It makes me laugh to hear you speaking about “romantic young persons” as of a race with whom, for the future, you have nothing to do. You need not attempt to shake off or to banter off Romance. It is an evil you will never get rid of to the end of your days. It is a part of yourself — a portion of your soul. Age will only mellow it a little, and give it a holier tone.

--Edgar Allan Poe to Philip Cooke, 1839
The course descriptions in this booklet can also be accessed online!

english.arizona.edu/course-descriptions-and-registration

*Please check the website for course description updates during your priority registration period!*
The English Major Requirements

The English Minor Requirements

The Creative Writing Major Requirements

The Creative Writing Minor Requirements

English Courses

Creative Writing Courses

Professional Technical Writing Courses
THE ENGLISH MAJOR
FOR THE BACHELOR OF ARTS

Majoring in English leads to knowledge of the foundational texts of British and American literature, and an understanding of the full historical and cultural range of world literatures and cultures expressed in English.

Core Courses: 21 units
- **280**: Introduction to Literature
- **380**: Literary Analysis (focus on the close reading skills required for the English major)
- **373A**: Survey of British and American Literature from *Beowulf* to 1660
- **373B**: Survey of British and American Literature from 1660 to 1865
- **396A**: Junior pro-seminar (focus on methods and material of literary research)
- **431A or 431B**: Shakespeare
- **496A**: Senior pro-seminar (focus on literary criticism and theory)

Major Elective Courses: 18 units:
One of your elective classes must be an English language emphasis course, to be selected from the following list: ENGL 255, ENGL 322, ENGL 355, ENGL 405, ENGL 406, ENGL 408, ENGL 421, ENGL 425A, ENGL 425B, ENGL 455, or ENGL 462.

To fulfill the remainder of your elective units, you should choose a series of courses that makes sense for your individual academic and career goals. Requirements for the electives are not rigid and do not require advisor approval, but advisors are available if you need guidance with your course of study.

All students must maintain a 2.0 major GPA to graduate. This requires that at least 18 English units must be taken at the University of Arizona. In addition to English 280, 6 units of lower division (200-level) coursework may be applied to the English major.
THE ENGLISH MINOR

There are 21 units required for the English minor. Of these, 9 units must be upper-division.*

Core Course: 6 units
- 280: Introduction to Literature
- 380: Literary Analysis

Minor Elective Courses: 15 units
At least 6 units must be upper-division. Choose your electives from 200-level (200-299), 300-level (300-399), and 400-level (400-499) ENGL courses.

All students must have a 2.0 minor GPA to graduate. This requires that at least three English units must be taken at the University of Arizona.

*ENGL 380 counts toward the 9 units of upper-division credit.
The English Department administers the creative writing major. Students take four writing workshops, in which they draft, analyze, and revise manuscripts in a small class setting.

Students majoring in Creative Writing select one area of concentration:

- Poetry
- Fiction
- Nonfiction

**Entering Major:** The 200-level courses in Fiction, Poetry, and Nonfiction are the gateway courses to the major. The student must complete a 200-level course in his or her stated concentration with a C minimum, in addition to a second 200-level course in a concentration of his or her choice.

**Writing skills:** Strong writing skills are required to succeed as a Creative Writing Major or Minor. If a student needs help with grammar or basic composition, he or she is strongly encouraged to seek additional tutoring and/or coursework to develop writing proficiency prior to or concurrent to fulfilling the Creative Writing sequence.
Core Writing Courses: 15 units

Six units from the following:
- **201**: Introduction to the Writing of Creative Nonfiction
- **209**: Introduction to the Writing of Poetry
- **210**: Introduction to the Writing of Fiction

ENGL 201, 209, and 210 cannot double-count for Tier 2 Arts and major requirements

Three units from the following:
- **215**: Elements of Craft in Creative Writing

Six units of concentration from the following (300-level and 400-level workshops must be in the same genre):
- **Nonfiction Writing**: 301 and 401
- **Fiction Writing**: 304 and 404
- **Poetry Writing**: 309 and 409

Core Literature Courses: 12 units

- **280**: Introduction to Literature
- **373A**: Survey of British and American Literature from *Beowulf* to 1660
- **373B**: Survey of British and American Literature from 1660 to 1865
- **380**: Literary Analysis

Major Elective Courses: 12 units
These electives must be upper-division (300-level and above) literature courses. At least 6 of the 12 units must be modern or contemporary literature. See your UAccess Advisement Report and the English course descriptions for each semester to determine which classes count as modern or contemporary literature.
There are 21 units required for the Creative Writing minor.

Students minoring in Creative Writing select one area of concentration:

- Poetry
- Fiction
- Nonfiction

**Entering Minor:** The 200-level courses in Fiction, Poetry, and Nonfiction are the gateway courses to the minor. The student must complete a 200-level course in his or her intended concentration, in addition to a second 200-level course in another concentration.

**Writing skills:** Strong writing skills are required to succeed as a Creative Writing minor. If a student needs help with grammar or basic composition, he or she is strongly encouraged to seek additional tutoring and/or coursework to develop writing proficiency prior to or concurrent to fulfilling the Creative Writing sequence.
Core Writing Courses: 12 units

Six units from the following:

- **201**: Introduction to the Writing of Creative Nonfiction
- **209**: Introduction to the Writing of Poetry
- **210**: Introduction to the Writing of Fiction

ENGL 201, 209, and 210 can double-count for Tier 2 Arts and minor requirements

Six units of concentration from the following (300-level and 400-level workshops must be in the same genre):

- **Nonfiction Writing**: 301 and 401
- **Fiction Writing**: 304 and 404
- **Poetry Writing**: 309 and 409

Core Literature Course: 6 units

- **ENGL 280**: Introduction to Literature
- **ENGL 380**: Literary Analysis

Minor Elective Courses: 3 units

This elective must be an upper-division (300-level and above) literature course. The course must be modern or contemporary literature. See your UAccess Advisement Report and the English course descriptions for each semester to determine which classes count as modern or contemporary literature.

*All students must maintain a 2.0 minor GPA to graduate. This requires that at least three English units must be taken at the University of Arizona.*
This course offers an introduction to canonical works of colonial and postcolonial literature. Discussed texts will include novels, short stories, essays, and poetry from territories including Britain, Trinidad, Antigua, Nigeria, India, and Pakistan. We will ask just what it means for a text and/or author to be “from” somewhere and to speak “from” somewhere, and we will situate the emergence of a range of national Anglophone literatures in the context of colonial histories. Throughout the course, relevant theoretical concepts in postcolonial studies will be discussed, including Orientalism, hybridity, and diaspora. The literatures we study will help us to understand both the historical contexts and present-day status of the spread of global English, globally resurgent nationalisms, rampant inequality in both “developing” and “developed” worlds, the relationship between colonialism and migration, the promises of multiculturalism, and even contemporary debates on global warming. Course authors will likely include Rudyard Kipling, E.M. Forster, Aimee Césaire, V.S. Naipaul, Chinua Achebe, Jamaica Kincaid, Mohsin Hamid, and Arundhati Roy.

This course explores food literature with an emphasis on the genre’s influence in culture creation, particularly for local communities. Through analysis, research, field study, and personal reflection, students will examine and create works that demonstrate how food traditions reflect and shape cultural societies and worldviews. Students will compose food writing for a variety of audiences practicing techniques and conventions of the genre.
Critical Cultural Concepts: Maritza Cardenas
US Popular Culture and the Politics of Representation
MW 3:30-4:45
General Education: Tier 1 Traditions & Cultures, Diversity Emphasis

What can the study of popular cultural forms like Advertisements, Television, Toys, Video Games, YouTube videos, Films and Facebook as well as cultural practices like shopping, viewing habits, and other modes of consumption reveal about US American Values? How do representations of race, class, gender, and sexuality disseminated within these popular texts shape the way we come to see others and ourselves? These are some of the guiding questions we will be exploring in our study of US popular culture. Through an examination of both critical essays and primary texts, students in this course will learn not only how to critically read and interpret various cultural forms, but also will come to understand the ways in which popular culture structures our day to day lives.

Introduction to Fairy Tales Kate Bernheimer
Section 101 Online
General Education: Tier 2 Humanities

Follows fairy tales from their beginnings in storytelling circles into the literary culture and new media.

Introduction to English Language Staff
Section 101 Online
Seven-Week Second/Language Emphasis

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.
From the “origins” of Children’s Literature to the current day call for diverse voices in the genre, this course examines the development of concepts of the child, children’s literature, and Western Culture. We will read a broad spectrum of historical and contemporary U.S., British, and world literature, and works representing a variety of genres and cultures. Through a survey of folk tales, picture books, middle grade novels, young adult novels, and graphic novels, we will consider the historical development of children’s literature as well as its dual agenda of instruction and amusement.

Intensive study of selected works by major American writers.

Students will learn to critically examine and write about Young Adult novels and to develop a better understanding of the genre as a whole. Students will discuss, explore, and analyze the ways in which cultural and historical contexts influence the production and themes of literature. Students will come to understand the ways in which Young Adult literature shapes understandings of adolescence.

(NOTE: ENGL 266 section 001A is listed as a hybrid "TBA" discussion section on UAccess and without a day and time. You will be required to enroll in this discussion section, but the class times below will be all that is required of you for scheduling purposes.)
This course will be a study in the short stories of the great Danish writer, Isak Dinesen. There will be six short essays-studies in close reading and a final take-home exam.

For this section of English 280, we will read a wide-range of different types of literature: short stories, poems, plays, novels—as well as some texts that are not so easy to classify. We will discuss the challenges that each of these different literary forms present us as readers, as we try to interpret and make sense of them. 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 also discuss literary tradition and why it matters when thinking about individual texts. The reading list for the course will likely include short stories by Bret Harte, Jack London, Ernest Hemingway, Clarice Lispector, and Rosario Ferré; the play “Zoot Suit” (a revival of which is currently playing to sell-out crowds in Los Angeles); *Volkswagen Blues* (a delightful road trip novel), and Art Spiegelman’s Pulitzer prize-winning, graphic memoir about the Holocaust, *Maus*. Expect to write several short papers over the course of the semester.
This section of Introduction to Literature will combine two objectives: a) introductory learning about critically engaged approaches to literature (including novels, short stories, poetry, drama, digital literature, music, film, and spoken word) and b) a special attention to the idea of “world literature.” What makes some literature “world literature,” while other literature is perhaps better regarded as “national literature”? We will explore the important differences among approaches that frame literature as “of a nation”—or alternatively as of a culture, of a region, of the globe, of the planet, of the earth, or of the world. We will then explore how these different frameworks affect how literature is approached, read, produced, promoted, discussed, and translated. No prior knowledge of other languages besides English is required for this course, but we will indeed be asking questions together throughout the semester about the relationship between multilingualism / translation and literary craft / imagination.

Through an exploration of various kinds of literature, which will include poetry, drama, and prose/fiction, this online course will introduce students to different authors as we work on developing close reading skills. By dissecting the language in and structure of our texts, we will gain a deeper understanding of each literary work and establish connections among texts that, on the surface, may appear completely unrelated. This online course will be writing intensive, with a specific focus on literary and critical analysis. Students can expect weekly short writing assignments and regular feedback on their writing.
Practicum
Stephanie Brown
W 5:00 -6:00 (second seven week session)
General Education: Tier 2 Humanities

The practical application, on an individual basis, of previously studied theory and the collection of data for future theoretical interpretation.

This course is restricted to students who will be enrolling in the Summer II "Literature and Culture in the UK" study abroad program. Do not attempt to enroll in this course unless you have already applied to that program through the U of A Global Initiatives (Study Abroad) office. (If you are interested in applying, information about the program can be found here: https://global.arizona.edu/study-abroad/program/english-department-study-abroad-uk.)

Description: this 1-credit course will prepare students for the coursework that will be assigned for the "Literature and Culture in the UK: Summer 2018" program. It will also serve as an orientation to the program. We will meet once weekly for seven weeks to discuss the curriculum, assigned readings, and written work, and to prepare students for international travel with the program. The course will be graded Pass/Fail.

Literature and Film
Susan White
Sec. 1  MW 3:00-4:15
General Education: Tier 2 Arts

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.
ENGL300-101 emphasizes verbal, visual, musical, and/or spatial forms of expression as designed, developed, and delivered in literature and film. This version of ENGL300 focuses on what happens when literary texts are adapted for distribution in action cinema. In this version of ENGL300, we will analyze the text and various cinematic adaptations of Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* while students work through analyzing their own text and film adaptation (from a list including, but not limited to: *Dracula, Divergent, Frankenstein, Blade Runner, Maze Runner, Casino Royale, Hunger Games, World War Z, Richard III, and Edge of Tomorrow*).

This is a course on the wildly popular genre, Epic Fantasy Fiction. We will immerse ourselves in these fictions (feel free to cosplay--it's an online course and no one will be the wiser), reading major exemplars of the genre: *The Return of the King* (1955, Tolkien), *A Game of Thrones* (1996, Martin), *Harry Potter and the Philosopher's Stone* (1997, Rowling), *The Hunger Games* (2008, Collins), *Twilight* (2008, Meyer). Your work will include informal writing assignments and online discussion posts.

This course offers an introduction to queer theory and culture, 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, and able-bodiedness. We will be examining not only how sexual dis
courses 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 identity," no matter how broadly defined, begs a number of questions. What is gender, anyway? How is it experienced socially, erotically, in the body? How do we think of sexuality? Is it a kind of appetite one is born with, akin to hunger or thirst? A drive that aims toward a very specific kind of object? Or is it something that is 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 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?

Sociolinguistics: Intercultural Communication      Kara Reed
MW 3:00-4:15
Language Emphasis Course

Sociolinguistics studies the ways that people use language within social groups, such as different accents, vocabulary, grammar forms, and conversational patterns. In this course, we will use general principles of sociolinguistics to examine the unique case of English and concepts of using English to communicate in different social groups and communities locally and around the world. We will explore questions like: How does politeness vary between social or cultural groups? How do social conventions guide interactions? How can we negotiate interactions so that we avoid cultural misunderstandings? To address these questions, we’ll examine perspectives of culture, verbal communication, and global contexts, as well as analyze interactions of various social encounters in English and examine the impact of culture on everyday and international communication.
While the art of rhetoric is often thought about in relation to persuasion and to a host of classical figures such as Plato, Aristotle, Quintilian, Cicero, and the Sophists, it provides a much larger framework that helps us to explain and understand modern social phenomena such as the growth of conspiracy theories in modern culture and the rise of demagogic and authoritarian figures in the context of populist political movements. In this course, we will take a close look at this modern context by seeing how rhetorical study can help us to examine the persuasiveness of so-called conspiracy theories about 9/11, 7/7, and other defining events. How might we explain the appeal of these so-called conspiracy theories in relation to official narratives about these “terrorist attacks”? In addition, rhetorical study can help us to understand the growth of populist movements in the U.S. and Europe, providing a framework through which to explain and understand the surprising rise of Donald Trump as a presidential candidate and as an anti-establishment politician. It would be a mistake, however, to see Trump as a singular figure, with European politicians such as Marine Le Pen and Turkish President Recep Tayyip Erdoğan using similar populist appeals against the opposition, immigrants, and dissidents.

In addition to two short papers, students will be asked to develop a final course project that makes use of multimedia such as Spark Adobe and YouTube.

This course will survey canonical literary texts from the English Middle Ages through the Renaissance and Revolutionary 17th century. Among them: Beowulf, Sir Gawain and the Green Knight, selections from Chaucer's Canterbury Tales, Book I of Spenser's The Faerie Queene, and Milton's Paradise Lost. Attention will be paid to literary, historical, and religious contexts, as well as the changes in the English language. Few courses prepare students for the study of English and American literature as well as ENGL 373A.
373A  British & American Literature: Beowulf-1660  Roger Dahood
Sec. 2  TR 9:30-10:45

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.

373B  British & American Literature: Restoration Through 19th Century  Charles Scruggs
Sec. 1  MWF 10:00-10:50

This course will begin with the literature of Restoration England (circa 1660) and the literature of the New World in the period that antedates the formation (and invention) of the United States. More specifically, the course will start with the end of Puritan revolution in England (Oliver Cromwell and the Interregnum) and with the beginning of Puritan “errand into the wilderness” in America. After this opening, the course will focus upon the main thematic currents in English and American Literature of the 18th and early 19th centuries, emphasizing the differences and similarities between the literature of the Old World and the literature of the new Republic. In the second half of the course we will compare two Romantic literary movements, the one in England in the early 19th century and the other in the United States circa 1840-1865. We will end the course with Rebecca Harding Davis’s *Life in the Iron Mills*, a Janus-faced story that looks backward to the Romantic movement and forward to the new “realism” spawn by the modern city and Industrial revolution.

373B  British & American Literature: Restoration Through 19th Century  Stephanie Brown
Sec. 2  TR 9:30-10:45

(**For planning purposes, ENGL 373B section 002 may currently be listed as "TBA" on UAccess, without a day and time listed. Please note that the class is requested to be held at the TR listed time. You may enroll in the course before those times are updated on UAccess, but be aware meeting time may change due to room availability.)

A survey of British and American literature from 1660 to the Victorian period, with emphasis on major writers in their literary and historical contexts.
Touchstones of the 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 an approximate chronological approach for each national literature. British: Pope, Rape of the Lock; Swift, “A Modest Proposal”; Sheridan, School for Scandal; Brontë, 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 primarily by your participation (either oral presentations and/or impromptu discussion contributions), a paper, and three tests (essay/identification).

This course will look at catastrophic literature: literature that considers how experiencing (and narrating) the catastrophic reflects different aspects of what it means to be human. Our readings will range from around 1600 to the present, with a heavier emphasis on the 20th and 21st centuries. We’ll begin with texts that show us private or personal catastrophe, before we move to literature that depicts history as (potentially) shaped by the catastrophic, and finally consider the post-human and anthropocene as catastrophic models of our present moment. Students will build on the ENGL280 curriculum to master the terms and forms of literary analysis, in a series of short close readings and two longer analytic papers. The course will include short stories, novels, poetry, drama, and the essay; authors may include Shakespeare, WB Yeats, Leslie Marmon Silko, Djuna Barnes, Agha Shahid Ali, Alfred Lord Tennyson, Jonathan Swift, Jeff Vandermeer, and Chimamanda Ngozi Adichie.
Introduction to the various modes, techniques, and terminology of practical criticism.

In the Renaissance, men and women of wealth took to affirming their worldli-ness through personal collections of items gathered from around the world, combining nature and art in a pleasing display. This seminar will focus the idea of the archive as a space of control, collection, and concealment or display in literature, the visual arts, and film of the 19th-21st century. We will examine literary representations of archives and the notion of literature as archive, while building applied archival and research skills.

We will also explore the rich array of local archives: rare books and manuscripts at UA Special Collections, archival photographs at the Center for Creative Photography, historical letters and diaries at the Arizona Historical Society, and legacy media holdings on campus. We will remember (or learn) to read cursive handwriting through paleography exercises.

Likely texts: Borges, Jorge Luis. Labyrinths; Byatt, A.S. Possession; James, Henry. The Aspern Papers and Other Stories; Steedman, Carolyn. Dust: The Archive and Cultural History; Stoker, Bram. Dracula; Wechsler, Lawrence. Mr. Wilson's Cabinet of Wonders: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology.

"Return" is one of the oldest narratives in the study of immigration and diaspora. For some immigrants, the pull of home is only matched by the impossibility of going back. For others, emigration away from home and immigration into a new country must eventually be consummated with a return journey. Return can be chosen or coerced. Return can be a search for roots, or a quest for routes. In all instances, return can be narrated. We might even say that return itself is a narrative form. This junior proseminar will immerse students in con
temporary literatures of return. Over the course of the semester, we will read narratives of reverse migration, second-generation return, temporary return, post-conflict return, economic and labor migration, ancestral pilgrimage, and deportation. We will analyze how the temporality of return animates the literary apprehension of the present. And we will compare narratives of return across genres, as we engage in analysis of novels, memoirs, poetry, short stories, essays, and films. Course texts will likely include works by Agha Shahid Ali, Ruth Behar, Amit Chaudhuri, Teju Cole, Edwidge Danticat, Mohsin Hamid, Saidiya Hartman, Hisham Matar, Ana Menéndez, Han Ong, Rebecca Solnit, and Yi-Fu Tuan. Animated participation in class discussion is expected as well as commitment to close reading and learning the methods of literary research.

406 Modern English Grammar Shelley Staples
TR 11:00 -12:15
This course will examine descriptive English grammar from the perspective of social, functional, and communicative aspects of language use. We will explore the grammar of different varieties of English within and outside the U.S., and will also examine the use of grammar across situational contexts (e.g., formal writing, conversation, fiction, texting, etc.). Applications for teaching will also be discussed. Students will complete course readings and hands-on activities culminating in a final project of their choosing.

431A Shakespeare David Sterling Brown
TR 2:00-3:15
A close examination of seven or eight plays—comedy, tragedy, and history—that were written during the Elizabethan era. We will develop a sense of the theater’s function during this time and we will think about staging, language, cultural context, and key themes, all while considering the impact of early modern politics on playwriting and play production. Requirements: discussion, exams, quizzes, and written exercises.

431B Shakespeare Fred Kiefer
TR 11:00-12:15
During the second half of his career, Shakespeare wrote most of his great tragedies, his so-called dark comedies, and his late romances. We will read plays from each of these groups, including Othello, King Lear, Antony and Cleopatra, The Winter's Tale, and The Tempest. Two exams, a term paper, and a final.
Did you know that Shakespeare collaborated with six other dramatists during his career? Few people do, but this practice was common because the demand for new plays outstripped the capacity of playwrights to supply them. The only way to meet the demand was for dramatists to join forces. Working closely together, they became friends and partners while perfecting their craft. At the same time, they developed rivalries too. The theater world of Shakespeare’s England was small. So despite their close ties, playwrights also competed for audiences and money, especially when they worked independently. They learned from one another and stole from one another. The combination of cooperation and competition led to rapid advances in the art of making plays. Everything seemed to combine at just the right time to produce the finest drama England had ever seen. The building of theaters in Shakespeare’s day offered multiple venues for performance. Actors, working in those new spaces, sharpened their skills, becoming ever more subtle and adept. Playgoers, increasingly accustomed to dramatic entertainment, became more sophisticated and demanding as customers. Everyone in the theatrical world of Shakespeare’s London benefited from the explosion of creative energy. Why don’t more people know the names of Shakespeare’s friends and rivals? Because these other writers had the misfortune to be his contemporaries. He overshadowed them because he belonged to the most prestigious acting company in London; he was hugely productive (averaging two plays a year for twenty years); and his plays were collected and published in a single book, making them available to everyone. This course will spotlight the most talented dramatists who worked in Shakespeare’s circle.

A study of canonical and non-canonical texts of seventeenth-century literature, available online and in print. We will explore representations of men and women with special claims to knowledge of nature as well as the wide variety of English attitudes toward nature on the eve of the Scientific Revolution. This will be a hybrid course with lectures, discussions of selected passages, and online reading and writing (usually on Fridays). Requirements include several short essays and a researched essay instead of a final exam. For a list of texts to be studied, visit willard.faculty.arizona/teaching
This course will be a study of the shorter works of five major European novelists, Honoré de Balzac, Fyodor Dostoyevsky, Gustave Flaubert, Stendhal, and Leo Tolstoy. Four papers and a final take-home exam.

In this upper-level seminar, you will encounter and enjoy the greatest hits of British fiction from the past 150 years. We will focus a majority of our attention on works produced immediately before and after the First World War. We'll pass from the late 19th century to the early 20th century in Britain, and we will study the formal and social currents that fed into the literary movement known as Modernism in Britain, Europe, and beyond. We will study developments in narrative form and the novel. We will read interwar literature of the 1920s and 1930s.

As you study primary sources of the period (novels alongside poetry, literary manifestoes, newspapers, science writing, and radio programs), and secondary materials that probe the period, its artists, and its upheavals in thought, you will become conversant in concurrent developments across the arts and in philosophy, psychology, and social theory. Finally, our course will see Modernism's and the Second World War's aftermaths and legacies in Britain and across the globe. Authors may include: Conrad, Forster, Yeats, Joyce, Eliot, Woolf, Auden, Beckett, Rhys, St. Aubyn. Each student will give an in-class presentation; there will be short, regular writing assignments and two longer essays.

This seminar will survey creative nonfiction, memoir, and fiction (with poetry making guest appearances) in the rich mode of interior journey: spiritual, philosophical, metaphorical. Students will be encouraged to use reading and writing as a means to shaping and deepening their contemplative lives, with atten
tion to craft but with an emphasis on addressing their individual engagement with the great existential questions: Does life inherently have meaning or must we create it, and if the latter, what are our means to that end? How does reading and writing figure in your relationship with God / Goddess / the gods and goddesses, concepts and words – with ample time and space given to atheists and agnostics? How do we find and sustain happiness – or is “contentment” the better goal? As a literary form, the memoir began with an interior journey – St. Augustine’s *Confessions*, with which we will open the course. We’ll then travel through history, reading excerpts from the following reading list. We’ll pay particular attention to comparing / contrasting – e.g., Walt Whitman and Emily Dickinson.

478 African American Literature Stephanie Troutman
TR 11:00-12:15

This course examines literature by African-American authors in the genres of essay, non-fiction, poetry, short story, science fiction/fantasy, memoir, novels and film. These cultural texts will allow us to see the ways in which African Americans have contributed to, have been influenced by, and have transformed America, and continue to do so. We will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works. However, the class will not be limited to these literary and cultural concerns, as it will also include a project component involving senior students taking an African-American Literature course at Palo Verde High School. This partnership with Palo Verde will constitute a Wildcat Writers partnership. Wildcat Writers is an esteemed, award-winning UA outreach for student engagement.

486 Topics in American Literature: Charles Scruggs
World War I & The Roots of Modernism
MWF 12:00-12:50
Modern/Contemporary

The Great War (1914-1918) was a seminal event in the history of the Twentieth Century. Not only did it end the optimism of the Victorian period, its belief in the myth of progress, but it introduced the dark side of the Industrial Revolution, what Robert Hughes calls “industrialized death.” Over 10 million people died in that war, in addition to the 50 million killed by the Span
ish influenza that followed in its wake. This course will focus first on the European experience, especially the British participation, as reflected in its fiction, poetry and memoirs. The English were in it from the beginning, and suffered casualties in excess of what the American would suffer. T. S. Eliot’s Waste Land (1922) and Robert Graves’ Good-Bye to All That (1929) are texts that reflect the insanity of the war and its enormous carnage. The Theater of the Absurd and Dadaism would be its larger European legacy. The Americans did not enter the war until 1917 and were “over there” for only eighteen months. Nevertheless the war was significant for the United States. American society underwent a monumental transformation. At home, the war created the modern “Security State” (surveillance, suppression of dissent, censorship of the press, and the creation of the Bureau of Investigation—the future FBI). After the war, the “Red Scare” (the fallout from the Russian Revolution of 1917) led to the suppression of the labor movement and the deportation of suspected political radicals. The failure of Wilson’s “Fourteenth Points” at the Treaty of Versailles (1919), the death of Progressivism, and the rise of organized crime (due in part to Prohibition) led to a new kind of literature, ranging from pulp fiction to radical experimentations with form and language. The texts in this course will include Remarque’s All Quiet on the Western Front (1928), Vera Brittain’s Testament of Youth (1933), Hemingway’s Farewell to Arms (1929), and Dos Passos’ 1919 (1932).

488A American Poetry: Nineteenth Century Tenney Nathanson
TR 11:00-12:15

Modern and contemporary American poets may well be belated romantics; our nineteenth-century romantic precursors may have defined the terms and voiced the ambitions that shape the poetry being written even today. Should we read modern and contemporary American poetry as a continuing celebration—however revisionary—of romantic origins? In English 488a we will explore these issues through sustained reading of the major American romantic poets—Whitman and Dickinson—looking as well at Poe’s ambitious and strange poetry and Emerson’s influential essays. We’ll be concerned with notions of word magic, Adamic language, and language’s supposed cosmogonic power, as well as with the skeptical interrogation of these categories. As time allows, we may also consider some of the following works: traditional Native American ritual materials; seventeenth century Anglo-American poetry (Taylor, Bradstreet); "non-canonical" nineteenth century poetries; transitional figures such as E. A. Robinson and Trumbull Stickney; early modernist poetry. Principal requirements: three short papers (3-5 pp. each), or two short papers plus a journal of imitations; a final exam. Please
The practical application, on an individual basis, of previously studied theory and the collection of data for future theoretical interpretation.

496A Senior Seminar: Postcolonial Fiction  Suresh Raval
Sec. 1 MW 3:00-4:15
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 included are Conrad, Forster, Achebe, Mukherjee, Kincaid, Naipaul, and Coetzee. 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 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, nationalism, and globalization among a host of others. Each student will write ONE 1-page, single space commentary on each novel, a term paper, one class presentation, a mid-term exam, and a final exam.

496A Senior Seminar: Tragedy  Manya Lempert
Sec. 2 and Sec. 3 (Combined)  TR 9:30 -10:45
*English Honors Students Only*

Tragedy is violent, visceral, ethically fraught. It is an ancient Greek innovation that continues to impassion audiences, dramatists, novelists, philosophers, social theorists, and literary critics (for instance, Hegel, Nietzsche, Freud, Benjamin, Adorno, Heidegger, Schmitt, Lacan, Foucault, Derrida, Iriigaray, Žižek, Nussbaum, Carson, and Butler). Tragedy raises the question of how individuals, cultures, and works of art understand loss and catastrophe. It brings power inequities to the fore. In this course, we will traverse ancient history, politics, and ethics, as well as contemporary feminist, queer, and performance theories. We will grapple with the fundamental issues of person
hood at stake in tragedy: how is character formed? How do characters behave under duress? Do tragic heroes and heroines "get what they deserve" or far from it? Why do audiences take pleasure in watching fictional people suffer?

We will spend half of our course in the ancient world (in Greece and Rome); here we will read plays by Aeschylus, Sophocles, Euripides, and Seneca, alongside modern writers' notes on them. We'll take stock of the "ancient quarrel" between tragedy and philosophy, in which Plato calls literature morally dangerous. We'll see how ancient and modern tragedies represent heroism, self-knowledge, autonomy, love, disability, war, and family. In the second half of our seminar, we will see how modern thinkers have viewed, inherited, and reimagined tragedy. Reading drama, philosophy, anthropology, and novels, we will focus on nineteenth- and twentieth-century writers who conceive of tragedy as *the* genre of modernity. Each student will give an in-class presentation; there will be short, regular writing assignments and two longer essays.

496A Senior Seminar: Concept, Place, and Geography in American Film & Literature
Susan White
Sec. 4 TR 3:30 p.m.-4:45 p.m.

This is the culminating course in the English Major. It will examine 20th-century conceptions of America in both American and international film and literature. What conflicting visions of America do these works present? Texts included will be chosen from among Franz Kafka’s *Amerika*, Terrence Malik’s *Badlands*, Raymond Chandler’s and Howard Hawk’s *The Big Sleep*, Edgar Ulmer’s *Detour*, Charles Laughton’s *Night of the Hunter*, Leslie Silko’s *Ceremony*, John Ford’s *The Searchers*, Werner Herzog’s *Aguirre: The Wrath of God*, and Jack Kerouac’s *On the Road*. We will also read critical works pertaining to these texts. The class is centered around student research, which students will share with other members of the class.

496A Senior Seminar: Travel Literature Daniel Cooper-Alarcón
Sec. 5 TR 2:00-3:15

This course will provide an opportunity to read, consider, and discuss a diverse array of texts we might broadly categorize as travel literature. Our goal will be to identify the conventions of the various manifestations of this genre, as well as the different kinds of cultural work that travel literature performs at different historical moments. As our starting point, we will take the European discovery of the New World in the late fifteenth century, and pay atten
tion to the ways in which travel narratives became a crucial means by which Europeans attempted to understand and control this exotic, new space and its inhabitants. As the course progresses we’ll think about how travel narratives were altered to accommodate new philosophies, ideologies, and artistic movements, and, as I hope the term “travel fictions” suggests, we will think about how and why these narratives often misrepresent, distort, and fabricate notions about the people and places they purport to describe. We will also read several novels and stories that purposefully attempt to raise questions about different types of travel, including exploration, tramping, immigration, and tourism. And, we’ll consider how travel narratives and travel fictions often borrow from one another, mutually reinforcing ideas, tropes, and modes of representation. Finally, we’ll think about how reading and writing have become an integral part of traveling—shaping not just itineraries, but perceptions and beliefs about the places travelers visit.

Reading list: over the course of the semester, we will read the narrative of Cabeza de Vaca, *Oroonoko* (Aphra Behn), *The Road* (Jack London), *The Sheltering Sky* (Paul Bowles), *Jasmine* (Bharati Mukherjee), *A Small Place* (Jamaica Kincaid), *Volkswagen Blues* (Jacques Poulin), and other selections to be determined.
CREATIVE WRITING COURSES

201 Introduction to the Writing of Creative Nonfiction
General Education: Tier 2 Arts

Sec. 1: TR 3:30-4:45 Dorian Rolston
Sec. 2: TR 9:30-10:45 Kathryn Gougelet
Sec. 3: MW 4:30-5:45 Miranda Trimmier

This course is intended to give students a practical understanding of beginning techniques of creative or literary nonfiction writing (the personal essay, reportage, and memoir) with an emphasis on craft and research, taught through exercises and modeling, the writing and revision of original nonfiction, and readings and discussion of contemporary and classic nonfiction. This course also introduces students to the workshop method used in the intermediate and advanced courses.

209 Introduction to the Writing of Poetry
General Education: Tier 2 Arts

Sec. 1: TR 3:30-4:45 Kou Sugita
Sec. 2: MW 3:30-4:45 Raquel Gutierrez
Sec. 3: TR 11:00-12:15 Gabriel Palacios

Beginning techniques of poetry writing, taught through exercises, the writing of original poetry, and readings in contemporary poetry.

210 Introduction to the Writing of Fiction
General Education: Tier 2 Arts

Sec. 1: TR 9:30-10:45 Emilio Carrero
Sec. 2: MW 4:30-5:45 Eshani Agrawal
Sec. 3: TR 3:30-4:45 Joshua Riedel
Sec. 4: MW 3:30-4:45 Patrick Cline

The entry course in the fiction sequence emphasizes the close study of the major craft elements of fiction (i.e., character, point of view, plot), usually with a focus on the short story. Students engage in close reading and discussion of contemporary and classic fiction and, through specific exercises and
assignments, begin practicing the techniques, mechanisms, and modes of the short story. ENGL 210 also introduces students to the workshop method used in the intermediate and advanced courses, with guidelines on the importance of active participation and engaged response.

215   Elements of Craft in Creative Writing       Manuel Muñoz  
TR 9:30-10:45

This course is an introduction to multiple genres of creative writing in shorter forms: poetry, the short-short story, brief creative nonfiction, and the Ten-Minute play. The main objective of this course will be acquainting you with various creative literary forms and genres. We will also develop and explore techniques of craft, revision, and complementary reading practices.

301   Intermediate Nonfiction Writing          Kati Standefer  
TR 9:30-10:45

“The essay lives in moments of disruption,” writes Leslie Jamison in her introduction to The Best American Essays 2017. In this intermediate-level course in the undergraduate creative nonfiction-writing sequence, students will deepen their understanding of craft, including how writers use research, structure and syntax to open new and important conversations, disrupting both social norms and the essay form itself. Students will read a wide variety of published nonfiction, considering how each piece comes together in terms of thinking, reporting, and revision, drawing on interviews with authors to peek behind the curtain of creative process. Students will turn in two essays for workshop, reading and commenting on each others’ work, and complete creative exercises intended to broaden their range of work.

304   Intermediate Fiction Writing            Ander Monson  
Sec. 1 TR 2:00-3:15

This section of the intermediate fiction workshop will focus primarily on the short story, though those working in longer forms are welcome too. We’ll be reading short stories that operate in a number of ways and that take a variety of forms. We’ll read both realist and fabulist works, classic and contemporary, honing our eye for how stories work on a craft level and what we can steal from what we read. How do working writers find the stories they write? It’s not all divine inspiration: reading and paying attention to the interactions we observe and the texts we encounter in our everyday lives can direct us to
things we may never have thought about writing otherwise. To that end, stu-
dents will also be performing research assignments and formal exercises de-
signed to get you thinking in different ways about your fiction. This workshop
course presupposes you’re coming to the class with projects you’re interested
in writing, and so a substantial chunk of our class time will be devoted to
closely reading and discussing each other’s work: that is, workshop. I treat
workshop more as an opportunity for productive play than as a place you go to
fix things, so our job is not to hammer out the differences in our work so as to
approach some unattainable ideal, but to consider our decisions on the sen-
tence, paragraph, and story level and how they might lead us in odd and sur-
prising directions.

304 Intermediate Fiction Writing Fenton Johnson
Sec. 2 T 4:30-7:00

This is a course in the writing of literary fiction. You will be asked to com-
plete several exercises, to write several short stories in the style and/or genre
of the various authors whom we are reading, and to write two longer stories
which we will discuss in workshop. One of these you will revise and hand in
within two weeks of your second workshop presentation. Among the issues
we will discuss: boundaries between fiction and nonfiction; research methods
in writing fiction; choosing a subject; the relationship between the writer and
her/his subject; the various approaches to material (e.g., contemplative, rhetor-
ical, ironic, etc.). NOTE: Students MUST satisfy course prerequisites before
enrolling for this workshop. Attendance at the first class is mandatory. Abs-
ence on the first day of class may result in your being dropped from the en-
rollment list. Students may NOT take another writing workshop in the same
semester as this course without the permission of the instructor.

309 Poetry Writing Susan Briante
R 9:30-12:00

How do contemporary poets do what they do? We will look for examples
across a range of literary periods and styles. Then we will imitate, respond and
innovate from published models to produce our own. We will consider how
the poem asks the author to cultivate a particular attention to the world and to
experience. We will experiment with a wide archive of sources and inspiration
for our poems. Over the course of the semester, we will review the most im
important characteristics of poetry (rhyme, rhythm, repetition, image, etc.). Finally, we will work through the various stages of creation and revision with aim of becoming better readers and editors of our own (as well as our classmates’) work.

401 Undergraduate Advanced Creative Nonfiction Workshop Alison Deming
R 3:15-5:45

This is the advanced nonfiction writing workshop in Creative Nonfiction Writing, a genre that includes memoir, personal essay, portrait, cultural/art criticism, persuasive writing (such as speeches, sermons or editorials), travel writing, science writing, nature writing and reportage. Interestingly, formal innovations branch out from this foundation: lyric essay, braided essay, list, collage, prose poem, graphic memoir and hybrid forms. Class meetings will focus on student essays, memoir and reportage in a workshop setting. Workshop sessions may be supplemented with writing exercises, readings of model texts, small-group feedback sessions, and one-on-one conferences. Class readings focus on book-length projects in memoir, reportage, and essay. Class size limited to 15 students. Creative Writing majors and minors will be given priority. Space allowing, students with interdisciplinary interests in environment and social justice are welcome.

Texts: Kristen Radtke, Imagine Wanting Only This; John McPhee, Oranges; Francisco Cantú, The Line Becomes a River, and hand-outs.

404 Advanced Fiction Writing Aurelie Sheehan
Sec. 1 W 3:15-5:45
Sec. 2 T 3:15-5:45

This course offers an opportunity to write and think creatively, learn about the craft of fiction writing, incorporate rewriting into the writing process, and develop as an articulate and generous critic of fiction. Your time will be divided between writing and rewriting your own work, reading and commenting on peer manuscripts, and reading and discussing (mostly) contemporary fiction. Emphasis throughout the semester will be on participation and building a community of literary peers.
Advanced Fiction Writing
Manuel Muñoz
Sec. 3 T 12:30-3:00

(For planning purposes, ENGL 404 section 003 may currently be listed as "TBA" on UAccess and without a day and time. Please note that the class is scheduled to be held at the times and days listed here. You may enroll in the course before those times are updated on UAccess, but be aware of their meeting time listed here to avoid conflicts.)

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

Advanced Poetry Workshop
Farid Matuk
T 3:30-6:00

This is the advanced course in the undergraduate poetry-writing sequence. Class meetings focus on the discussion of student poems in a workshop setting. Students are encouraged to take greater agency in framing the critical feedback they receive in workshop by choosing from a menu of workshop formats. At the instructor’s discretion, whole-group workshop sessions may be supplemented with writing exercises, readings of model texts, small-group feedback sessions, and one-on-one conferences. At this stage, students may present longer works for discussion and may work toward culminating projects such as chapbook manuscripts and longer poem sequences. Instructors work collaboratively with students to develop and maintain a rigorous, encouraging, and supportive classroom culture. Class size is limited to 15 students. Creative Writing majors and minors will be given priority.
Requirements:

- ENGL313: Introduction to Professional & Technical Writing
- ENGL307: Business Writing
  OR
  ENGL308: Technical Writing
- Three (3) credit Elective from: ENGL 307, ENGL 308, ENGL 215, ENGL 201, ENGL 301, ENGL 306, ENGL 310, ENGL 340, ENGL 355, ENGL 362, ENGL 368, ENGL 385, ENGL 389, ENGL 3/493, ENGL 3/494, ENGL 3/499, ENGL 401, ENGL 414, ENGL 421, ENGL 468, ESOC 300, ESOC 314
- ENGL 494P Writing Portfolio (1 credit hour)

ENGLISH 307     BUSINESS WRITING
Practice in writing business letters, reports, and proposals.

307-001    MW 8:00 a.m.-9:15 a.m.    Jeremy Godfrey
307-002    MW 9:30 a.m.-10:45 a.m.   Jeremy Godfrey
307-003    MW 3:00 p.m.-4:15 p.m.    Brad Jacobson
307-004    MW 4:30 p.m.-5:45 p.m.    Adele Leon
307-101    (FULLY ONLINE)           Marc Farrior
307-102    (FULLY ONLINE)           Marc Farrior

ENGLISH 308     TECHNICAL WRITING
Analysis and presentation of scientific and technical information.

308-101    TR 11:00 a.m.-12:15 p.m.    Keith Harms
308-002    TR 2:00 p.m.- 3:15 p.m.    Rachel Buck
308-003    TR 3:30 p.m.- 4:45 p.m.    Rachel Buck
308-004    TR 5:00 p.m.- 6:15 p.m.    Anushka Peres

340     Topics in Professional and Technical Writing
        Staff
        TR 12:30-1:45

An advanced topics course on professional and technical writing.