ENGL 160A – Colonial and Post-Colonial Literatures  
Section 001 Instructor: S. BROWN  
A study of non-western texts (from Africa, India, or the Caribbean) that use English as a literary language while incorporating indigenous materials.

ENGL 160D - Critical Cultural Concepts  
Section 001 Instructor: SELISKER  
The Automaton  
What's the difference between a human and a machine? Would people have thought the same thing fifty years ago? Three hundred years ago? Automata—the mechanical ancestors to robots, featured in the movie Hugo—were often mentioned when people in the Renaissance and 18th-century asked what particular features make us human. In the 21st century, we’re rethinking what makes us human alongside developments in robotics, nanotechnology, and artificial intelligence. Whenever we ask about what separates us from machines, the answer tells a lot about ourselves, our values, and our relationships to technology and each other.  
In this course, our readings will range from Plato and Cervantes to cybernetics and contemporary science fiction; across that range, our readings will raise philosophical questions by looking at automaton, puppet, and robot figures. We’ll see how works of literature, philosophy, history, and science test and change the limits of the human, explore the meanings of freedom, and ask what we can and can't know about our bodies, our minds, and each other. Readings will include work by William Shakespeare, René Descartes, Mary Shelley, E.T.A. Hoffmann, Isaac Asimov, Philip K. Dick, and others; screenings will include Metropolis, The Manchurian Candidate, The Stepford Wives, Blade Runner and episodes of Battlestar Galactica. Assignments will include short essays, in-class team assignments, midterm and final exams, and a final creative team project (a film, web project, poster, or story).

ENGL 160D - Critical Cultural Concepts  
Section 002 Instructor: HENDRICKS  
The Lawyer  
In this class we will investigate the role of the Lawyer as portrayed through literature and film. Across cultures and throughout history, writers have depicted the Lawyer in various and conflicting ways. What does this say about a particular society? What does this say about the legal system in which the Lawyer operates? And, importantly, what does our modern portrait of this figure tell us about our own values and ethics today? As the liaison between the citizenry and official authority, the Lawyer — whether as attorney, advocate, judge, or legal rhetorician — functions, among other things, as an enforcer or a shield in relation to that authority. The civil law of European nations, the common law of England and the United States, the religious law of major religions, and the law of tribal societies have all created
differing roles for their advocates, and writers have long worked to describe the complexity of this power relationship. We will take a critical, and hopefully entertaining look, at their ideas and stories.


Films may include: To Kill a Mockingbird, The Firm, Breaker Morant, Presumed Innocent, Judgement at Nuremberg, A Man for All Seasons, The Paper Chase, In the Name of the Father, Compulsion, Young Mr. Lincoln, Amistad, A Few Good Men, Inherit the Wind, Miracle on 34th Street

ENGL 160D – Critical Cultural Concepts  Gen. Ed. Tier I TRAD
Section 003 Instructor: KLOTZ
Fantasy Worlds: Utopias and Dystopias
Thomas More coined the word “utopia” in 1516 to describe an imaginary, perfect world, one that found a place literally “no-where” on the existing globe. 150 years later, John Stuart Mill responded with the term “dystopia” to indicate the exact opposite – a world so nightmarish that it also exists nowhere. Both concepts have been utilized broadly to imagine alternate world visions that allow us to see the actually existing world that we all share from a different perspective, both to critique what is wrong, to warn against future dangers, and to imagine alternative realities. In this class we will examine these alternative fantasy worlds and how they comment on social problems of the times in which they are written. This course will develop students’ reading, writing, and critical thinking skills through an engagement with these fantasy worlds.
Readings may include:
Plato’s Republic
The Bible: Book of Genesis and the Apocalypse according to St. John
Thomas More: Utopia (excerpts)
Charlotte Perkins Gilman: Herland
George Orwell: 1984
Aldous Huxley: Brave New World
Emily St. John Mandel: Station Eleven
Suzanne Collins: The Hunger Games
Films:
Margaret Atwood: The Handmaid’s Tale
Marc Forster: World War Z
Lars von Trier: Melancholia
Alfonso Cuaron: Children of Men
Stanley Kubrick: Dr. Strangelove
Cormac McCarthy: The Road
ENGL 201- Introduction to the Writing of Creative Nonfiction  Core (CRTV) / Gen. Ed. Tier II Arts
Section 001, 002, 003 Instructors: TBA
This course is intended to give students a practical understanding of beginning techniques of nonfiction writing, taught through exercises, the writing of original nonfiction, and readings in contemporary nonfiction. The course complements existing courses in poetry and fiction. All three courses are intended to improve undergraduate education by providing contact hours with Creative Writing faculty members early in the undergraduate's course of study.
Creative Writing majors and minors will be given priority. Enrollment will open to all students after priority registration.

ENGL 209 - Introduction to the Writing of Poetry  Core (CRTV) / Gen. Ed. Tier II Arts
Section 001, 002, 003 Instructors: TBA
Beginning techniques of poetry writing, taught through exercises, the writing of original poetry, and readings in contemporary poetry.
Creative Writing majors and minors will be given priority. Enrollment will open to all students after priority registration.

ENGL 210 - Introduction to the Writing of Fiction  Core (CRTV) / Gen. Ed. Tier II Arts
Section 001, 002, 003, 004, 005, 006 Instructors: TBA
Beginning techniques of fiction writing, taught through exercises, the writing of original fiction, and readings in contemporary fiction.
Creative Writing majors and minors will be given priority. Enrollment will open to all students after priority registration.

ENGL 215 - Elements of Craft  Core (CRTV)
Section 001 Instructor: WILSON
Elements of Craft is a lecture course designed to introduce new or potential creative writing majors/minors to essential terms and concepts across our three genres: poetry, fiction, and creative nonfiction. It is also designed to supply CW majors/minors with introductions to a range of contemporary authors who are utilizing traditional and innovative formal approaches in their respective genres.

ENGL 231 – Shakespeare’s Major Plays  Gen. Ed. Tier II Humanities
Sections 001 and 002 Instructor: TBA
A close reading of six to eight plays, including a comedy, a history, a tragedy, and a tragicomedy.

ENGL 248B – Introduction to Fairy Tales  Elective (ENGL)
Section 001 Instructor: BERNHEIMER  Gen. Ed. Tier II Humanities
Just about every year a big news article makes the rounds about how fairy tales are bad for children, how Harry Potter’s ruined literature for all time, etc. The American author John Updike once famously called fairy tales the "television and pornography of their day," after all. (He was a fan.) So who’s afraid of a big bad fairy tale? Not this class! We will explore how fantasy worlds—both utopian and dystopic—
provide readers with portals for, as Maria Tatar describes it, “exploring counterfactuals and worst-case scenarios.” We follow fairy tales from their beginnings in communal storytelling spaces into the literary culture of childhood and to new media. Authors include the Brothers Grimm, Lewis Carroll, J.M. Barrie, Philip Pullman, and J.K. Rowling.

**ENGL 255 – Introduction to the English Language** Elective (ENGL) / Language Emphasis
**Section 001 Instructor: TBA**
Basic concepts in the study of the English language: history, semantics, phonology, morphology, syntax, and discourse. English in its social context: regional and social varieties, language acquisition, and English as an international language.

**ENGL 255 – Introduction to the English Language: Spoken Academic English for Non-native Speakers**
**Section 002 Instructor: REED**
**INTERNATIONAL STUDENTS ONLY**
This course is designed for non-native speakers of English who wish to improve their spoken academic English skills and learn about spoken English from a linguistic and discourse analytic perspective. Course materials will focus explicitly on improving academic speaking skills in discussion, conversation, and presentations, in the context of learning course content focusing on spoken English grammar, interaction and discourse, pragmatics, and intercultural communication. Course activities will include readings and discussion, interview/survey and analysis projects, quizzes, and presentations. The course text will be *Academic Interactions: Communicating on Campus* (Michigan). **Note that this course is for non-native speaking students only. Students who register and are not in this group will be dropped on the first day.**

**ENGL 260 - Major British Writers** Gen. Ed. Tier II Humanities
**Section 001 Instructor: S. BROWN**
Intensive study of selected works by major British writers.

**ENGL 260 - Major British Writers** Gen. Ed. Tier II Humanities
**Section 002 Instructor: TBA**
Intensive study of selected works by major British writers.

**ENGL 265 - Major American Writers** Gen. Ed. Tier II Humanities
**Section 001 Instructor: COOPER ALARCON**
In this course, we will read and discuss pairings of major American literary texts that overlap in terms of issues, ideas, and concepts. The reading list is yet to be determined, but likely will include some of the following pairings: *Maus* and *Zoot Suit*, *The Sheltering Sky* and *Jasmine*, "The Yellow Wallpaper" and "The Poisoned Story," *In Our Time* and *Drown*, and *A Small Place* and *Volkswagen Blues*. There will be a midterm and final exam, several 4-page critical commentaries, and a longer, final paper. Daily participation in class discussion will also be required.
ENGL 265 - Major American Writers
Section 002 Instructor: LESEUR
In this course we will examine what and how writers have used the “protest” tradition to amplify issues which are often buried or disguised in our culture. Rather than reading the canonized texts by our great/major writers, we may do some of their shorter works. For example, rather than *Moby Dick* (Melville) we may read *Billy Budd* or *Bartleby the Scrivener*.
Writers to be included in the course will be a democratic representation by gender, race, class and “place.” Writers of note who got to the heart of protest, such as Carl Sandburg, John Steinbeck, Richard Wright as well as Alice Walker, will be read. Texts for the course will be from the major genres – prose fiction, poetry drama, nonfiction. We may also look at the newer writers and agree or disagree that they may be our future greats! Expectations will be lots of discussion, writing analytical papers, viewing videos, two exams and a journal.
There are no course prerequisites, however, you must be a “reader.” Students are encouraged to meet with the professor prior to the first class meeting.

ENGL 265 - Major American Writers
Section 003 Instructor: TBA
Intensive study of selected works by major American writers.

ENGL 280 - Introduction to Literature
Section 001 Instructor: SHERRY
*Faulkner: Go Down, Moses*
Beginning with “The Bear,” this course will focus on the interpretation of *Go Down, Moses*. The aim of this course is to teach the rudiments of textual interpretation and the craft and art of writing papers using the knowledge thus acquired through interpretation to write these papers in clear and correct prose. Six essays, 3-5 pages each, will be required. A final take-home essay exam will also be required.

ENGL 280 - Introduction to Literature
Section 002 Instructor: TBA
Close reading of literary texts, critical analysis, and articulation of intellectually challenging ideas in clear prose.

ENGL 280 - Introduction to Literature
Section 003 Instructor: BRIANTE
*American Landscapes*
Through survey of contemporary short fiction and essays focusing on American landscapes, this course will introduce students to the technique of close reading. We will learn how the elements of even a short passage of a particular text can be unpacked in order to help us understand the work as a whole. We will practice and refine our skills in literary interpretation through in class discussions as well as a series of short writing assignments leading up to a final essay. In the process we may have a chance to learn something new about the landscapes around us.
ENGL 280 - Introduction to Literature                  Core (ENGL/CRTV) / Gen. Ed. Tier II Humanities
Section 004 Instructor: SKIBSRUD
Close reading of literary texts, critical analysis, and articulation of intellectually challenging ideas in clear prose.

ENGL 300 – Literature and Film                           Gen. Ed. Tier II Arts
Section 001 Instructor: WHITE
This is a course on the aesthetics of literature and film. We delve into formal properties, but we will also discuss the ideologies of race, gender, nation, and so on. This semester we will discuss genre in film and literature. Genres discussed will include the Crime Film, the Western, Horror, Melodrama, Science Fiction, and Comedy. Works of fiction from each genre category will be assigned. Students will write weekly 500-word screening reports and take substantial midterm and final exams.

ENGL 301- Intermediate Nonfiction Writing               Core (CRTV)
Section 001 Instructor: DEMING
The student will review and refine skills developed in the 200-level course. Course content will include reading of literary nonfiction that demonstrates a range of formal and aesthetic styles; workshop discussion of student works-in-progress; and writing assignments culminating in a portfolio or series of completed essays (or works in other modes introduced in 201). Upon course completion, the student will be fluent in nonfiction craft terminology, understand the elements of nonfiction prose style, and have made satisfactory progress in writing a personal essay, memoir, portrait, travel essay, lyric or braided essay, and other works of creative nonfiction. Weekly writing prompts will launch a wide range of experiments in the nonfiction genre. The student will demonstrate competence in the workshop peer review process. Recommended texts: The Art of the Personal Essay, Phillip Lopate, editor; UA Prose Series authors Arianne Zwartjes and Aisha Sloan.

ENGL 304 – Intermediate Fiction Writing                 Core (CRTV)
Section 001 Instructor: TBA
This is the intermediate course in the undergraduate fiction-writing sequence. Same method of instruction and enrollment priority as 210 and class size is limited to 20. Creative Writing majors and minors will be given priority.

ENGL 304 – Intermediate Fiction Writing                 Core (CRTV)
Section 002 Instructor: TBA
This is the intermediate course in the undergraduate fiction-writing sequence. Same method of instruction and enrollment priority as 210 and class size is limited to 20. Creative Writing majors and minors will be given priority.
ENGL 304 – Intermediate Fiction Writing Core (CRTV)
Section 003 Instructor: MUNOZ
This is the intermediate course in the undergraduate fiction-writing sequence. Same method of instruction and enrollment priority as 210 and class size is limited to 20. Creative Writing majors and minors will be given priority.
For further details, please contact the professor at munozm@email.arizona.edu.

ENGL 309 - Intermediate Poetry Writing Core (CRTV)
Section 001 Instructor: WILSON
This is the intermediate course in the undergraduate poetry-writing sequence. Discussion of student poems in a workshop setting. Same enrollment priority as ENGL 209 and class size is limited to 20 students. Creative Writing majors and minors will be given priority.

ENGL 310 - Studies in Genres Elective (ENGL/CRTV)
Section 001 Instructor: SKIBSRUD Modern / Contemporary Literature
“How do we use feeling?
How do we use truth?”
--Muriel Rukeyser, from The Life of Poetry (1949).
In this course we will ask, is there “a way to ... feel the full value of the meanings of emotions and ideas in their relations with each other, and to understand, in the glimpse of a moment, the freshness of things and their possibilities...”? Poet, journalist and activist Muriel Rukeyser suggests that there is—and that way is poetry. Using Rukeyser's 1949 collection of essays as a guide, we will explore “the life of poetry” in its broadest sense. We will look closely at different approaches to art and experience—including paintings by Paul Cezanne, music by Leadbelly and Jelly Roll Morton, films by Charlie Chaplin and Alfred Hitchcock, excerpts from George Santon’s History of Science and Norbert Wiener’s Cybernetics—in order to reflect upon the ways in which meaning is made and reproduced. This course will be primarily discussion based, and will offer a range of experiential and writing opportunities with the aim of facilitating a deep engagement with the questions that arise.

ENGL 313 – Introduction to Professional and Technical Writing Elective (ENGL)
Section 001 Instructor: RAMIREZ
Designed for English majors and other students preparing for careers in writing and editing, this course introduces key concepts and practices of professional and technical writing. You will learn project development and management, field research, document design and visual rhetoric, use of style guides, professional editing, and usability testing. Class members will work with real-world clients (i.e., university partners, non-profits, or small businesses) to produce useful documents. This class component will help to prepare students for the demands of writing for a client and working with deadlines. This course will culminate in a professional writer’s portfolio, which will include individual and team-based projects, including such media as documentation, pamphlets, websites, and reports. In this course, you will learn to
• understand the role(s) of professional writers through contextual research and analysis.
• define and analyze rhetorical situations and respond to them through writing.
• manage individual and collaborative projects.
• use technologies to plan, develop, and support your projects.
• consider design and usability issues as part of your project development.
• negotiate multiple projects and deadlines to produce professional-grade texts.
• present projects in multiple formats including, but not limited to, oral presentations, print-based texts, and online materials.
• work with real-world clients to complete course projects.
• create a professional writer’s portfolio.

ENGL 340 – Topics in Professional & Technical Writing        Elective (ENGL)
Section 001 Instructor: RAMIREZ
Designed for English majors and other students preparing for careers in writing and editing, this course introduces key concepts and practices of professional and technical writing. You will learn project development and management, field research, document design and visual rhetoric, professional editing, and usability testing. This course will culminate in a writer’s portfolio, which will include individual and team-based projects, including such media as documentation, pamphlets, press kits, web sites, and reports. As part of your development as a professional, you will learn to, understand the role(s) of professional writers through contextual research and analysis, collaborate with your colleagues in self-directed project teams, analyze rhetorical situations and respond to them through writing, work with community clients to complete projects for the course, use technology to plan, develop, and support individual and peer projects, establish writing expertise in a range of genres, consider design and usability issues as part of your project development.

ENGL 362-Rhetorical Traditions                           Elective (ENGL)
Section 001 Instructor: ABRAHAM
The Problem of Congregation and Segregation

In this course, we will focus on the historical power of words, rhetorics, and rhetorical traditions to create barriers between people, communities, and nations by using Kenneth Burke’s famous definition of rhetoric in his A Rhetoric of Motives (“Put identification and division together and you have the characteristic call to rhetoric”) to study how the very conditions of possibility for persuasion arise out of both “bridge-building” and “disavowal.” We will examine how central Burke’s concept of “congregation through segregation” is to by examining specific world conflicts, such as the Israel-Palestine conflict and the US’s War on Terror, as part of a larger historical survey of rhetorical traditions.
ENGL 362—Rhetorical Traditions
Section 002 Instructor: TBA
This course examines historical trends in rhetoric, both as a field of study and as a practical art. The course connects theories of rhetoric to the historical development of literacy, print and electronic media, forms of public discourse, and literature.

ENGL 373A—British and American literature: Beowulf-1600
Section 001 Instructor: DAHOOD
This course surveys works of British Literature from Beowulf to Paradise Lost in their historical context. Lecture/discussion will aim to generate deep understanding of the selected readings—what their earliest audiences might have taken from them and how they can continue to speak to us today. The course will meet Monday, Wednesday, and Friday. The Monday and Wednesday sessions will consist of lecture, the Friday sessions of discussion in groups of twenty-five or fewer students. I will give two hour-long tests and a final examination. I will give the final at the time scheduled by the Registrar. Expect quizzes and in-class writing assignments. There will be three papers. Students may rewrite papers for a higher grade only after reviewing the graded originals with their instructors. Instructors will count steady improvement in calculating final grades.

ENGL 373B—British & American Literature: Restoration - 19th Century
Section 001 Instructor: MONSMAN
Touchstones of the Enfranchised Imagination is a survey of British (and American) literature from the Restoration through the Victorian period emphasizing important works of the marvelous and improbable in their literary and historical contexts. We will follow a chronological approach for each national literature. British: Pope, Rape of the Lock; Swift, “A Modest Proposal”; Sheridan, School for Scandal, Bronte, Jane Eyre; Lamb, “A Dissertation Upon Roast Pig”; Keats, Odes; Browning, selected poems; Haggard, King Solomon’s Mines; Mitford, Sign of the Spider; Wilde “Importance of Being Earnest” and “Salome.” American short stories: Irving/Hawthorne/Poe. Grades will be determined (this is still tentative) primarily by your participation in section discussions (both oral presentations and/or impromptu contributions) and three essay tests (possibly of the “take-home” sort).

Texts: Touchstones (Fast Copy):
Authors: Pope, Swift, Sheridan, Lamb, Blake, Keats, Browning, Wilde.
Bronte, Jane Eyre
Mitford, Sign of the Spider
Haggard, King Solomon’s Mines

ENGL 379—Literature & Film: History, Theory, Criticism
Section 001 Instructor: JENKINS
This course provides an introductory survey of narrative film history from its emergence in the late 19th century through the transition to sound in 1927. We will examine periods, styles, and conventions of the moving image, from optical toys and projection devices through the narrative and visual diversity of the
silent film era. We will examine a wide range of material, beginning with the earliest British, French and American experiments in visual storytelling in short films and animation. From the pioneering 2 seconds of Louis Le Prince’s “Roundhay Garden” (1888) to single-shot films of the Lumière and Thomas Edison from the 1890s, through silent Westerns, comedies of Chaplin, Lloyd, Keaton, and Max Linder, epics and melodramas by D. W. Griffith, Lois Weber, Alice Guy, Louis Feuillade, independent Thanhouser literary adaptations and productions of Shakespeare, German Expressionism and Soviet montage. We will explore questions such as: How did film narrative develop? How did visual technique develop in response to narrative and genre demands of the medium? We will work to position these films within their literary, historical and cultural context, while also remaining attentive to how they speak to film viewers today. Assignments will require close narrative analysis of film on the shot, sequence, and plot levels and mastery of the vocabulary and precepts of narrative and film studies.

ENGL 380-Literary Analysis  
Section 001 Instructor: WHITE  
Introduction to the various modes, techniques, and terminology of practical criticism.

ENGL 380-Literary Analysis  
Section 002 Instructor: PETTEY  
English 380 is a course in close reading. It also surveys essential literary forms and concepts. Students will acquire a sound grounding in the fundamental terminology for poetry, the novel, and drama. Students will also learn how to dissect poems, narrative passages, and dramatic scenes in order to determine the relationship between form and content. Students will be responsible for knowing the numerous examples presented in class so that they can be conversant with the techniques employed by major literary figures. Class exercises will prepare students for investigating the relationship between aesthetic choices and meaning in their written work.

As specific outcomes for English 380, students will gain the skills to perform close analysis of literary texts, as well as an appreciation for the complexities of literary techniques. They will acquire a working vocabulary for aesthetic techniques: meter, rhymes, stanza structure, prosody, tropes, schemes, poetic forms, narrative and dramatic structures, and genre conventions. Students will also apply literary terms and concepts as they learn how to construct argumentative introductions and analytical essays about literature.

ENGL 380-Literary Analysis  
Section 003 Instructor: TBA  
Introduction to the various modes, techniques, and terminology of practical criticism.

ENGL 380-Literary Analysis  
Section 004 Instructor: PETTEY  
**HONORS COURSE: Honors College students (especially ENGL and CRTV majors) only**  
English 380 is a course in close reading. It also surveys essential literary forms and concepts. Students will acquire a sound grounding in the fundamental terminology for poetry, the novel, and drama. Students will also learn how to dissect poems, narrative passages, and dramatic scenes in order
to determine the relationship between form and content. Students will be responsible for knowing the numerous examples presented in class so that they can be conversant with the techniques employed by major literary figures. Class exercises will prepare students for investigating the relationship between aesthetic choices and meaning in their written work.

As specific outcomes for English 380, students will gain the skills to perform close analysis of literary texts, as well as an appreciation for the complexities of literary techniques. They will acquire a working vocabulary for aesthetic techniques: meter, rhymes, stanza structure, prosody, tropes, schemes, poetic forms, narrative and dramatic structures, and genre conventions. Students will also apply literary terms and concepts as they learn how to construct argumentative introductions and analytical essays about literature.

ENGL 385 – Environmental Writing             Elective (ENGL/CRTV)
Section 001 Instructor: HENDRICKS                Modern / Contemporary Literature

This course is open to all readers and writers --- whether of nonfiction, science fiction, literary fiction, fabulism, fantasy, poetry or hybrid --- who are interested in focusing on the topic of the environment. All creative work will deal with the human/environment interface, but within a broad range of possibility and experience. In tandem with the strong emphasis on student writing, we will read extensively across the spectrum of contemporary environmental writers, including selections from Alison Hawthorne Deming (nonfiction), Lydia Millet (fiction), Kim Stanley Robinson (science fiction), and an array of environmentally focused poets. Student compositions will be discussed in a workshop setting.

ENGL 389 – Introduction to Publishing
Section 001 Instructor: BERNHEIMER

This course is designed to provide students interested in the publishing field with a basic understanding of the profession. You will receive hands-on training in the day-to-day functioning of an editorial office. Working on a range of projects (manuscript screening, editing, proofreading, marketing research, website content development, and so forth), enrolled students will help produce an issue of the peer-reviewed journal of fiction, poetry, and nonfiction, *Fairy Tale Review* (housed in the Department of English, edited by Associate Professor Kate Bernheimer, and published annually by the prestigious Wayne State University Press). This is an exciting opportunity to help publish some of the country's best new fairy-tale authors in an internationally recognized journal.

Enrolled students, in their official roles as Editorial Assistants, will be mentored by the professor and by MFA student editors and will have direct contact with well-known authors and publishing professionals. Editorial Assistants will receive publication credit on the journal’s masthead — both in print and on the digital humanities database JStor. Students will also design projects based on professional interests — examples might include contributing researched content for the *Fairy Tale Review* blog, exploring publicity opportunities, gathering resources for on national internships in genre publishing, researching how to — and then launching — a YA book review blog of your own, or creating digital archives of fairy-tale art. (These are simply examples of possible projects.)

Class time will offer you an overview of the various types of publishers that exist — literary and academic, electronic and print, university press and independent, commercial and non-profit, and so
forth. We will read books by editors of children's books, magazines, and literary journals about the work that they do and together we will consider what it is to be a “publisher” -- delivering new literature to readers. We will also touch on how at least a basic knowledge of the publishing field might help aspiring authors. This is a required class for the new publishing “concentration” available through the Department of English.

*Permission of the Instructor Required.* Preference given to students who have taken ENGL 248 (Introduction to Fairy Tales) or who are enrolled in that class for Fall 2015, and to students who have interned for *Fairy Tale Review* in the past; but please inquire!

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**ENGL 396A - Junior Proseminar**  
*New Directions in Poetry and Sound*

Alexander Pope claimed that in poetry “sound must seem an echo to the sense,” and as literary critics we are very good at hearing and interpreting these “echoes,” but what happens when we reverse Pope’s claim and say, “sense must seem an echo to the sound”? In the vastly expanded sonic field of contemporary poetic practice—in which poetry, music, sound poetry, sound art, and noise music all vie to upset the smooth, “echoic” relationship between signifier and signified—we need new ways of understanding the relationship between sound and sense. In this course, we will listen to, analyze, theorize, and research the ways in which sound works in a newly expanded field of sound-works. What happens to metrical analysis when poetry is no longer tied to classical meters or oral memotechnologies—or even words at all? What happens to poetry when writing is no longer the primary way of producing, reproducing, and storing word-sounds? In this class we will necessarily confront and complicate one of the oldest ways of analyzing literature—investigating it as an ordered set of sounds—and not only rethink the sonic, phonemic, rhythmic, lexical, and rhetorical particles that make up poetry but also reimagine the mediums in which and by which those particles of move: speech, meter, text, song, phonograph record, tape machine, digital object, and more. “Sound-writers” we will be studying will include Sappho, Emily Dickinson, Ezra Pound, Marianne Moore, Langston Hughes, Louis Zukofsky, Robert Creeley, Henri Chopin, William Burroughs, Clark Coolidge, Denise Levertov, Eileen Myles, Charles Bernstein, Sonic Youth and many more. Students will conduct their own research project on the sound-work of literature, complete with prospectus, annotated bibliography and discography, multiple draft workshops, and a public presentation.

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**ENGL 396A - Junior Proseminar**  
*Latina/o Aesthetics and Cultural Practices*

This junior prose seminar course explores the ways in which Latina/o subjectivity has been represented within cultural forms. In it, we will approach our object of study—Latina/o culture—with the notion that there is nothing essential or “real” about this category, instead it is created in the cultural constructions that surround us. As such, we will examine how a Latina/o identity/experience has been constructed, disseminated and challenged within various texts, including literature, film as well as critical and historical essays. Some of the questions that will guide our class discussions include: What is a Latina/o? What are the socio-historical conditions that produced the concept of Latina/o? Moreover, is there such
a thing as Latina/o art and literature? What artistic concerns and practices unify Latina/o cultural productions across different national groups? How do ethnic groups like Mexican Americans, Puerto Ricans, Central and South Americans (dis)engage with this concept known as Latina/o? How might different cultural practices be related to different experiences? And how are the intersections of race, class, gender and sexuality mediated in the representation of a “Latina/o” experience?

In addition to analyzing how the concept of Latina/o has been discursively constructed, students in this course will also learn how to conduct and produce a scholarly research paper. Throughout the semester students will be exposed to various methodologies as well as research resources including online research databases as well as archives. Requirements include, response papers, a literature review and a final research paper.

ENGL 401 - Advanced Creative Nonfiction Writing
Section 001 Instructor: MONSON

The advanced course in nonfiction focuses primarily on your own writing to be discussed—its best qualities, its shape, its subjects, its methodology, and directions for improvement and expansion—in the workshop format. We do this not just to improve the work on the table in front of us, but as a way of talking about all of our work. To that end, we’ll read mostly (but not exclusively) contemporary essayists and nonfiction writers: some journalistic, some lyric or experimental. Expect a heavy workload between the reading and writing. The advanced workshop also focuses on research, arguably the nonfiction writer's central skill. To this end you'll be required to conduct and incorporate various sorts of primary and secondary research including site visits and interviews into your work throughout the semester.

ENGL 404 - Advanced Fiction Writing
Section 001 Instructor: SHEEHAN

This course offers an opportunity to write and think creatively, learn about the craft of fiction writing, learn how to get more enjoyment from your reading, to incorporate rewriting into your writing process, and develop as an articulate, generous critic. Your time will be divided between writing and rewriting your own work, reading and commenting upon the work of your fellow student writers, and reading and discussing contemporary and classic short stories. Emphasis throughout the semester will be on student participation and the building of a community of literary peers.

Note: At the semester’s end, graduating seniors must file a portfolio containing your cumulative work toward the creative writing degree, along with an aesthetic statement.

ENGL 404 - Advanced Fiction Writing
Section 002 Instructor: SHEEHAN

This course offers an opportunity to write and think creatively, learn about the craft of fiction writing, learn how to get more enjoyment from your reading, to incorporate rewriting into your writing process, and develop as an articulate, generous critic. Your time will be divided between writing and rewriting your own work, reading and commenting upon the work of your fellow student writers, and reading and discussing contemporary and classic short stories. Emphasis throughout the semester will be on student participation and the building of a community of literary peers.
Note: At the semester's end, graduating seniors must file a portfolio containing your cumulative work toward the creative writing degree, along with an aesthetic statement.

ENGL 409 - Advanced Poetry Writing
Section 001 Instructor: MATUK
Poetry is where we do our cutting-edge thinking about sex, culture, politics, spirituality, mysticism, nature, and society. Poetry is also the foundational genre. Practicing poetry helps us weave our fiction and nonfiction prose with the textures and nuance of voice and imagery.
Students in this advanced course will review and practice using the terms of literary analysis that pertain to poetry, write in response to in-class and take-home prompts, generate new and varied poetic texts, provide nuanced readings and supportive critiques of peer work, and respond in writing to several book-length collections of contemporary poetry. Please note that unlike traditional writing workshops, this course imagines critique as a dialogue between author and respondents. The course will offer you a variety of structured dialogue formats that will support you in these exchanges.
While this course is about writing better poems, it is ultimately about learning new ways of seeing, feeling, thinking, and being; it's about expanding your tool kit for self-invention and for world-invention. To realize this potential you will need your enthusiasm, vision, and work ethic.

ENGL 418 - Women and Literature
Section 001 Instructor: AIKEN
"If she did not exist, men would have invented her. They did invent her. But she exists also apart from their inventiveness. And hence she is not only the incarnation of their dream, but also its frustration."
—Simone de Beauvoir, The Second Sex
This course examines both the representation of "woman" and the relation of woman to representation in selected literature from antiquity to the present. We will consider the texts in the light of their cultural contexts, analyzing the sorts of dialogue about gender and sexuality such juxtapositions produce, and how these intersect with questions about power, identity, authority, and authorship. The first half of the course will focus on male-authored works that have exercised a seminal influence on the development of Western culture: selected Old Testament, classical, medieval, and Renaissance texts. The second half will focus primarily on writings by women from the seventeenth through the twentieth centuries.

ENGL 431A – Shakespeare
Section 001 Instructor: TBA
Twelve comedies, histories and tragedies from the period 1590-1600 (including Hamlet).

ENGL 455 – Teaching English as a Second Language
Section 001 Instructor: TBA
A general overview of the profession covering prominent theories, methodologies, and procedures influencing the field.
ENGL 465 – Victorian Literature
Section 001 Instructor: AIKEN

Nineteenth Century Poetry and Poetics

As the nineteenth century rolled toward the twentieth, the people of England confronted increasingly rapid and radical cultural transformations. Industrialization, political upheavals, and the scientific revolution, among other forces, destabilized traditional values and social arrangements, unsettling received notions of identity, nature, community, religion, and the arts while irretrievably altering former configurations of landscape, space, and time. Poetry participated in this long cultural crisis, reflecting and dissecting its historical terrain. This course offers you an intensive engagement with nineteenth-century British poetry, considering how it responded and contributed to this volatile era and hence helped shape many of the cultural formations, assumptions, and fantasies we have inherited.

Beginning with a foray into Romanticism and concluding with Gerard Manley Hopkins, Thomas Hardy, and William Butler Yeats, we’ll proceed primarily through close readings, situating poets in relation to literary traditions, to each other, and to some of the pressing concerns of their times—subjectivity, sexuality, gender, class, religion, nature, nation, history. In exploring their representations of these subjects, we’ll consider, as well, the poets’ ongoing exploration of representation itself, and of the role of poetry in a rapidly changing society. In addition to immersing you in some of the finest poetry in the British literary tradition, the course should help you hone your reading skills and enhance your knowledge of both poetry and nineteenth-century culture.

ENGL 468 – Writing in the Practice of Law            Elective (ENGL/CRTV)
Section 001 Instructor: WARNOCK

“The legal system” is not just some separate world we encounter from time to time when we can’t avoid it. In our constitutional democracy, it is largely and inescapably the world in which we live and have our meaning. Nor is the writing that lawyers do something they only do (Think only of letters of complaint). These are the working assumptions for our course and thus you can see that this course is not a course only for pre-law students but also and maybe first of all for students with interests in any number of other areas who want to develop their understandings of how this thing called “the law” works in language and how they can work in it and with it as readers and writers and speakers. We will read some material that is “legal,” like the U.S. Constitution, and opinions of judges, and contracts, and lawyers’ arguments, and codes of conduct, but our approach to that material will not be legalistic so much as humanistic and rhetorical. About the Constitution, for example, we will ask questions like What sort of language might we want in a document that is going to “constitute” something like a new nation? We will ask what makes a judge’s opinion, or anyone else’s, persuasive? How do we reach agreement with others about how we’ll conduct ourselves in the future and how do we record that agreement? What’s the right language for a sniper’s manual? You’ll learn some legal terminology and procedures and we will unpack some of the “mysteries” of the law but we’ll also, I hope, restore to it some of the mystery and interest it loses when it is approached in only a technical way. We’ll also go on “field trips” to the law school and elsewhere when appropriate and do-able.
ENGL 470 – Literature and Major Philosophers  
Section 001 Instructor: SHERRY  
Nietzsche  
This course will be a study of Nietzsche’s major works beginning with *The Use and Misuse of History*. The reading list will include *The Birth of Tragedy, The Genealogy of Morals, Beyond Good and Evil*. Four papers, 5-10 pages each, will be required. There will be a take-home essay final.

ENGL 472 - Modern Fiction  
Section 001 Instructor: RAVAL  
Modern / Contemporary Literature  
This course will examine modern British fiction from Conrad to Orwell, focusing on techniques and themes in order to explore the phenomenon that came to be known as modernism. We will begin with a theoretical discussion about the question of the modern and its relationship to modernism. Six or seven novels will be chosen from the works of the following authors: Hardy, Conrad, Forster, Joyce, Lawrence, Woolf, Ford Madox Ford, and Orwell. We will be moving back and forth between primary texts (novels) to secondary ones (theories of modernism, theories of the modern, theories of form, and theories of gender, and so to their implications for form and content). The course will analyze, through a combination of lecture and discussion, the society depicted in the novel, the historical contexts and ideologies that define and complicate its life, the world-views it affirms or critiques, and the implications of the stances it suggests for that society. (Antigone Books at 411 N 4th Ave will have all the required texts for this course.) Requirements: weekly written responses, a mid-term exam, a term paper, and a final exam.

ENGL 486 – Topics in American Literature  
Section 001 Instructor: MASON  
Modern / Contemporary Literature  
*Breaking the Narrative: The Postmodern Novel*  
In this course we will examine several postmodern texts that attempt to move beyond the constraints of the narrative structure. "Move beyond the narrative structure" in this context refers to how the postmodern narrative redraws characters, space, time, and language itself in the attempt to articulate something new (or at least different). It also refers to the various ways in which postmodern narratives engage the world and the reader. We will consider the notoriously unreliable narrator in Vladimir Nabokov’s novel *Pale Fire*, the ever-shifting worlds of Italo Calvino’s novels, the alternate realities of Terry Prachett’s *Discworld*, and the genre mash-up that comprises Jasper Fforde's literary worlds. We will also explore several frame-breaking postmodern films and television shows such as the BBC's *Sherlock* and the film adaption of Micheal Frayn's play *Noises Off*. Students will maintain a course journal and complete two essays.

ENGL 496A-Studies in Authors, Periods, Genres and Themes  
Section 001 Instructor: HURH  
The American Gothic  
This course will chart the American adaptation of the gothic literary tradition over the past two centuries. The texts and films for this course will be drawn from the horror genre, and we will consider
how their specific contours are shaped by the specific political, social, economic, sexual, and racial tensions of the developing United States. We will explore how gothic conventions are adapted by emerging literary movements to make strange bedfellows. Why is Poe, for example, a pro-slavery southerner, so important a figure in the work of African-American writers Richard Wright and Toni Morrison? How does Mark Danielewski adapt the domestic haunted households of Shirley Jackson to reveal the uncanny hauntings of our information age? How are the political subtexts of “Night of the Living Dead” in 1968 renegotiated a decade later in “Dawn of the Dead”?

ENGL 496A-Studies in Authors, Periods, Genres and Themes
Core (ENGL)
Section 002 Instructor: RAVAL

Colonial and Postcolonial Fiction
This course will deal with several major colonial and postcolonial novels, focusing on issues at stake in contemporary discussions of these works. Among the novelists to be explored are Conrad (Heart of Darkness), Forster (A Passage to India), Achebe (Things Fall Apart), Forster (Lac), Naipaul (A Bend in the River), Coetzee (Disgrace), and Arvind Adiga (The White Tiger). Nearly all the novels are quite short and are chosen to focus on larger cultural and political contexts and problems they explore. We will also read some portions of Frantz Fanon’s Black Skin, White Masks and Edward Said’s Orientalism and a selection of some short but important theoretical essays. The goal will be to examine these novels from the perspective of various major postcolonial concepts about identity, representation, nationalism, and globalization among a host of others. Each student will write ONE 1- or 2-page, single space commentary on an important aspect of each novel, a term paper, one class presentation, a mid-term exam, and a final exam. (Antigone Books at 411 N 4th Ave will have all required books for this course.)

ENGL 496A-Studies in Authors, Periods, Genres and Themes
Core (ENGL)
Section 003, 004 Instructor: SELISKER

**Section 003 is reserved for English Honors students ONLY**

**Section 004 is reserved for Honors College students ONLY (who are also in English Honors)**

American Upheavals: the 50s, 60s, and 70s
This senior seminar takes the decade—our usual way of dividing, or periodizing, shifts in mood, culture—as a starting point for digging deeper into the relationships between literature, history, and politics in one of the most turbulent periods in U.S. cultural history. As we investigate how ideas from this period inform how we think about the politics of culture and about ourselves, we’ll be asking thorny questions about the terms, assumptions, and methods of literary study: periodization, historical emplotment and national allegory, intellectual history and genealogical methods, sociologies of the literary field, and more. This focus will give us a more nuanced understanding of this literary period and others, and a critical view of the ways we see our recent cultural history. A set of particularly rich works of fiction, nonfiction, and a little bit of poetry from the period will allow students to practice close reading and to reach outward from the texts themselves toward the broader histories of literature and culture that define advanced research in literary studies. Likely authors: Ralph Ellison, Gwendolyn Brooks, Allen Ginsberg, John Updike, Ken Kesey, Thomas Pynchon, Betty Friedan, Philip K. Dick, Joan Didion, Hannah Arendt, Susan Sontag, Amiri Baraka, Ishmael Reed, Tom Wolfe, Maxine Hong Kingston,
Michael Herr, Leslie Marmon Silko, Luis Valdez, and critical work by Fredric Jameson, Mark McGurl, Amy Hungerford, Michael Szalay, Michel Foucault, Hayden White, and others.