to larger literary and political movements including Nuyorican Poetics, the New York School, Language writing, Feminism, the Black Arts Movement, Queer liberation, the Tiananmen Square Protests, Minimalism, Conceptual Art, The Pictures Group.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing



**LITCW-UH 2315X Postcolonial Turn (4 Credits)***Typically offered Spring*

In postcolonial texts, representation and revolution intersect, as authors, filmmakers, and theorists re-invent literary and cinematic forms and seek to reconceive colonialism, nationalism, and modernity. Through this course, students will compare British, Caribbean, Latin American, South Asian, and African texts, including novels by Conrad, Rushdie, and Salih; films by Pontecorvo and Sembene; and selections from the critical writings of Anderson, Fanon, Said, and Spivak. Students will examine contradictions between Enlightenment concepts of reason, universal freedom, and rights, which established a common humanity of mankind while simultaneously justifying European sovereignty over non-Western peoples. The course examines how tradition and modernity; savagery and civilization; religiosity and secularism; self and other; subjectivity and collectivity; and violence and non-violence played a role in empire and decolonization while challenging received understandings of universalism. Finally, students examine how postcolonial studies is being re-shaped and in turn re-shaping understandings of the "Arab Spring" and the Anthropocene.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Core: Cultural Exploration Analysis
- Bulletin Categories: Film New Media: Studies Electives
- Bulletin Categories: History: Global Thematic Electives
- Bulletin Categories: Literature: Topics Electives
- Crosslisted with: Core: Cultural Exploration Analysis
- Crosslisted with: Film New Media Major: Required
- Crosslisted with: Film New Media
- Crosslisted with: History: Major Required
- Crosslisted with: History
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2330 Modern Epic: Tolstoy, Joyce, and García Márquez (4 Credits)***Typically offered occasionally*

This course will examine three "encyclopedic" texts (War and Peace, Ulysses, and One Hundred Years of Solitude) that rehearse and interrogate inherited paradigms of cultural identity, purpose, and destiny. Through sustained attention to formal and ideological tenets of these specific texts, the students will also seek to interrogate some of the salient procedures of realism, modernism, and postcolonialism.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 2331 Magic Realism (4 Credits)***Typically offered occasionally*

How do global cultural forms emerge? This course charts Magic Realism, a staple of global art, film, and fiction at the start of the new millennium. It traces how this malleable form has served different historical moments, cultural contexts, and political ideologies, and asks why Magic Realism has been privileged as a global form. Materials include art, art criticism, film, and fiction from Europe, the Americas, and the Middle East.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 2332 Literature and Revolution (4 Credits)***Typically offered Fall*

Can art start a revolution? What distinguishes propaganda from art when art gets wrapped up in politics? This course explores these questions in specific examples of writers and artists who not only represented revolution but also participated in performing revolution and effecting political change. We will consider how revolutions spill across the boundaries of several nations - as in 1789-91, 1811-21, 1848, 1917, 1968, etc. - and become part of world history thus compelling us to revise how we read literature comparatively across times, places and languages.

This movement shows us how different authors engaged with revolution, creating their own manifestos and visions of utopia. Revolutions always reveal the contradictions built into capitalist modernity, and by reading their movements across borders, we begin to understand not only the dimensions of political change but also the possibilities of social change. We will read focus on four major case studies that demonstrate literature's direct involvement in political change: 19th-century Russian literature; 19th-20th century African American Literature; 20th century Latin American literature; and 20th-century Arabic literature.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Art Art History: Art History Electives
- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Histories Electives
- Crosslisted with: Art Art History
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2333 Translation and Colonization (4 Credits)***Typically offered Spring*

Across human history, translation has mediated among traditions, languages, cultures, communities, and their histories. Yet, in the modern colonial projects, translation became a tool not to celebrate difference, but to turn difference into hierarchy. This course examines this relationship between language and colonization. It will cover how colonial projects transformed translation in service of colonization, and how it continues to do so in complex cultural encounters that are marked by differences in power. The course will draw on readings across multiple disciplines and histories to present an overview of the complex web of issues that connect the violence of modern colonization with meanings, languages, practices, and concepts. The course will also explore how the colonized subjects understood this process of linguistic colonization, and how they responded to it across different geographies. Class discussions will revolve around drawing connections between our readings and our understanding of translation both as a practice for colonization as well as in response to colonization.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** Sophomore level or higher.

- Bulletin Categories: Core: Structures of Thought Society (New)
- Bulletin Categories: Core: Structures of Thought Society
- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: Core: Structures of Thought Society (New)
- Crosslisted with: Core: Structures of Thought Society
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2340 Inventions of Love: East and West (4 Credits)***Typically offered Fall of even numbered years*

From the early Islamic poetry of Majnūn Layla to the modern poetry of Mahmoud Darwish, poets and writers in Arabic have long attempted to address the mysterious forces involved in creative expression. What did writers imagine was the origin of poetic inspiration? How did love (earthly or divine) figure in the poetic personae and works of writers? How was poetic creation different from other states such as madness or prophecy? How did medical, philosophical, legal and ethical discourses frame the questions of poetry and madness? Is the representation of poetic madness and inspiration in Arabo-Islamic discourse similar or different from other traditions? This course will explore these themes (and others) in great detail through the intensive study of early Islamic poetry, Sufi mystics, maqāmāt, The Arabian Nights, and Persian romances, as well as numerous philosophical, ethical, and medical treatises. Students will also be invited to draw comparisons with similar themes in other traditions of South Asia, East Asia, and Western Europe.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Arab Crossroads Studies: Arts Literature
- Bulletin Categories: Literature: Geographies Electives
- Bulletin Categories: Literature: Histories Electives
- Crosslisted with: Arab Crossroads Studies Major: Required
- Crosslisted with: Arab Crossroads Studies
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2341 Asian and Arab Diaspora in the Arts (4 Credits)***Typically offered Fall*

Do the Turkish German filmmaker Fatih Akin, the Lebanese Brazilian novelist Milton Hatoum, the Japanese Peruvian poet José Watanabe, the Singaporean Australian writer Kim Cheng Boey, and the Tunisian Swedish novelist Jonas Hassen Khemiri have anything in common? In an increasingly multicultural, multilingual, transnational yet increasingly divided world, what insights do the works of these architects of the imagination offer about tell us about their culture, history and traditions. How do they add to the ongoing dialogue between East and West - on cultural translation, migration, the refugee crisis, conflict and love? How do they help us pose fundamental questions? This course is a laboratory for the exploration of major cinematic and literary oeuvres by the Asian and Arab diaspora living in cosmopolitan cities worldwide. As a starting point, the course offers historical grounding for the various Asian and Arab migration histories globally; and continually explores what is Asianness / Arabness including recurring terms and themes such namely identity, home, memory and so forth.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Arab Crossroads Studies: Arts Literature
- Bulletin Categories: Core: Cultural Exploration Analysis
- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: Arab Crossroads Studies Major: Required
- Crosslisted with: Arab Crossroads Studies
- Crosslisted with: Core: Cultural Exploration Analysis
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 2361 Travel, Geography, and Imagination in Arabic and Islamicate Literatures (4 Credits)***Typically offered occasionally*

This course considers travel and geography as a theme in pre-modern Arabic and Islamicate literary cultures from the 7th century to the 19th century. During the semester, students will read from a wide variety of literary genres including love poetry, popular epics, travelers' accounts, geographical works and Sufi mystical treatises from many different regions of the Muslim world, ranging from West Africa to South East Asia. Exploring the movement of people, goods, and ideas within works of literature and tracing the formation, circulation and transformation of Islamicate literary genres, the course focuses on the ways that literary works mediate between local, translocal, and global identities.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Arab Crossroads Studies: Arts Literature
- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: Arab Crossroads Studies Major: Required
- Crosslisted with: Arab Crossroads Studies
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing



**LITCW-UH 2503 Advanced Creative Writing: Nonfiction Essay (4 Credits)***Typically offered occasionally*

"The personal is political": Popularized by feminist activists in the 1970s, this phrase suggested that mundane experience - domestic work, reproduction, childcare, as well as gendered education and socialization processes - were deeply implicated in larger systems of political power. Narrating those experiences, calling them into question, was a political act that stood to reorder society. In the decades since, the notion has become commonplace. But how do writers - of any gender or other identity category - most effectively discuss and describe the political implications of their subjective experiences? What forms and platforms are most appropriate, and for which audiences or ends? In this workshop, students read a range of classic and recent works of personal writing (Woolf, Orwell, Baldwin, Adichie, Coates, and others) and develop their own voices as they grapple with the politics of individual experience. Group discussions and peer workshops will be supplemented by individual conferences with the professor.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1000 or LITCW-UH 1003 or instructor permission.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 2504 Poetry Workshop: Intermediary Creative Writing (4 Credits)***Typically offered Fall*

Cliché is perhaps the only thing a poem cannot abide. Clichés are not just trite or overused phrases. They are the images, ideas, and narratives that make up the shared body of knowledge we often call "common sense," that is, the cultural assumptions that readers take for granted and consequently skim over in search of language and ideas that do not fit easily into routinized neural pathways. What constitutes cliché is subjective; each poet discovers this threshold for her or himself. In the writing process, we poets often reach for clichés and common - all too common - sense thinking in times of crisis or discomfort instead of boldly depicting the thing that likely inspired the poem in the first place. Language that is flat and unimaginative can signal, paradoxically, the very passages in a poem that are the most emotionally fraught. Rather than simply discarding them, we might consider ways to honor the original sentiments buried within that stale language.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1003 or approval by the instructor.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 2505J Mastering the Short Feature (4 Credits)***Typically offered January term*

The word "short" in the realm of creative writing should never be equated with expediency or ease. Indeed, everyone from poets to writers of fiction, personal essays, or long-form feature pieces will tell you that the tighter the space within which to express oneself, the more daunting becomes the challenge of doing so effectively. That is the very challenge which this course is designed to address. How to incorporate into the short feature's abbreviated space all the same elements of a long feature: voice, point-of-view, character, drama, dialogue, scenes. In his famous sonnet *Nuns Fret Not at Their Convent's Narrow Room*, William Wordsworth underscores the various ways in which the strictures of the sonnet - a mere 14 lines ruled by a set meter and rhyme scheme - compel a writer to more ardently and imaginatively fly the very confines of the form, and thus arrive at places they might not have otherwise. This same dynamic informs the many published short features we'll be reading and discussing in this class, and will, of course, come into play in the writing of the three roughly 1,000-word short features that students will be asked to compose.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 2510 Intermediate Creative Writing: Narrative Prose - Form and Style (4 Credits)***Typically offered Spring*

Every serious writer at some point asks: What is form? What is style? And how do I form my own style? In this course we will write our way towards answering each of those questions. Part laboratory, workshop, playground, and bootcamp, we'll examine exemplars from modern literature, but more importantly we'll write a lot: short pieces of narrative prose (micro stories, under 200 words), allowing for more focused experimentation, discussion, and revision towards acquisition of vital skills such as crafting the perfect sentence, writing humor, choosing the right perspective, knowing what to edit and when to cut, and understanding literary mechanisms in order to sharpen your techniques in wielding them. Because writers should be limited only by attempting the impossible, never by the bluntness of our tools. This course will prepare you for advanced creative writing electives, and the capstone, by helping you speak more clearly on the page. For style, according to the novelist Ali Smith, "is what happens when voice and form meet and fuse into something more than both." Through the alchemy of creative writing we'll find out what that something is.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1003.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 3000 Problems and Methods of Literary Studies (4 Credits)***Typically offered Fall*

This course is an introduction to questions that are central to both literary scholarship and creative writing. The course will foster an understanding not only of theoretical and methodological concepts, but also an understanding of practice and poetics. Through a range of readings and a variety of assignments, both analytical and practical, students will tackle issues of language, translation, interpretation, structure, and technique from methodological and practical perspectives. This course will prepare students for their capstone project and it is strongly suggested, although not required, that students take the course in their junior year.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1001 or LITCW-UH 1002.

- Bulletin Categories: LITCW: Required
- Bulletin Categories: Literature Creative Writing

**LITCW-UH 3311 History and Theory of the Novel (4 Credits)***Typically offered occasionally*

An introduction to the history of the novel in a comparative context, as well as its development in European, colonial and indigenous forms. Special emphasis is placed on contemporary critical theory (including circulation studies, aesthetics, deconstruction, new historicism, Marxist approaches, postcolonialism and psychoanalysis). Theoretical readings include works by Bakhtin, Barthes, Lukacs, McKeon, Moretti, Schwarz, and Watt, among others. Prerequisite: one major required course or permission of the instructor.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives

**LITCW-UH 3312 Global Text: Moby-Dick (4 Credits)***Typically offered Fall of odd numbered years*

Is there such a thing as global cultural heritage? This course resituates Herman Melville's *Moby-Dick* often described as "The Great American Novel" as a global text that is "worldly" in its outlook and its legacy. The course examines the novel's relation to Christian, Muslim, and Zoroastrian religious traditions; to Greco-Roman tragedy and epic; to Shakespeare; to Western and Eastern philosophical traditions; and to a variety of European, British, and American Romantic traditions. It also examines the novel's engagement with the visual arts. The course poses three sets of questions: 1) In what ways was *Moby-Dick* a "global" text in its own day, adopting a "worldly" approach that transcends its particular local milieu? 2) How has the history of the publication, criticism, and teaching of the novel transformed it into a global cultural work? 3) What is the cultural legacy of the book today throughout a variety of global media forms, including plays, films, novels, operas, and works of visual art?

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1000 and LITCW-UH 1001 or Permission of the instructor.

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 3313 Global Text: Ulysses (4 Credits)***Typically offered Fall*

Is there such a thing as global cultural heritage? This course presents a case study that resituates James Joyce's monumental novel *Ulysses* a book that describes a single day in a single city and is steeped in naturalistic historical detail as a global text that is "worldly" in its outlook and its self-conscious positioning within Western literary history. The course contextualizes the novel within Joyce's oeuvre through readings of *Dubliners*, *Stephen Hero*, *A Portrait of the Artist as a Young Man*, and selections from *Finnegans Wake* and within the histories of epic and Anglophone modernism. The course brings a number of scholarly methodologies to bear on Joyce's work including close reading, deconstruction, distant reading, gender studies, literary history, new historicism, postcolonialism, psychoanalysis, and reader response.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1000, LITCW-UH 1001 or LITCW-UH 1002.

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 3314 Global Text: Star Wars (4 Credits)***Typically offered Spring*

Is there such a thing as global cultural heritage? This advanced research seminar uses the *Star Wars* media phenomenon as a case study in the creation and circulation of a contemporary saga. The course examines the saga's multicultural influences, from Greco-Roman tragedy to Zen Buddhist philosophy, taking into account the ways that *Star Wars* has been transformed by fans across the world. Proposing that the *Star Wars* phenomenon can serve as a public platform for philosophy, the course examines *Star Wars* as a "cosmos-politan" text engaged with ideas of difference, and poses questions about the interplay between globalization/cultural imperialism and global texts in the age of Disneyfication.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1000 or LITCW-UH 1001 or LITCW-UH 1002 or FILMM-UH 1010 or FILMM-UH 1011 or FILMM-UH 1013X.

- Bulletin Categories: Literature: Topics Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 3315 Early Modern English Drama: Staging the World (4 Credits)***Typically offered Spring term of even numbered years*

Doomed lovers, military conquest, imported luxury goods, political treachery, religious conversion, spectacular bodies and pirates. These are some of the plot elements that figured stereotypes and represented transnational movement of people, objects, and stories around the globe in English Renaissance drama. This course will read English plays preoccupied with staging otherness from the 1580s to the 1640s in genres from city comedy to revenge tragedy to ask how these imaginative constructions draw upon the world to consider what it meant to be "English." The course will examine the intersection of identity and nation as these ideas are insisted upon and fractured in the popular imagination of the theater. Questions will be asked: how is the self constructed in relation to the world? Which figures of the "Other" become particularly important to notions of English identity? How is the English body imagined, and what happens to English bodies when they venture elsewhere?

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Histories Electives
- Bulletin Categories: Theater: History, Theory, Criticism Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing
- Crosslisted with: Theater Major: Required
- Crosslisted with: Theater

**LITCW-UH 3317 Migrant Poetics, Narratives of Flight (4 Credits)***Typically offered Spring*

For the poet Aimé Césaire, from the tiny island of Martinique, there was the master narrative of the middle passage, that brought African slaves to the Americas; there was the movement of labor and capital that circled the Caribbean in slavery's aftermath; and there was the circulation of ideas that produced the radical collages of surrealism. This course examines a range of narratives of flight - that of the refugee, the immigrant, the exile, the migrant worker - in fiction, poetry, film, theater, painting and music. It also examines critical theories of migration on refugeeism, displacement, and immigration, in order to ask: How does "flight" produce new aesthetic forms? How have scholars theorized the range of concepts and problems engendered by such movement? Along the way, we will read about Iraqi refugees, Vietnamese "boat people", Indian painters, the Jewish dispossessed of World War II. Towards the end of the term, we use this theoretical vocabulary to consider the ocean still to cross (*une mer encore à traverser*) in relation to two contemporary crises: flight across the Mediterranean and the refugeeed Rohingya of Myanmar.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Film New Media: Studies Electives
- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: Film New Media Major: Required
- Crosslisted with: Film New Media
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 3318 Arts of Attention: Reading Global Modernisms (4 Credits)***Typically offered Fall*

How do works of literature capture, hold, and train our attention? We live in a time when attention and attention disorders have captured both the scientific and the popular imagination. Turning their "attention to attention," like never before, scientists are identifying the rich variety of attentional modes our brain is capable of, as well as a contemporary addiction to, "narrow-focus attention." This course plumbs the rich offerings of literature describing a wide spectrum of attentional modes, as well as training, enriching and potentially even healing its reader's attention. Indeed, long before modern science, modernist literature excelled at both describing human attention and complexly engaging it through its novel experiments. Modernism has long been seen as a Western European interwar phenomenon, with current scholarship vigorously expanding our understanding of these limits. This course will include close examinations of some best-known Western European classics, but will also explore some of the long-overlooked origins, expressions, and subsequent migrations of modernism elsewhere, from Europe's Eastern margins, to the Harlem Renaissance and modern Chinese literature.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Geographies Electives

**LITCW-UH 3319 Sound and Fury: The Noise of Literature (4 Credits)***Typically offered Spring*

This course explores the relationship between sound and text. How do writers translate their acoustic environments through their writing? How does noise infiltrate and affect the content and form of their work? Students will consider the creative value of noise in poetry and fiction across time and space through depictions of bustling cityscapes, the din of warfare, clattering factories, and grinding machinery. What types of sonic cues are gendered, racialized, or class-coded? Through close readings, students will place perceptions of noise in their cultural and historical contexts. Theoretical and critical readings will complement literary texts, allowing students to blend literary analysis with the interdisciplinary field of sound studies as they practice both close reading and close listening. In addition to reading and discussing how authors translate sound into text, students will explore their acoustic surroundings through "soundwalks" and write about them in their own "sonic translation" projects to better understand the creative potential of noise in literature.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1000.

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 3350X Literatures of the Middle East and the Maghreb (North Africa) (4 Credits)***Typically offered Spring*

Western media tends to produce a one-dimensional view of Middle Eastern cultures. The reality of the people is often very different. How do Middle Eastern writers represent themselves and their societies in fiction? How have they reacted to the dramatic changes in the Middle East from the early twentieth century on? In this course, students will consider the continuities and diversities of North African and Middle Eastern cultures by analyzing modern and contemporary novels and poetry, as well as films, from or about Morocco, Algeria, Egypt, Lebanon and Palestine. The following issues will be tackled: how do novelists translate the changes of their cultures into literary form? What literary traditions do they draw on? How do these reflect the different movements in Islam, and the other religions of the region? What kinds of worldly and personal representations emerge? How have these been changing recently, notably since the Arab Revolutions? How different are novels written in English or French for a global audience from those written in Arabic? What are the effects of reading them in translation? Do the conventions of Western literary criticism work for all literatures?

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Arab Crossroads Studies: Arts Literature
- Bulletin Categories: Literature: Geographies Electives
- Crosslisted with: Arab Crossroads Studies Major: Required
- Crosslisted with: Arab Crossroads Studies
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 3360 Postcolonial Studies (4 Credits)***Typically offered occasionally*

What does it mean to be "postcolonial"? How can we understand the origins of the mixture of cultures and peoples that seems to define our "globalized" age? And what are the effects, cultural and political, of living under colonial rule? The rise in interest in the postcolonial condition has been marked by a body of work that engages questions relating to empire and decolonization and creates new models for the analyses of power, identity, gender, resistance, nation and Diaspora. In this class, we will examine fiction, poetry, film, and political writings from Africa, Asia, the Caribbean and their diasporic communities. Theoretical readings draw from Edward Said, Frantz Fanon, M. K. Gandhi, and Ngũgĩ wa Thiong'o, while fictional and cinematic texts will include work by V. S. Naipaul, Bapsi Sidhwa, Jamaica Kincaid, and others. Our aim will be to understand both the ways in which these texts provide new models of analysis and the way they have changed the traditional study of literature in the academy.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Histories Electives

**LITCW-UH 3361 Freedom and Alienation (4 Credits)***Typically offered Spring*

From the mid-20th century onward, freedom was the original cry in the rapidly decolonizing world. This course considers the various registers of postcolonial freedom and the aesthetic forms they take, from the Caribbean surrealists, agitating against French colonialism, and articulating an aesthetics of negritude, to expatriate South Asian artists in Paris, who find new forms of freedom in abstractionist painting. The Dalit Panthers, modeled on the Black Panthers of America, articulated an anti-caste radicalism in the context of newly liberated India, while African writers from Nigeria to Kenya wrestled with the alienating English of the British empire, and the new languages of Independence. This course uses the dialectic of alienation and freedom, of anguish and exaltation, to think through the range of aesthetic forms that freedom takes: political, social, existential, while also interrogating the nature of caste, race, and gender-based forms of alienation. In doing so, we read some of the key figures that have shaped postcolonial modernities: Albert Camus and Franz Fanon, Simone de Beauvoir and B.R. Ambedkar, Aime Cesaire and Derek Walcott.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: Literature: Topics Electives

**LITCW-UH 3501 Advanced Creative Writing: Documentary Forms (4 Credits)***Typically offered occasionally*

This course centers on the generative intersection of art and non-fiction: in other words, documentary forms. Documentaries are compelling because they are driven by a desire to investigate, educate, reveal. They often do this by claiming objectivity and reality rather than claiming subjectivity and fiction. During the semester students will therefore explore the relationship between aesthetics, ethics, and point of view in three mediums: poetry, film/video, and visual art, with an emphasis on poetry and text that pushes the boundaries of conventional prose and journalism.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1003 or Instructor Consent.

- Bulletin Categories: Art Art History: Art History Electives
- Bulletin Categories: Film New Media: Practice Electives
- Bulletin Categories: Film New Media: Studies Electives
- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Crosslisted with: Art Art History
- Crosslisted with: Film New Media Major: Required
- Crosslisted with: Film New Media
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 3502 Advanced Creative Writing: A Novel in Fourteen Weeks (4 Credits)***Typically offered occasionally*

An advanced fiction workshop that offers students the opportunity to hone their writing through peer critique and in-depth craft discussions. Extensive outside reading deepens students' understanding of fiction and broadens their knowledge of the evolution of literary forms and techniques. The thematic focus of these courses will vary depending on the instructor. There may be multiple sections of this course running in the same semester, each of which may have a different topic.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** Yes**Prerequisites:** LITCW-UH 1003 or approval by the instructor.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing

**LITCW-UH 3504 Advanced Creative Writing: Workshop in Poetry (4 Credits)***Typically offered Spring*

This course focuses on writing poetry by experimenting with a variety of poetic forms and writing prompts, including 20th-century and contemporary poetry and statements and essays written by poets. Students will write poetry as well as learn terms for critical analysis. Some of the threads of inquiry and inspiration that will run through the workshop include: What is poetry? What does it do? What is the state of poetry now? What does it mean to write and read poems in English if it is not your home or only language? In addition to workshoping peers' poetry, participants will learn about the chapbook tradition, make their own small books of between 15 and 25 pages, and organize readings to experiment with various performance-based approaches to poetry.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** Yes**Prerequisites:** LITCW-UH 1003 or approval by the instructor.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 3505 Dramatizing History (4 Credits)***Typically offered Fall of odd numbered years*

How does the dramatist bring alive an historical epoch to enliven a work for stage, film or television? What elements are essential to create a compelling narrative? Should the characters be actual people or fictionalized composites? And what ethical issues are raised in such decision-making? In this arts workshop students will embark on a journey to bring alive stories that hold personal significance. Whether the tales are connected to family, culture, gender or 'race' memory, there are certain steps that may enhance the creation and development of dramatic work based on historical information. Students will detail their personal process in both creative and critical terms.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives
- Bulletin Categories: Theater: Arts Practice Electives
- Crosslisted with: LITCW: Required
- Crosslisted with: Literature Creative Writing
- Crosslisted with: Theater Major: Required
- Crosslisted with: Theater

**LITCW-UH 3506 ACW: Workshop in Hybrid Forms (4 Credits)***Typically offered Spring*

In this advanced workshop we will write hybrid forms: works of literature that combine two or more genres, or that defy the very concept of genre. What is also interesting about the notion of hybridity is that we find many rich historical examples of this kind of literature works that predate a modern tendency to theorize genre's defining features in order to categorize literature. Students will undertake readings and projects in the following forms: the lyric essay, novels in verse, the haibun, the list poem, non-traditional autobiography, text-image projects, the prose poem, the poet's play, and conceptual and intermedia writing projects. We will read Claudia Rankine, Don Mee Choi, W. G. Sebald, Elias Khoury, Deepak Unnikrishnan, Paolo Javier, Biswamit Dwibedy, Carole Maso, Ed Sanders, Etel Adnan, Cecilia Vicuna, On Kawara, and Sonia Sanchez. To build a rigorous and supportive literary community, we will share our works and develop rubrics for providing feedback and improving our projects. Workshop participants will learn about the chapbook tradition, make their own small books of between 15 and 25 pages containing revised work from the semester.

**Grading:** Ugrd Abu Dhabi Graded**Repeatable for additional credit:** No**Prerequisites:** LITCW-UH 1003.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives



**LITCW-UH 3507 ACW: Workshop in Fiction (4 Credits)**

*Typically offered Spring*

In advanced fiction workshop students will write fiction "flash fiction," short stories, and works that may be extended into the territory of the novella considering things like point of view, dialogue, structure and plot, narrative voice, scene and character building. The class will explore prose fiction that is rooted firmly in reality writing stories seemingly "ripped from the headlines" as well as works that draw on a writer's imagination, as well as traditions of surrealism. Students will practice writing new works from a variety of prompts, will critique others productively, and revise their works toward a final portfolio of works brought to high polish. Exemplary and representative works of contemporary fiction will be read as starting points for writing exercises, discussions of writing strategies, and toward the development of new works.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

**Prerequisites:** LITCW-UH 1003 or instructor consent.

- Bulletin Categories: LITCW: Creative Writing Electives
- Bulletin Categories: Literature: Creative Writing Electives

**LITCW-UH 4000 Capstone Seminar (4 Credits)**

*Typically offered Fall*

The capstone experience provides seniors with the opportunity to work closely with a faculty mentor and to conduct extensive research on a topic of their choice or engage in an extended creative project. The program consists of a two-part capstone seminar and a year-long individualized thesis tutorial. (Students receive credit for the seminar in the fall and for the project in the spring.) During the fall semester, students define their projects, develop a bibliography, read broadly in their chosen topic, begin their research, and draft a substantial portion of the project.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

**Prerequisites:** LITCW-UH 1000, LITCW-UH 1001, LITCW-UH 1002, LITCW-UH 1003, LITCW-UH 3000, and senior standing.

- Bulletin Categories: LITCW: Capstone

**LITCW-UH 4001 Capstone Project (4 Credits)**

*Typically offered Spring*

In the spring semester, students continue to work one-on-one with their capstone advisor(s) and to attend the capstone seminar. During the first seven weeks of the term, students develop a full draft of their project, which may include revision and re-articulation of key theoretical and/or aesthetic choices. Students work with their capstone advisor(s) to produce successive drafts of the project. The capstone experience culminates in the public presentation of the capstone project and the defense of the project before a panel of faculty reviewers.

**Grading:** Ugrd Abu Dhabi Graded

**Repeatable for additional credit:** No

**Prerequisites:** LITCW-UH 4000.

- Bulletin Categories: LITCW: Capstone