

## **Annjeanette Wiese**

Associate Chair/Director of Undergraduate Studies, Humanities Program  
Assistant Teaching Professor, Humanities Program  
University of Colorado, Boulder  
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### **Education**

Ph.D., Comparative Literature, University of Colorado, Boulder, May 2008.

Dissertation: “Narrative Understanding: The Staging of Form and Theory in Contemporary Fiction.” Eric White, advisor. Committee members: Patrick Greaney, Jillian Heydt-Stevenson, Karen Jacobs, Warren Motte.

Comprehensive exams areas: Theory of narrative in postmodern literature; 19th- and 20th-century U.S. literature; the novel in English, French, and German. E. White, advisor. Committee members: P. Greaney, J. Heydt-Stevenson, K. Jacobs, W. Motte.

M.A., Comparative Literature, University of Colorado, Boulder, May 2004.

Thesis: “Postmodern Narrative Indeterminism and the Act of Reading.” E. White, advisor.

B.A., Double major: English and French, University of Colorado, Boulder, May 2000.

Graduated *summa cum laude* in English and with distinction.

### **Research and Teaching Interests**

Narrative theory, experimental narrative, modern and postmodern literature and culture, the rhetorical and formal differences between nonfiction and fiction.

### **Works in Progress**

*Rethinking Narrativity and the Effects of Form: Lessons from Experimental Narrative* (manuscript in progress, seven of ten chapters drafted)

### **Works Forthcoming**

“Representational Intelligibility and the Confines of Framing the Self: Carmen Maria Machado’s *In the Dream House*,” *Style* (forthcoming 2023—accepted, not yet in print)

“Impossible Identities: An Exploration of Character and Storyworld in Charles Yu’s *Interior Chinatown*,” Special Issue, “Unnatural Narratives in 21st-century Fiction,” *JNT: Journal of Narrative Theory*. (accepted, not yet in print).

### **Publications: Books**

*Narrative Truthiness: The Logic of Complex Truth in Hybrid (Non)Fiction* (2021, University of Nebraska Press, Frontiers of Narrative Series). Published with a grant from Figure Foundation.

### **Publications: Peer Reviewed Articles**

“Replacing Omniscience: Superior Knowledge and Narratorial Access,” *Narrative* 29.3 (2021): 321-338.

“Who Says? Problematic Narration in Paul Auster’s *City of Glass*.” Special issue, “Experimental Literature and Narrative Theory,” ed. Brian Richardson. *Frontiers of Narrative Studies* 3.2 (2017): 304-318.

- “Telling What Is True: Truthiness and Fictional Truths in Hybrid (Non)Fiction.” *Prose Studies* 37.1 (2015): 66-82.
- “Narrative Palimpsest: The Representation of Identity in Agota Kristof's *The Notebook*, *The Proof*, and *The Third Lie*.” *JNT: Journal of Narrative Theory* 43.2 (2013): 137-159.
- “Rethinking Postmodern Narrativity: Narrative Construction and Identity Formation in Don DeLillo's *White Noise*.” *College Literature* 39.3 (2012): 1-25.
- Translation: “The End of Writing? Grammatology and Plasticity.” [“La fin de l'écriture? Grammatologie et plasticité.”] Written by Catherine Malabou. *The Legacy of Jacques Derrida*. Spec. issue of *The European Legacy: Toward New Paradigms* 12:4 (2007): 431-441.
- Translation: “Again: ‘The Wounds of the Spirit Heal, and Leave No Scars Behind.’” Written by Catherine Malabou. Keynote address delivered by C. Malabou at “Following Derrida: Legacies,” a conference presented by *Mosaic* at the University of Manitoba, October 2006. Published in *Following Derrida: Legacies*. Spec. issue of *Mosaic* 40:2 (2007): 27-37.

### Invited Lectures and Community Outreach

- Organizer of the World Literature Series lectures hosted by the Boulder Book Store (fall 2019–spring 2020, continuance postponed due to the pandemic). Responsibilities include recruiting, organizing, and introducing speakers, encouraging attendance, and facilitating operation of the series.
- World Literature Series lecture, “William Faulkner,” hosted by the Boulder Book Store, TBD (postponed).
- World Literature Series lecture, “E.L. Doctorow,” hosted by the Boulder Book Store, March 2019.

### Scholarly Presentations and Conferences

- “The Effects of Form: Rethinking Narrativity and the Lessons We Can Learn from Experiments in Narrative.” 2023 ISSN International Conference on Narrative (annual meeting of the International Society for the Study of Narrative), TWU, Dallas, TX, March 2023.
- “Representational Intelligibility and the Confines of Framing the Self: Carmen Maria Machado's *In the Dream House*.” 2022 ISSN International Conference on Narrative, University of Chichester, UK, June 2022.
- “Impossible Identities: An Exploration of Character and Storyworld in Charles Yu's *Interior Chinatown*,” Impossible Fictions Conference (annual meeting of the International Society for Fiction and Fictionality Studies), University of Chicago, March 2022.
- “Rethinking the Context of Narration: Problems and Possibilities of Fictional Enunciation,” 2021 ISSN International Conference on Narrative, virtual conference, May 2021.
- “Mind the Gap: Omissions and the Relationship between Narrative Time and Human Experience in Woolf, McGuire, McEwan, and Jenkins,” 2020 International Conference on Narrative, Mississippi State University, New Orleans, LA, March 2020.
- “In (Partial) Defense of Omniscience,” 2019 International Conference on Narrative, Universidad de Navarra in Pamplona, Spain, May–June 2019.
- “An Argument for Narrative Truthiness: Tim O'Brien and Using Complex Narrative to Counter Fake News,” 2018 International Conference on Narrative, McGill University, Montreal, April 2018.
- “Conflicting Categories: Graphic Narratives and the Revision of Truth,” 2017 International Conference on Narrative, University of Kentucky, March 2017.
- “Satire and Truth: Fake News and the Complex Nature of Narrative Truthiness,” 2016 International Conference on Narrative, University of Amsterdam, Amsterdam, Netherlands, June 2016.

- “Narrative Truthiness and the Rhetorical Context,” 2015 International Conference on Narrative, Purdue University Calumet, Chicago, IL, March 2015.
- “Beyond Opposition: The Duality of Truth and Fiction in Binjamin Wilkomirski’s Holocaust Memoir,” 2014 International Conference on Narrative, Massachusetts Institute of Technology, Cambridge, MA, March 2014.
- “Blurring Narrative Truth: Truthiness and Fictional Truths in Hybrid (Non-)Fiction,” 2013 International Conference on Narrative, Manchester Metropolitan University, Manchester, UK, June 2013.
- “Books say: She did this because’: Julian Barnes’ *Flaubert’s Parrot* and the Argument for a New Realism,” Louisville Conference on Literature and Culture since 1900, University of Louisville, Louisville, KY, February 2013.
- “Contemporary Palimpsests: Telling History and Identity as Narrative in Morrison’s *Beloved* and Atwood’s *Handmaid’s Tale*,” 2010 International Conference on Narrative, Case Western Reserve University, Cleveland, OH, April 2010.
- “Contemporary American Fiction and the Design for a Narrative Identity,” ASAP1: Association for the Study of the Arts of the Present, University of Tennessee, Knoxville, TN, October 2009.
- “E. L. Doctorow’s *Ragtime* and the Simulacrum of History,” Louisville Conference on Literature and Culture since 1900, University of Louisville, Louisville, KY, February 2008.
- “Genealogy of the Postmodern Self: Narrative and Rewriting in Agota Kristof’s Trilogy,” 2007 International Conference on Narrative, Georgetown University, Washington DC, March 2007.
- “Ambivalence and Power: Krzysztof Kieslowski’s film *White*,” Rocky Mountain European Scholars Consortium, Brigham Young University, Provo, UT, October 2006.
- “Challenging the Order: Peter Greenaway’s *The Pillow Book* and the Tensions of Society,” 2006 International Conference on Narrative, Carleton University, Ottawa, Ontario, April 2006.
- “Ambiguity and Life Narrative: Reading Michael Ondaatje’s *Running in the Family*,” Southwest/Texas Popular Culture and American Culture Associations, Albuquerque, NM, February 2006.
- “Connections of Reading and Writing: Reading Edmond Jabès’ *Récit*,” 2004 International Conference on Narrative, University of Vermont and Middlebury College, VT, April 2004.

## Teaching Experience

- Teaching Faculty Instructor (fall 2017–present), Lecturer (fall 2008–summer 2017), Humanities Program, Univ. of Colorado, Boulder
  - HUMN 1001: Forms of Narrative: An Introduction to Humanities (new course spring 2022)  
(full responsibility for course design and implementation)  
This course introduces students to forms of narrative from different historical, geographical, and cultural contexts and in different media in order to explore the ways in which narrative, as a cognitive tool and form of representation, functions as a means of understanding human experience. Students learn to analyze and interpret narratives with the goal of improving critical thinking, the practice of close reading, and written and verbal communication. The class serves to introduce students to the types of questions and methods of interpretation encountered in Humanities.
  - HUMN 4170: Fiction and Reality: Literature, Science, and Culture (previously HUMN 3092)  
(full responsibility for course design and implementation and management of TAs)  
This course explores the ramifications of the assumption that either a recognizable distinction between fiction and reality exists or that there is no objective way to distinguish the two. The goal of this course is that students will 1) arrive at an idea of what these often ambiguous concepts mean in our culture and 2) be able to critically apply this information to the problems posed by the

questionable status of the separation between fiction and reality. This is a lecture course with a TA. It counts for Core curriculum: Literature and the Arts.

HUMN 3500: Literatures of Consciousness (previously HUMN 3093)

(full responsibility for course design and implementation)

This course is an interdisciplinary study of human consciousness and its representation. Students will analyze the representation of thought in fiction (both literature and film) alongside the information more theoretical and scientific approaches bring to bear on key questions about consciousness. The goal is to see how such an interdisciplinary approach can facilitate a complex and productive understanding of consciousness and its implications.

HUMN 3210: Narrative

(full responsibility for course design and implementation)

Students examine narrative as a central form of representation in the 20th and 21st centuries and analyze the effects of form on how we understand and construct our world. Students analyze fiction as a means of developing a critical understanding of narrative form and its implications, but we also look at interdisciplinary manifestations of narrative as a way of organizing thought in diverse fields such as pop culture, art, film, identity studies, social sciences, medicine, and more.

HUMN 2000: Methods and Approaches to Humanities

(full responsibility for course, fall 2019)

Restructured course to incorporate one consistent instructor with guest lectures by Humanities faculty so that students can be introduced to a variety of methods of interpretation while also working in a guided manner on the ways a variety of approaches can inform their writing and critical reading and viewing skills.

(responsibility for 5 weeks of a team-taught course with a focus on gender and culture, 2015–2018)

This unit within the course explored a feminist approach to understanding art as a means to exemplify one method of studying Humanities. Lectures show students how to interpret the influence of gender categories and assumptions on the production and interpretation of art, literature, and digital culture.

HUMN 1110 and 1120: Introduction to Humanities Literature I and II

(full responsibility for course design and implementation for multiple sections per semester, including one section in Farrand RAP)

This two-semester sequence focuses on an understanding of the development of Western literature from ancient Greece to the present, with an emphasis on critical thinking and analytical reading and writing skills. Through close readings and classroom discussions, students develop an understanding of the richness and complexity of works that have considerably influenced the development of western thought and civilization. (Previously HUMN 1010-1020.)

HUMN 1010 and HUMN 1020: Introduction to Humanities I and II

(full responsibility for course design and implementation based on common readings for the three-credit-hour literature component of a six-credit-hour course, one to three sections per semester)

This two-semester sequence focuses on an understanding of the development of Western art, music, and literature from ancient Greece to the present, with an emphasis on critical thinking and analytical reading and writing skills.

- Part-Time Lecturer (fall 2008), English, Univ. of Colorado, Boulder

ENGL 3060: Modern and Contemporary Literature

(full responsibility for course design and implementation for one section)

This course focuses on critical thinking and analytical reading and writing skills through a close study of significant 20th- and 21st-century poetry, drama, and prose works.

- Graduate Part-Time Instructor (2004-2007), Depts. of English and Humanities, Univ. of Colorado, Boulder

ENGL 3060: Modern and Contemporary Literature

(full responsibility for course design and implementation)

HUMN 1010 and HUMN 1020: Introduction to Humanities I and II

(full responsibility for course design and implementation based on common readings)

- Graduate Teaching Assistant (2003-2004), French, Univ. of Colorado, Boulder

FREN 1010 and FREN 1020: Beginning French I and II

(full responsibility for one section per semester)

For course evaluations, see <<http://fcq.colorado.edu/UCBdata.htm>> and <<https://public.tableau.com/profile/fcq.office#!/vizhome/FCQ/Boulder>>. Input “Wiese, Annjeanette” in the field under “Instructor.”

## College and Unit Service, Univ. of Colorado, Boulder

Associate Chair/Director of Undergraduate Studies, Humanities Program (fall 2017–present).

Responsibilities include advising Humanities majors and minors; managing HUMN 2000; organizing student workshops; managing Humanities scholarship candidacy and selection, serving as the Program’s contact person for various offices, such as Disabilities Services, Admissions and Recruitment, Early Alert, and Advising; and assisting the chair in departmental and curricular tasks.

Committee Chair, Humanities Program Undergraduate Studies Committee (2017–present).

Responsibilities include curriculum planning and evaluation, major and minor management, revision of major and minor requirements.

Honors Council Representative for Humanities (fall 2021–present)

Arts and Humanities Divisional Dean Search Committee member (spring-summer 2021)

Humanities Program Merit Review Committee (spring 2020, 2021)

Arts and Sciences Faculty Senate (previously ASC) representative, Humanities (fall 2019–present)

Planning Committee member, Arts and Sciences Faculty Senate (fall 2019–present)

Humanities Program Executive Committee member (2017–present)

Humanities Program MA proposal committee member (2017–2018)

Undergraduate honors thesis advisor, Humanities, Univ. of Colorado, Boulder. Responsibilities include directing and advising students as they define, write, and defend their independent thesis.

Clifton Gabriel Bullard, Humanities (ongoing, spring 2023 defense)

Ava Gudzunus, Humanities (ongoing, spring 2023 defense)

Brianna Lee, Humanities (ongoing, spring 2023 defense)

Kimberly Bowman, *summa cum laude*, Humanities (spring 2022)

Cara Redalen, *summa cum laude*, Humanities (spring 2019)

Iona Bruce, *summa cum laude*, Humanities (fall 2018)

Sahar Omar Taha Al Nima *summa cum laude*, Humanities (spring 2018)

Jack Hernandez *summa cum laude*, Humanities (fall 2016)

Sayoni Nyakoon: *magna cum laude*, Humanities (spring 2016)

Lorien Howe: *magna cum laude*, Humanities (spring 2015)

Hannah Beckler: *magna cum laude*, Humanities (spring 2014)

Wade Johnson: *summa cum laude*, Humanities (fall 2013)

Julie Lindas: *magna cum laude*, Humanities (spring 2013)

Evan Tueller: *summa cum laude*, Humanities (spring 2013)

Adelyn Beth Shimizu: *summa cum laude*, Humanities (spring 2012)

Lauren Wilson: *magna cum laude*, Humanities (spring 2012)

Anna Lee Crosby: *magna cum laude*, Humanities (spring 2011)

Carol Suzanne Janicke: *magna cum laude*, Humanities (spring 2010)

Honors defense committee member, Univ. of Colorado, Boulder.

Stephen Meylor, EBIO (ongoing, spring 2023 defense)

Sofia Grant, *summa cum laude*, General (spring 2022)

Katie Plain, *summa cum laude*, English/Creative Writing (fall 2020)

Isabel Phelps, *summa cum laude*, English/Creative Writing (fall 2019)

Robert Reedy, *cum laude*, Political Science (spring 2018)

Teresa Tadvick, *summa cum laude*, Sociology (spring 2018)

Cameron Chorpensing, *summa cum laude*, Humanities (spring 2017)

Blake Wilcox: *magna cum laude*, English: Creative Writing (fall 2011)

Ph.D. dissertation committee member for Andrew Lawrence Gilbert, Comparative Literature (spring 2017)

Master's thesis committee member for Kayla Rodriguez, Comparative Literature (spring 2016)

Independent study and internship advisor (spring 2010, spring 2011, fall 2011 to fall 2012, spring 2016)

Humanities 1110/1120 liaison (2017–2022).

Humanities website revision (2013–present)

Humanities 1010/1020 revision committee member (2013–2014)

Humanities minor proposal committee member (2012–2013)

Ph.D. Representative to the graduate committee, Comparative Literature, Univ. of Colorado (2007–2008)

Organizer, Depart. of Comparative Literature Graduate Student Conference, Univ. of Colorado (2007)

Co-Coordinator, “Culture in the Classroom” Workshop, Graduate Teacher Program, February 2005.

Workshop Coordinator, “Library Research,” Comparative Literature, November 2004 and “CV Writing and Non-Academic Career Options,” Comparative Literature, October 2004.

Co-Presenter, “The Best Do Teach,” Graduate Teacher Program Fall Intensive Conference, August 2004.

### **Professional Organization Service and Manuscript Reviews**

Proposal Review Committee member, International Narrative Conference, International Society for the Study of Narrative (for 2020-2023 conferences)

Review of manuscripts: submitted to *Journal of Narrative Theory* (2018), *Modern Fiction Studies* (2020), *Modern Language Review* (2021), University of Nebraska Press (2022)

### **Pedagogical and Administrative Workshops Attended**

Pedagogy Session, ISSN International Conference on Narrative (2013- 2022)

Pedagogy Happy Hour: Teaching about Diversity and Social Justice using Narrative (summer 2021)

Turning Institutional Data into Action, Center for Teaching and Learning workshop (spring 2021)

### **Honors and Awards**

Donor grant from Figure Foundation, given to University of Nebraska Press to support the costs of publishing *Narrative Truthiness: The Logic of Complex Truth in Hybrid (Non)Fiction* (2021).

Dean's Fund for Excellence, funding for international conference travel, College of Arts and Sciences (2013, 2019, 2022)

College of Arts and Sciences Instructor Travel Fund, funding for international conference travel (2018, 2019, 2020, 2022)

Thomas Edwin Devaney Dissertation Fellowship (\$16,000+) (2007–2008)

The Center for the Humanities and the Arts (CU, Boulder) awards only five of these annually.

Graduate Student Fellow in the Center for Humanities and the Arts (2007–2008)

Silver Award from the Graduate Teacher Program and Univ. of Colorado Graduate School for excelling in teaching and service, awarded August 2004.

Lead Graduate Teacher, Univ. of Colorado, Boulder (May 2004–May 2005)

Service as the liaison between the Graduate Teacher Program (GTP) and Comparative Literature, providing resources and training support for graduate students and teachers.

University Fellowship for Graduate Study (~\$3,000) (2003–2004)

Center for Humanities and the Arts: Arts and Sciences Fellowship for M.A. Study in the Humanities (tuition and stipend covered: \$15,000+) (2002–2003)

Center for Humanities and the Arts Graduate Scholar (2002–2003)

Phi Beta Kappa Crisp Fellowship for graduate study (\$7,500) (fall 2002)

B. A. Graduation with Distinction, *summa cum laude* honors in English, May 2000.

Honors Thesis: “Narration, Reading, and Seduction: The Ingenuity of Vladimir Nabokov in *Despair* and *Lolita*”; advised by Jeremy Green.

### **Membership in Professional Organizations**

International Society for the Study of Narrative

International Society for Fiction and Fictionality Studies

### **Languages**

French (fluent), German (reading knowledge), Spanish (reading knowledge)

### **Related Professional Employment**

Palgrave/Macmillan, New York, NY.

Copyeditor (freelance): tasks included copyediting academic and trade manuscripts (2001–2004)

Assistant Production Editor: tasks included book trafficking and proofreading (2001–2002)

Production Assistant: tasks included detailed manuscript proofreading (2000–2001)