

SPRING 2024 ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS

160A2 Food Writing: Exploring Food Cultures through Literature

101/201 Fully Online

****FIRST 7-Week Session****

Instructor: Melani Martinez

ENGL 160A2 explores food writing and its relationship to culture. Analyzing food as both personal and cultural symbol, students will develop an appreciation for how food traditions reflect and shape cultural societies and diverse worldview. Course materials will focus on diverse perspectives with emphasis on marginalized groups such as migrant, incarcerated, and Indigenous food communities. Students will explore their own food memories in reflective writing and storytelling to find connections between personal food histories and social or environmental justice. Using various rhetorical strategies and drawing from research, field study, oral history, and lived experiences/traditional knowledge, students will practice food writing for a variety of audiences in four key genres: recipe card, profile podcast, food memoir, and manifesto. Workshop and revision will be important aspects of the course.

ENGL 160D2: Nonhuman Subjects: Monsters, Ghosts, Aliens, Others

110/210 Fully Online

****SECOND 7-Week Session****

Instructor: Dennis Wise

Monsters are cool—but they’re also interesting, and also sometimes deeply problematic. The category of the “non-human” (or, more broadly, “the Other”) raises key questions about human identity, human values, and the cultural boundaries we construct to cordon off the horrific, the weird, the frightening, the monstrous, or the non-human. As a result, we won’t focus simply particular monster-types like the zombie, the vampire, or the cyborg. Instead, we’ll look at monster-figures in literature and film as key indicators of cultural history: the symbolic carriers of cultural values, problems, and ideological tensions. These cultural issues can include things like political dissension, systems of religious belief, social order and disorder, human nature, or distinctions of race/class/gender. As we’ll see, monsters often become symbols in the cultural, political, and intellectual clashes that mark Western history. In order to better understand our cultural roots, then, we have to come to terms with the historical and ideological tensions

behind those clashes. In this course, we'll discuss these tensions through well-organized analytical arguments that present strong textual evidence and display critical thinking.

201 Introduction to Nonfiction Writing

001 In Person

T/Th 9:30-10:45 AM

Instructor: Staff

201 Introduction to Nonfiction Writing

002 In Person

T/Th 3:30-4:45 PM

Instructor: Staff

201 Introduction to Nonfiction Writing

110/210 Fully Online

****SECOND 7-Week Session****

Instructor: Staff

Students will gain a working knowledge of these concepts and terms: memoir, personal essay, portrait, travel essay, literary journalism, narrative voice, dialogue, metaphor, image, scene, narrative summary, reflection, and research. Students will read selected texts and discuss craft elements in works of literary nonfiction. Students will develop writing skills by doing exercises and writing assignments in several modes of nonfiction writing (i.e., portrait, travel essay, memoir).

ENGL 209 Introduction to Poetry Writing

001 In Person

T/Th 9:30-10:45 AM

Instructor: Staff

ENGL 209 Introduction to Poetry Writing

002 In Person

T/Th 11:00 AM-12:15 PM

Instructor: Staff

209 Introduction to Poetry Writing

101/201 Fully Online

****FIRST 7-Week Session****

Instructor: Staff

The beginning course in the undergraduate poetry-writing sequence. Method of instruction: class discussion of student poems, with some readings of modern and contemporary poetry. Workshop sections are limited to 20 students. Priority enrollment given to Creative Writing majors and minors.

ENGL 210 Introduction to Fiction Writing

001 In Person

T/Th 9:30-10:45 AM

Instructor: Staff

ENGL 210 Introduction to Fiction Writing

002 In Person

T/Th 11:00 AM-12:15 PM

Instructor: Staff

ENGL 210 Introduction to Fiction Writing

003 In Person

T/Th 12:30-1:45 PM

Instructor: Staff

ENGL 210 Introduction to Fiction Writing

004 In Person

T/Th 2:00-3:15 PM

Instructor: Staff

ENGL 210 Introduction to Fiction Writing

110/210 Fully Online

****SECOND 7-Week Session****

Instructor: Staff

The 200-level course introduces the student to craft terms and concepts through lecture, exercises, and reading selections. The workshop method introduces the sharing and critique of original student work in breakout discussion groups. Students gain a working knowledge of basic craft terms and concepts such as character, plot, setting, narrative time, dialogue, point-of-view, voice, conflict resolution, and metaphorical language. The group will analyze readings from published authors are analyzed from a writer's perspective. Students will identify and hone the writing skills necessary for success in fiction writing. Students complete exercises based on these elements and write at least one complete short story.

ENGL 215 Elements of Craft: Creative Writing

In Person

M/W 2:00-3:15 PM

Instructor: Manuel Muñoz

Multi-genre craft course introducing creative writing craft terms and concepts via intensive reading in poetry, fiction, and nonfiction.

ENGL 216 Creative Writing: Intro to Writing for Young Adults

In Person

T/Th 12:30-1:45 PM

Instructor: Stephanie Pearmain

In this course student will become familiar with the beginning techniques of writing for young adults taught through exercises, the writing of original stories, workshop, and reading contemporary works in this genre.

Children's literature scholar Dr. Rudine Sims Bishop says, "Literature transforms human experience and reflects it back to us, and in that reflection, we can see our own lives and experiences as part of the larger human experience." This is especially true of literature written for young audiences. In this class, students will learn to write for young adults. We will learn elements of craft, including character, plot, setting, narrative voice, and dialogue. Through writing prompts and exercises, we will tap into our imagination and find inspiration to write stories. We will read current young adult publications as models for our own work. Then we will develop a process for reading, critiquing, and revising our own work as well as the work of our peers. In this multi-genre class, fiction, nonfiction, and poetry will be welcome in workshop.

ENGL 220B Literature of the Bible

In Person

T/Th 2:00-3:15 PM

Instructor: Lee Medovoi

When was the "New Testament" written, who wrote it, and why? What relationship does it actually have to the Hebrew Bible? This course is an introduction to the "New Testament" section of the Christian Bible with some attention to relevant sections of the "Old Testament," apocryphal and other contemporaneous writings. In addition to originary contexts from the ancient times in which the books of the Bible were written, we will also be considering their historical, religious, literary and intellectual legacies in the following centuries. Taking the approach of contemporary literary scholarship, we will seek to interpret the Biblical texts in relation to when they were written, read, and translated; the principal literary genres out of which they are composed (biography, letters, history, wisdom writing, poetry, prophetic and apocalyptic writing), and their ideological signification (what these texts have been used to explain and justify). There will be substantial weekly reading assignments. Writing assignments will include regular quizzes, a midterm, and final exam.

ENGL228 Crossing the Border: A Study in Literature and Practice

In Person

T/Th 9:30-10:45 AM

Instructor: Johanna Skibsrud

This course integrates the study of border and migration themed literature with an experiential component that encourages students to recognize and engage with real-life borders in their lives and communities.

The concept of the border will be addressed as both a political reality and an imaginative construct – an organizing principle for our desire to seek and transmit diverse experiences and knowledge-systems across thresholds. The guiding questions for this course will be: what does it mean to be a crosser of borders? How and why do notions of social, political, artistic, geologic and scientific thresholds continuously shift and change? To answer these questions, we will operate in an intermediate space between academic discipline and community engagement, research and creative practice. Authors will include Gloria Anzaldúa, Cecilia Vicuña, Adania Shibli, Suzan-Lori Parks, Javier Zamora, Francisco Cantú, and more.

ENGL 265 Major American Writers

In Person

M/W 11:00 AM-12:15 PM

Instructor: Micah Stack

What do we mean when we discuss “American Literature”? In this section of “Major American Authors,” we will explore the work of numerous American writers who identify as such while having been born elsewhere. In other words, we will read and study the work of immigrant writers who made their homes in the U.S. and wrote/are writing in English. We have all heard statements about the United States being a great “melting pot” of ethnicities and cultures, and this class will examine some of the ways in which this nation’s diversity accounts for and contributes to the richness and variety of our national literature. Here is a partial list of the authors we will read and the countries they came from before establishing themselves in the U.S.: Vladimir Nabokov (Russia), Junot Díaz (the Dominican Republic), Yiyun Li (China), Claudia Rankine (Jamaica), Gina Apostol (the Philippines), and Bharati Mukherjee (India). We will read a combination of novels, short stories, poetry, and essays by these and other immigrant writers. This is a reading-

and writing-intensive course, and we will write regularly in order to closely examine these works in relation to form, themes, and context as we try to answer questions about how each of these writers and texts expands our notions about American literature.

ENGL 266 Young Adult Literature

In Person

T/Th 9:30 -10:45 AM

Instructor: Stephanie Pearmain

YA Literature is one of the most popular and quickly growing genres. We will read, discuss, and write about a diverse selection of Young Adult novels in order to explore the many facets of this literature and to consider how it shapes our definitions and understandings of adolescence. We will consider the following questions:

- What purposes does adolescent/young adult literature serve in our culture and society?
- How do these texts represent and address the adolescent and the state of adolescence?
- How does this literature reflect and engage the social and cultural contexts in which it was written?
- How does this literature portray issues of national, cultural, racial, political, and/or sexual/gender identity?

ENGL 280 Introduction to Literature

001 In Person

T/Th 9:30-10:45 AM

Instructor: Lauren Mason

ENGL 280 Introduction to Literature

002 In Person

T/Th 11:00 AM-12:15 PM

Instructor: Staff

ENGL 280 Introduction to Literature

003 In Person

T/Th 12:30-1:45 PM

Instructor: Lauren Mason

ENGL 280 Introduction to Literature

004 In Person

M/W 3:30-4:45 PM

Instructor: Staff

ENGL 280

110/210 Fully Online

****SECOND 7-Week Session****

Instructor: Staff

ENGL 280

150 Fully Online

Instructor: Lynda Zwinger

Close reading of literary texts, critical analysis, and articulation of intellectually challenging ideas in clear prose. Different sections of the course may be based around themes, such as madness, utopia and dystopia, American identities, detectives and detection, or love and knowledge, that the class considers from a variety of perspectives.

ENGL/AIS 278 American Indian Literature

001 In Person

T/Th 12:30-1:45 PM

Instructor: Bojan Louis

Works by and/or about American Indian writers.

ENGL 300 Literature and Film

001 In Person

T/Th 12:30-1:45 PM

Instructor: Peter Figler

Comparative study of literature and cinema as aesthetic media.

ENGL 300 Literature and Film

101/201 Fully Online

****FIRST 7-Week Session****

Instructor: Micah Stack

Comparative study of literature and cinema as aesthetic media.

ENGL 301 Intermediate Nonfiction Writing Workshop

In Person

T 12:30-3:00 PM

Instructor: Paco Cantú

This intermediate undergraduate workshop will be centered on the act of reading, writing, and understanding the experiential and research-based intricacies of creative nonfiction. To develop a deeper understanding of the genre, we will spend time reading a wide variety of essays and, in some cases, discussing the creative process with early-career authors as a way of discovering the breath of possibilities available to us within the nonfiction genre. The other central component of our time together will involve sharing new writing with one another, and creating a generative space for conversation, revision,

and critique. Instead of bringing in work that is already finished and polished, you'll learn to become comfortable sharing work that is fresh and in-progress, and to develop strategies for inviting feedback into your writing process.

ENGL 304 Intermediate Fiction Writing Workshop

001 In Person

M 9:30 AM-12:00 PM

Instructor: Staff

Practice in writing short fiction.

ENGL 304 Intermediate Fiction Writing Workshop

002 In Person

T 9:30 AM-12:00 PM

Instructor: Staff

Practice in writing short fiction.

ENGL 309 Poetry Writing

001 In Person

F 9:30 AM-12:00 PM

Instructor: Farid Matuk

Practice in writing poetry. Please email instructor for more information.

ENGL 310 Video Game Writing

In Person

T/Th 9:30 AM-10:45 AM

Instructor: Ander Monson

Writing In and Out of Video Games: In this course we will be playing, discussing, writing about, and possibly even writing for video games. I don't mean we'll be learning code.

You can do that if you want to on your own time. But as video games are our most recent and second-most-immersive artform (after books), this semester we will be playing games, but playing them *as writers*. That means we will be playing them with an eye toward how they are written. How do video games tell stories? How do they pull us into their worlds and get us as emotionally involved as they do? What do video games mean to us? What stories (or poems or essays) might we tell *with* video games, or on top of video games, or in video games? How do we create worlds with games? How do we make emotional experiences happen in or with or by games?

This is a class for writers and readers who love and have been moved by video games in the past or in the present. We'll be reading work by some of today's best writers about the video games that moved them or helped them through difficult points in their lives (video games absolutely can do that). We'll focus on games made by individuals or small times, and games with more literary affect. Some games we might read/play this semester might include: *The Vanishing of Ethan Hunt*, *Kentucky Route Zero*, *What Remains of Edith Finch*, *Oxenfree*, *Gone Home*, *Outer Wilds*, *The Forgotten City*, *Stardew Valley*, and many more.

No technical knowledge is required for this course: only enthusiasm and access to Steam (or if you have a console you play on, you may be able to play many of these games). We'll play games, think about games, write about games, read writing about games, and maybe even do some game writing ourselves.

ENGL 313 Intro to Professional and Technical Writing

101/201 Fully Online

****FIRST 7-Week Session****

Instructor: Staff

An introduction to key concepts and practices of professional and technical writing.

ENGL 325 Contemporary Literature and Digital Media

In Person

M/W 9:30-10:45 AM

Instructor: Lauren Mason

How have literary expression and our understandings of the self changed alongside the media technologies of the twenty-first century? This course examines the place of fiction

among social media, big data, fan fiction, video games, and the many other forms of entertainment that compete with it today. To do so, we'll learn about the history of media forms, and some of the methods of media studies, which consider how media forms shape the stories they convey. We will read novels, a play, poetry, and experimental forms that ask what technology might be changing about the human condition, including concerns about privacy, identity, politics, memory, and more. Along the way, we will encounter some of the history of experimental literature and we'll consider what forms the future of literary expression will take.

ENGL 351B Topics in LGBTQ and Queer of Color Texts

In Person

T/Th 2:00-3:15 PM

Instructor: Marcia Klotz

This course offers an introduction to queer culture (and a little bit of theory), looking at what happens to literature and film when one looks at it through the prism of sexuality and gender. We will be interrogating the meaning of sex, sexuality, gender, and sexual / gender identity in a variety of contexts: in terms of the experience of authors, the constitution of characters, the meaning of settings, the relationship of literature or film to larger political issues, the practice of reading, shifting historical meanings, temporality, religion, and in relation to race, class, gender and able-bodiedness. We will be examining not only how sexual discourses constitute the shifting meaning of "gay, lesbian, bisexual, transgender, or queer" identity and experience, but "straight" or "normative" identities and life narratives, as well.

Yet the very notion of a "sexual" or "gender identity," no matter how broadly defined, begs a number of questions. What is gender, anyway? How is it experienced socially, emotionally, intellectually, erotically, in the body? How do we think of sexuality? Is it a kind of appetite one is born with (or not), akin to hunger or thirst? A drive that aims toward a very specific kind of object? Or is it something excited from without, responding to cultural stimuli that tell us what we want? Does one "choose" a sexual identity, is one born with it, or is it something that develops and changes over time? And how is it similar to (or different from) racial or class identity, both as a source of solidarity and as a political category of exclusion and oppression? How does sexual desire relate to the production of gender—both for the desiring self and for the desired object?

ENGL 373A British & American Literature: Beowulf – 1660

001 In Person: M/W 2:00-3:15 PM

002 In Person: M/W 12:30-1:45 PM

Instructor: Dennis Wise

Literary history—in one sense, this single subject forms the core of studying English literature. Which old books have people throughout the centuries found fascinating, and why? How do people radically different from us in perspective and outlook comprehend their worlds? An old joke goes that a true survey course must range from *Beowulf* to Virginia Woolf, but of course that's impossible. Already in this class we cover a 1,000-year stretch; even that barely scratches the surface. Yet we'll take journeys through historical ages only dimly understood by most people—the "Dark Ages," the Middle Ages, the English Renaissance and Reformation. But we'll also see how those ages flourish in texts that range across a hundred thousand adaptations, from *Sir Gawain and the Green Knight* (basically Arthurian fan-fic) to *The Lord of the Rings*. In ENGL 373A, we'll ultimately study the earliest beginnings of English literature up through the early Modern period. We'll breathe in the romance of the old, where far from the daringness of the avant-garde or the technological cutting edge, we'll find world-views and wisdom buried deeply by time. We'll uncover strange new literary modes and techniques, and we'll delve into nuances of creative adaptation through the centuries. Not everyone takes 373A already knowing that they love literary history ... but everyone will leave having learned what they have missed.

ENGL 373C British & American Literature: British and American Literature: From the Roots of Modernism to the Present

In Person

T/Th 11:00 AM-12:15 PM

Instructor: Peter Figler

English 373C: Roots of Modernism to Present is a survey of major American and British literary figures and texts, including global Anglophone works. Our class will emphasize coverage of the period, major authors, and key historical and cultural movements in the novel, short fiction, and poetry. Beyond the readings, which comprise the bulk of coursework, we will respond to focused discussion prompts. Reading lists for survey courses are extensive, but we will read works by authors such as Kate Chopin, Willa Cather, James Joyce, T.S. Eliot, Virginia Woolf, Jean Toomer, Ralph Ellison, Thomas Pynchon, Leslie Marmon Silko, Toni Morrison, Salman Rushdie, and many more.

ENGL 380 Literary Analysis

001 In Person

M/W 12:30-1:45 PM

Instructor: Paul Hurh

Introduction to the various modes, techniques, and terminology of practical criticism. Please email instructor for more information.

ENGL 380 Literary Analysis

002 In Person

T/Th 12:30-1:45 PM

Instructor: Daniel Cooper Alarcón

English 380 provides an introduction to literary analysis. Over the course of the semester, we will discuss the varied elements that comprise literary works, the varied aspects that one might consider when analyzing a literary text, and different interpretive approaches to literature. We will discuss literary form and literary tradition, and why they matter when thinking about individual texts. Finally, we will discuss how to use and engage in a dialogue with literary criticism about a specific text. The goal of the course is to provide you with a set of critical and interpretive strategies that you can always draw upon to think, discuss, and write about literary works. To that end, we will read and discuss a wide range of literature and criticism, in response to which you will write several short, analytical essays. You will also write a longer research paper at the end of the semester.

ENGL 380 Literary Analysis

003 In Person

T/Th 11:00 AM-12:15 PM

Instructor: Marcia Klotz

Introduction to the various modes, techniques, and terminology of practical criticism. Please email instructor for more information.

ENGL 389 Introduction to Publishing: *Sonora Review*

001 In Person

M/W 3:30-4:45 PM

Instructor: Dillon Clark

This course will consist of both hands-on and academic experience and training in the publishing of *Sonora Review*.

ENGL 396A Junior Proseminar

001 In Person

T/Th 11:00AM-12:15 PM

Instructor: Lee Medovoi

This junior-level proseminar introduces students to methods and materials of literary research. Content of individual seminars will vary, based upon instructor. Please email instructor for more information.

ENGL 401 Advanced Nonfiction Writing

001 In Person

Th 12:30-3:00 PM

Instructor: Ander Monson

The Advanced Nonfiction Workshop is where we will start new nonfiction projects and continue old ones. We'll further refine our craft through reading, writing, and revising creative nonfiction, with a particular eye on the ways in which the ways writers of nonfiction interact with the world. In nonfiction the self—the I—is transformed by its encounter with the world, and the world is brought to life as it is witnessed and explored by the self. With a focus on research and going out into the world to bring stuff back, we write by bringing the world to the self and the self to the world. We'll read and write about food, games, films, books, music, science, landscape, ourselves, other people, and other weird phenomena. We'll write and publish new work and become better readers, writers, and literary citizens.

ENGL 404 Advanced Fiction Writing

001 In Person

M 9:30 AM-12:00 PM

Instructor: Staff

ENGL 404 Advanced Fiction Writing

002 In Person

T 12:30 -3:00 PM

Instructor: Staff

This is a Writing Emphasis Course for the Creative Writing Major. Discussion of student stories in a workshop setting.

ENGL 406 Modern English Grammar

001 In Person

MW 11:00 AM-12:15 PM

Instructor: Jon Reinhardt

In this course, students will gain the analytic tools and knowledge to understand the structure and usage of English grammar--for example, sentences, nouns, verbs, adjectives, determiners, and pronouns--especially as used in language power techniques like metaphor, doublespeak, pronoun choice, name-calling, and others. By examining the relationship between the grammatical structure of a text and its context of use, students will develop critical language awareness and media literacy skills. The course is suitable for students of English, Writing, Education, and general arts and sciences.

ENGL 409 Advanced Poetry Writing

001 In Person

W 12:30-3:00 PM

Instructor: Sara Sams

This is a Writing Emphasis Course for the Creative Writing Major. Discussion of student poems in a workshop setting.

ENGL 413 Professional and Technical Writing for Culturally and Linguistically Diverse Audiences

001 Fully Online

Instructor: Ann Shivers-McNair

In this course, we will learn about theoretical and ethical frameworks that underpin the equity-centered approaches to writing and research in the Professional and Technical Writing major and minor, for which this course is a core requirement. We will also connect those frameworks with specific practices for developing and managing content that is responsive to and inclusive of linguistic, cultural, and embodied differences.

This is an asynchronous, 16-week online course, and the course is organized into weekly modules with weekly discussion activities that give us an opportunity to engage with readings, concepts, and our own experiences and ideas in the class community. The discussion activities in the first part of the semester will focus on readings and concepts, and the discussion activities in the second part of the semester will focus on planning, drafting, and revising student-led projects applying the concepts we've learned. The goal of these projects is to communicate and/or apply the frameworks and concepts we've discussed to specific audiences and contexts. The projects can be either individual or collaborative, and the focus, audience, and context is your choice, with my guidance and support.

ENGL 414 Advanced Scientific Writing

150 Fully Online

Instructor: Ann Shivers-McNair

Preparation of professional literature for publication. Please email instructor for more details.

ENGL 418 Contemporary Caribbean Women Writers (topics in Women and Literature)

001 In Person

M/W 3:30-4:45 PM

Instructor: Steph Brown

As the island nations of the English-speaking Caribbean gained independence starting in the 1960s, female creative writers from those nations came into their own in what had previously been a fairly male-dominated field. This class will take that historical moment as the starting point of a tradition that continues to flourish today, both in the Caribbean and in diasporic Caribbean communities abroad. We'll look at poetry, fiction, and life writing in order to trace how women writers are narrating the lives and interests of communities in the Caribbean, and how diasporic writers maintain their connections to Caribbean homelands. Possible authors include: Jamaica Kincaid, Paule Marshall, Dionne Brand, Ramabai Espinet, Lorna Goodison, Merle Collins, Curdella Forbes, Canisia Lubrin, Safiya Sinclair, Olive Senior, Patricia Powell, Barbara Burford, Erna Brodber.

ENGL 431A Shakespeare

001 In Person

M/W 12:30-1:45 PM

Instructor: Kyle DiRoberto

This course will introduce you to Shakespeare's early comedies, histories, and tragedies. We will contextualize his works in the historical realities of the early modern period. Roughly corresponding to the reign of Queen Elizabeth, the early plays significantly focus on gender, the body, and the construction of power. But we will also learn about the major preoccupations of the Elizabethan era, paying particular attention to the social, political, economic, legal, and religious changes that are reflected in the plays. Finally, as Mark Olshaker reminds us, "every age . . . gets the Shakespeare it deserves," and as the experience of our current age is informed by its relationship to new media and the globe, our exploration of Shakespeare will also include the proliferation of interpretations that a post-print global culture demands. Not only will we read, interpret, and write about Shakespeare, but we will also explore the adaptation of Shakespeare in both Western and non-Western productions, social media, and digital games.

ENGL 431B Shakespeare

001 In Person

T/Th 9:30-10:45 AM

Instructor: Fred Kiefer

This course looks at the second half of Shakespeare's career. And what is distinctive about the years, roughly 1600 to 1612? Shakespeare, who had excelled as a master of comedy during the 1590s, turned increasingly to tragedy. Why? No one knows. Some have suggested that the mood of England turned darker following the death of the popular Queen Elizabeth in 1603. She was succeeded by James I, son of Mary Queen of Scots. He looked good on paper, having been king of Scotland. But he would prove a very unpopular monarch. Personally unpleasant in manner, he shrank from his public responsibilities and gave scandal by his affairs with young men. James never wanted to marry, but he had to take a wife in order to produce heirs to the throne. That was his principal job. Today, ironically, he's best known for the Bible that bears his name: the King James Version.

Whatever his liabilities as king, James proved an asset to Shakespeare. One of his first acts was to take Shakespeare's company of actors under his own patronage. The company would become known as the King's Men, and they would be the most prestigious and successful of all London theater companies. They performed all of Shakespeare's plays along with the drama of his contemporaries.

We shall be reading the major tragedies (*Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*) and a selection of Shakespeare's late comedies. As we read and discuss, we shall endeavor to keep in mind that Shakespeare was an actor as well as a playwright and that he wrote his plays for the stage not the study.

ENGL 455 Teaching English as a Second Language

001 In Person

M/W 3:30-4:45 PM

Instructor: Staff

A general overview of the profession covering prominent theories, methodologies, and procedures influencing the field.

ENGL 470 Literature and Major Philosophical Traditions

150 Fully Online

Instructor: Lynda Zwinger

Selected works of literature in connection with particular philosophical statements or problems. An honors section is available. Please email instructor for more information.

ENGL 486 Topics in American Literature

001 In Person

M/W 2:00-3:15 PM

Instructor: Paul Hurh

A consideration of important authors, works, and themes in American literature.

ENGL 489B Contemporary American Literature

001 In Person

T/Th 3:30-4:45 PM

Instructor: Daniel Cooper Alarcón

This section of 489B will focus on American literary works written and published since 1945. The reading list for the course is still under consideration, but it will likely include selections by Rosario Ferré, Julia Alvarez, Art Spiegelman, Cormac McCarthy, Jamaica Kincaid, Jacques Poulin, and Ana Castillo, among others. Class meetings will be discussion based and there will be a midterm and a final paper.

ENGL 490 Professional and Technical Development for English, CW, and PTW Majors and Minors

001 In Person

W 5:00-5:50 PM

Instructor: Steph Brown

Don't let the 400-level tag discourage you! This class is for any English department sophomore, junior, or senior who's ever heard the question "but what are you going to do with that?" about their degree.

490 is a 1-credit workshop in translating, adapting and applying English major skills to multiple career paths, with the help of experts. Students will research graduate and pre-professional programs or entry-level positions in fields they choose. We'll hear *a lot* from people who hire English/CW/PTW majors, sit on graduate admissions committees, or are currently using their UA English degree out in the world. Students will finish with an informed and workshopped set of application materials for an entry-level career position or a graduate program.

ENGL 494P Portfolios in Professional and Technical Writing

110/210 Fully Online

****7-Week First Session****

Instructor: Ann Shivers-McNair

This course is the final step toward completing the Professional and Technical Writing Certificate at the University of Arizona. In this one-credit, pass/fail, asynchronous online (7 week 2) course, you will work with your instructor to build a portfolio that satisfies the certificate program requirements and that is tailored to your professional interests and goals. Each week's module will guide you through the process, and you will submit three deliverables: a portfolio plan in week 3, a certificate cover letter in week 6, and a portfolio in week 8. This class is required for and limited to students completing the undergraduate PTW certificate.

ENGL 496A Poetry and Poetics: A Studio Course

001/002 In Person

T/Th 11:00 AM-12:15 PM

Instructor: Johanna Skibsrud

Conceived as a project-based studio course, this senior seminar investigates a diverse field of poetics through active participation in the making of contemporary poetry. Students will be invited to take poetry—a word that comes to us from the Ancient Greek word, *poiesis*, and means, literally, “the activity in which a person brings something into being that did not exist before”—at its word by participating in three projects inspired by the work, and driving questions, of three contemporary poets. The course will begin with a discussion of the definition of poetry and the poetic, and students will be asked to craft a personal “line of inquiry” (1 page max) that will guide their semester-long investigation into the role poetry plays (or might *begin* to play) in contemporary life. In the project

stage, students will rigorously engage with both the creative work of featured poets and that poetry's cultural, historical, and theoretical contexts. Each project will then include both a creative and critical component—with the ultimate goal of arriving at new approaches to both poetry and being. The initial, *creative* challenge will be to manifest a response to the work of featured poets in an imaginative way (...keeping in mind that we are interested in defining poetry broadly, this imaginative response does not necessarily need to be literary in nature!). Students will be required to submit a record of the creative material generated by each project. They will also be required to *critically reflect* on the work they've produced in a short essay (2-3 pages) that specifically considers that work's relationship to at least one of the featured poets and the main themes of the course. A final (5-6 page) "learning statement" will ask students to both respond directly to their opening "line of inquiry" and to demonstrate an ability to synthesize the critical, creative, and experiential components of this cap-stone course. Above all, a sense of experimentation and openness is key! Within the context of their own learning and approach to critical thought, students should be prepared to bring about through their participation in this seminar something "that did not exist before."

ENGL 496A The Hurricane Does Not Roar in Pentameter: Contemporary Caribbean Writers

003 In Person

MW 12:30 PM-1:45 PM

Instructor: Steph Brown

When the Bajan poet and theorist Kamau Brathwaite notes that "The hurricane does not roar in pentameter," he lays claim to a unique formal inheritance for writers in the Caribbean: that the history, geography, and geology of the Caribbean tasks the artist with innovating to meet the demands of representing what he elsewhere calls the submarine unity of this region. This class will examine how writers in the Caribbean from the mid-twentieth century through the present have risen to this challenge, formally innovating beyond the boundaries of English-language literary traditions. Specifically, we will focus primarily on writers who confront the entanglement of memory, history, and community in the Caribbean context. We'll supplement our reading of creative texts with theory and criticism that explores the implications of this work for literary cultures in the Caribbean and the wider Anglophone world today.

ENGL 496A Explorations in Early Modern Drama

004 In Person

M/W 92:30-10:45 AM

Instructor: Kyle DiRoberto

Step into the vibrant world of Renaissance theater, where the luminosity of Shakespeare is but one beacon among many. In *Explorations in Early Modern Drama*, you'll immerse yourself in the works of the era's often overshadowed luminaries. Traverse dramatic landscapes shaped by the likes of Kyd, whose *Spanish Tragedy* set the stage for revenge plays; Marlowe, with his audacious *Doctor Faustus*

challenging divine authority; and the spectacle of Greene's *Friar Bacon and Friar Bungay*. Witness the evolution from the witty comedies of the Elizabethan age, epitomized by Lyly, to the darker, intricate tragedies of the Jacobean and Caroline era, as seen in the masterpieces of Webster and Ford.

Beyond these foundational texts, dive into the complex narratives of plays like the mysterious *Arden of Faversham* and Middleton and Dekker's spirited *The Roaring Girl*. Each play offers a unique window into the socio-cultural fabric of the time. Engage in rigorous research, shedding light on contested authorships and exploring the depths of anonymous works and debated Shakespearean collaborations. This course invites you to challenge, reinterpret, and contribute to the rich discourse of early modern drama. Embark on this enlightening journey, celebrating the multifaceted voices and tales that shaped a transformative theatrical era.

ENGL 498P Capstone in Professional and Technical Writing

101 Fully Online

Instructor: Ann Shivers-McNair

In this course, students complete a capstone project and compile a portfolio of their work in professional and technical writing. This course is designed to be a space to reflect, celebrate, and showcase your skills and work in and beyond the Professional and Technical Writing major/minor, so the focus is on you. You and I will work together to set goals, reflect on your learning, and define parameters for your capstone project and portfolio. In other words, you'll get to choose the context and focus of your capstone project, and you'll also get to choose the format and content of your portfolio—all based on your goals and intended audiences. I'm here to guide and support you in that process.

Weekly modules will provide resources and benchmarks to help you progress through the requirements, and you'll get low-stakes feedback from me to support you along the way. While our course format is asynchronous 16-week online to allow for maximum flexibility for your capstone project work, I am also available to connect with you synchronously via office hours and check-ins to provide you with support and feedback.

This course is required for the Professional and Technical Writing major and an elective for the Professional and Technical Writing minor. PTW certificate students are also welcome in the class and may substitute this class for the one-credit ENGL 494P certificate requirement.