“but for my own part, if a book is well written, 
I always find it too short. 
--Jane Austen

COURSE DESCRIPTION CATALOGUE
FALL 2018
CONTENTS

The English Major 4
The Creative Writing Major 6
The English Minor and The Creative Writing Minor 8
The Professional Technical Writing Certificate 9
English Courses 10
Creative Writing Courses 26
Professional Technical Writing Courses 30
THE ENGLISH MAJOR

The English Major provides students a broad-based liberal arts education in English literature, language, and culture through innovative and diverse approaches. The English Major fosters skills in critical analysis, independent thinking, creativity, research, and writing. Students majoring in English take core courses in literary analysis, literary history, language, Shakespeare, and focused research. They also take elective courses in a range of topics in the research specialties of our renowned faculty. English majors are prepared for careers after graduation through access to a large and growing internship program, a Professional and Technical Writing certificate program, special career development events, a study abroad program in London, and a competitive English Honors program. Recent UA English majors have put their degree to use in a wide variety of careers, including: editing, digital marketing, publishing, politics, governmental service, environmental public policy, business management, development, teaching, marketing, law, medicine, technical writing, higher education administration, and many more.

Interested in declaring the English major or minor? Contact the director of undergraduate studies, Dr. Paul Hurh, at jphurh@email.arizona.edu, or make an appointment with our senior advisor, Sandra Holm, through WiseAdvising.
English Major Flow Chart

The English major requires 39 units. The core courses are 280, 380, 396A, 496A, 373A, 373B, and 496A/B. 18 units in English electives are also required, at least three of which must be a designated “language emphasis” course. Up to 6 units of 200-level coursework may be applied to the elective requirement. The flow chart below shows all of the classes required for the English major.

Skills Track (required in this sequence)

- **ENGL 280** Introduction to Literature
- **ENGL 380** Literary Analysis
- **ENGL 396A** Junior Pro-Seminar
- **ENGL 496A** Senior Seminar

Content Courses (note: 400-level classes require 380)

- **ENGL 373A** Survey: Beowulf to 1660
- **ENGL 373B** Survey: Restoration to 1900
- **Language Emphasis Course**: (ENGL 255, 355, 405, 406, 408, 421, 425A, 425B, 455, or 462)
- **ENGL 431A or 431B**: Shakespeare
- **ENGL Elective** (not a CW workshop)
- **Upper Div. ENGL Elective**: (not a CW workshop)
- **Upper Div. ENGL Elective**: (not a CW workshop)
- **Upper Div. ENGL Elective**: (not a CW workshop)
The Creative Writing major enables students to advance their craft of writing under the guidance of award-winning writers in small workshop settings. Students in the Creative Writing major take four creative writing workshops and specialize in one of three genres: fiction, non-fiction, or poetry. Creative Writing majors also take core classes in English literature and literary analysis, a craft course, and elective courses in a range of topics in the research specialties of our professors. Creative Writing majors are prepared for careers after graduation through access to a large and growing internship program, a Professional and Technical Writing certificate program, special career development events, a study abroad program in London, and a competitive English Honors program. Recent UA Creative Writing majors have put their degree to use in a wide variety of careers, including screenwriting, editing, publishing, technical writing, video game design, marketing, journalism, teaching, business, and professional writing.

Interested in declaring the Creative Writing major or minor? Contact the director of undergraduate studies, Dr. Paul Hurh, at jphurh@email.arizona.edu, or make an appointment with our senior advisor, Sandra Holm, through WiseAdvising.
The Creative Writing major requires 39 units. The core courses are 215, 280, 373A, 373B, 380, and four creative writing workshops. Students choose one genre (nonfiction, fiction, or poetry) to specialize in after their 200-level workshops. One of the two introductory workshops and the intermediate and advanced workshops must be in the same genre. 12 units of upper-division English electives are also required, 6 of which must be in modern or contemporary literature. The flow chart below shows all of the classes required for the Creative Writing major.

Core Creative Writing Classes (choose between 3 genre tracks: nonfiction, fiction, or poetry)

<table>
<thead>
<tr>
<th>ENGL 215</th>
<th>ENGL 201, 209, or 210: Intro. workshop</th>
<th>ENGL 301, 304, 310: Intermediate workshop. Must be in same genre as one of the 200-level workshops.</th>
<th>ENGL 401, 404, or 409: Advanced workshop. Must be in same genre as 300-level workshop</th>
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</thead>
<tbody>
<tr>
<td>Elements of Craft in Creative Writing</td>
<td>ENGL 201, 209, or 210: Intro. workshop</td>
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</tbody>
</table>

Core Literature Classes (these classes overlap with the English major)

<table>
<thead>
<tr>
<th>ENGL 280</th>
<th>ENGL 380</th>
<th>ENGL 373A</th>
<th>ENGL 373B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Literature</td>
<td>Literary Analysis</td>
<td>Survey: Beowulf to 1660</td>
<td>Survey: Restoration to 1900</td>
</tr>
</tbody>
</table>

Electives (note: 400-level classes require 380)

|------------------------------------------------|------------------------------------------------|-----------------------------------------------|-----------------------------------------------|
THE ENGLISH MINOR

The English Minor provides students with an introductory grounding in the literature and language of English. The minor requires 21 units. The core courses of the English Minor are 280 and 380. In addition, minors must take 15 units of English electives, 6 units of which must be upper-division. For minors, 280 can double-count for the Tier 2 Humanities General Education requirement.
Minor requirements: 280, 380, 15 units of elective credit.

Interested in declaring the Minor in English? Please use WiseAdvising (www.wiseadvising.arizona.edu) to schedule an appointment with our senior advisor, Sandra Holm. Note: The English Department is located in the College of Social and Behavioral Sciences.

THE CREATIVE WRITING MINOR

The Creative Writing Minor provides students with a grounding in the craft of writing in one of three genres: creative nonfiction, fiction, or poetry. The core of the 21-unit minor consists of four small, intensive creative writing workshops. The minor also requires English 280 and 380, and an upper-division elective course in publishing or in modern or contemporary literature. For minors, the 200-level workshop can double-count for the Tier 2 Arts General Education requirement, and 280 can double-count for the Tier 2 Humanities General Education requirement.
Minor requirements: 280, 380, [201, 209, or 210], [201, 209, or 210], [301, 304, or 310], [401,404, or 410], 3 units of elective credit.

Interested in declaring the Minor in Creative Writing? Please use WiseAdvising (www.wiseadvising.arizona.edu) to schedule an appointment with our senior advisor, Sandra Holm. Note: The English Department is located in the College of Social and Behavioral Sciences.
The Professional & Technical Writing Certificate prepares students to write effectively and communicate complex information clearly in digital environments, workplaces, and community organizations. You will learn to analyze and engage readers, design documents and web pages, use a variety of genres and media, and contribute ethically to workplaces and organizations. These skills complement your work in any major and are widely appealing to employers and graduate programs.

This certificate is designed to fit with your busy schedule. You can complete the entire certificate online, or you can take face-to-face courses. You can also complete the entire certificate using just one textbook bundle (if you take ENGL 307, 308, and 313). Please note that the certificate is currently only offered to degree-seeking undergraduate students at the University of Arizona.

Interested in the Professional and Technical Writing Certificate? Contact program director Dr. Ann Shivers-McNair at shiversmcnair@email.arizona.edu with questions or program coordinator Maribeth Slagle at maribeths1@email.arizona.edu when you’re ready to register.
ENGLISH COURSES

160D1 Critical Cultural Concepts: Laura Berry
  Humanities in Action (Honors section)
  Sec. 001 MW 9:00 a.m.-9:50 (hybrid)

This is a hybrid honors general education course, most appropriate for first-year students. What is a hybrid? It means that we will meet in person two mornings a week. On your own schedule, and in small groups, you will be exploring the art, music, poetry and cultural life of the University of Arizona and Tucson, and submitting "field reports" of your discoveries. We'll talk about these adventures in class, as well as the cultural artifacts -- from film to photography -- assigned for reading and viewing. By the time this course is done, you will know more about the culture of this particular place, as well as getting a grounding in humanistic thinking and cultural studies.

160D1 Critical Cultural Concepts Matthew Abraham
  Sec. 101 **Seven Week-Second: Fully Online**
  General Education: Tier 1 Traditions & Cultures, Diversity Emphasis

In this course, we will explore the role of strong emotions and emotional engagement in the context of understanding this current historical and political movement that has made resistance fashionable again. How are strong emotions mobilized to create coalitions around key social issues such as feminism (#MeToo), the Black Lives Matter Movement, and those who constitute a general opposition to President Trump’s policies on many fronts including healthcare, education, and corporate control of worker rights? How might we go about thinking about and discussing these oppositional movements that have tapped into widespread anger and disappointment in the state of American democracy?

Course texts will include:
J.D. Vance’s *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis*
Pankaj Mishra’s *Age of Anger: A History of the Present*
Patrisse Khan-Cullors’ *When They Call You a Terrorist: A Black Lives Matter Memoir*
Laura Kipnis’s *Unwanted Advances: Sexual Paranoia Comes to Campus*
Monsters are cool—but they’re also interesting, and also sometimes deeply problematic. The category of the “non-human” or, more broadly, “the Other,” always carries with it troubling questions about human identity, human values, and the boundaries we set on what counts as horrific, weird, frightening, monstrous, or non-human. Imaginary figures like ghosts, aliens, or monsters confirm—and sometimes challenge—and sometimes challenge—those boundaries set up by peoples and cultures. As a result, in this course, we won’t simply focus on a particular kind of creature, such as in zombies lit, vampire lit, or the Cylon from Battlestar Galactica. Instead, we’ll look at monsters et al. as indicators of cultural history—that is, as the symbolic carriers of cultural values and problems through selected Western and non-Anglo texts. These cultural values can include such things as political tensions, systems of religious belief, human nature, cultural conflict, ideas on social order and disorder, or distinctions of race/class/gender. Such values can even include how cultural groups establish “otherness” as a means for articulating their own self-identity. As we’ll see, monsters often become symbols in the cultural, political, and intellectual clashes that mark “Western” history. In order to better understand our cultural roots, therefore, it’s important to grasp the history and tensions between these conflicts. This course correspondingly seeks to understand how the “monstrous” symbolic figures in our chosen literary works reflect historical and ideological changes. Our subsequent understanding(s) must then be reflected in well-organized analytical arguments through the presentation of strong textual evidence, both orally and in writing.
This course is an introduction to the literatures of the Bible, inarguably the most consequential text in the history of western civilization. We will keep in mind that the Bible was written under hugely different situations over a 1200-year period. It then became integral to a variety of religious traditions that have interpreted it in quite different ways. In addition to the originary contexts, therefore, we will be considering later uses of the Bible by Judaic, Christian, and even Muslim religious traditions. Taking the approach of contemporary literary scholarship, we will seek to interpret the Bible in relation to when it was written, read, and translated; the principal literary genres out of which it was composed (narrative, poetry, chronicle, legal code, wisdom writing), and the ideological signification of the texts (what it has been used to explain and justify over the centuries). We will also be reading a few key contemporaneous and apocryphal texts that can help us to situate the Bible.

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 the 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, and young adult novels we will consider the historical development of children’s literature as well as its dual agenda of instruction and amusement.
In this class, we will explore the many ways in which major American writers and composers imagine and reimagine the relationships between music and literature. We will examine a variety of works, ranging from the beginnings of American literary and musical culture to the present day. We will listen to the ways in which music and literature not only influence each other formally and thematically but also how, at times, these two arts blend to a point where we cannot distinguish between them. Our work will focus on major texts and compositions that create and contest American literary and musical culture. We will read and listen to work like the Bay Psalm Book;

Henry David Thoreau’s Walden; Walt Whitman’s Leaves of Grass, poetry by Edgar Allan Poe, Emily Dickinson, T.S. Eliot, Langston Hughes, Gwendolyn Brooks, and many more; Dubois’s The Souls of Black Folk; blues and jazz lyrics; Charles Ives’ Concord Sonata, George Antheil’s Ballet Mécanique; John Cage’s 4’33”. We will also examine American popular song traditions from folk ballads, blackface minstrelsy, African-American slave songs and spirituals, ragtime, blues, jazz, rock ’n’ roll, punk rock, and hip-hop. This class will require us, as Charles Ives famously stated, “to stretch our ears” and listen to relationships and affinities too often passed over.

In this course, we will develop our ability to close read literature by reading poetry, fiction, and drama. By improving our close reading skills, we will equip ourselves to achieve our ultimate goal for the course: to compose lucid and convincing interpretations of literature using textual evidence. We will also spend time considering the craft of analytical writing in and of itself, focusing on elements of grammar, style, and other conventions of the genre. There will be two major writing
 assignments in this class. The first will be a short midterm essay between 4-6 pages, and the second will be a final conference length paper between 8-10 pages.

Although we focus more on practicing analytical writing than working through an intensive reading list, we will carefully analyze and discuss each text we read. To focus our discussions, our readings organize around the theme “Crises of Faith across the American Canon.” We will read work spanning the American canon, from colonial American poets like Edward Taylor and Anne Bradstreet to modern American novelists like Ralph Ellison and Flannery O’Connor. We will explore how these writers confront feelings of disillusionment and doubt, how they challenge and complicate notions of faith, hope, and belief, and how they find consolation and strength through literature. While we will discuss texts that deal with crises of religious faith, we will also consider works that deal with crises of faith within the self, within society, within government, within education, and within literature itself.

280 Introduction to Literature
Sec. 002   MWF 2:00-2:50
General Education: Tier 2 Humanities

This course will be a study in the major essays of Thoreau. “Civil Disobedience,” “John Brown,” and “Walking” will be included. “Civil Disobedience” played a prominent part in development of the peaceful resistance strategies of Ghandi and Martin Luther King, Jr. It is his most famous essay, and one of the best known American essays in the world.

We will read these essays closely and carefully with the aim of learning the art and craft of textual interpretation. Six short essays and a final will be required. The essays assigned will give the students the chance to learn to write interpretive essays.

280 Introduction to Literature: Analyzing Literary Genres
Sec. 003   MWF 10:00-10:50
General Education: Tier 2 Humanities

For this course, we will be looking at a wide range of literature - including dramatic works, short stories, and poems. We will also be making short forays into the sister arts of painting, music and film. The goal of this class to help you learn how to read – how to analyze the form
and content of a literary work – as well as give you an opportunity to broaden your knowledge on the lesser known works of famous authors. We will be reading texts from the three main genres – tragedy, comedy and history – and as such we will be looking at works by Edgar Allan Poe, William Shakespeare, René Magritte, Virginia Woolf, George Bernard Shaw, Walt Disney, Victor Hugo, and Maya Angelou, amongst others.

280  

**Introduction to Literature:**  

Dalia Ebeid  

Journeys and Transformations  

Sec. 004  
TR 2:00-3:15  

General Education: Tier 2 Humanities

This course explores the multiple definitions of world literature, the literary canon, and the controversies surrounding the term “world literature.” We will learn how to close read literary works, perform critical analyses, and to produce English papers of high quality. The themes of “journeys and transformations” will be explored through various texts representing diverse literary, aesthetic, geographic, and socio-cultural traditions. How do we define journeys? How do journeys inform the various elements of the literary works? What types of transformations occur in conjunction and as a result of these journeys? We shall examine the potential answers to these questions through reading and discussing texts such as The Egyptian Book of the Dead, A Small Place by Jamaica Kincaid, Season of Migration to the North by Al-Tayeb Saleh, and Monkey Beach by Eden Robinson. Students will be expected to write bi-monthly responses in a journal (500-600 words) and to produce three short papers. By the end of the class, students should be able to learn the proper methods of literary engagement and analysis.

280  

**Introduction to Literature**  

Daniel Cooper-Alarcón  

Sec. 005  
TR 11:00-12:15  

(Honors section)  

General Education: Tier 2 Humanities

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.

280  
Introduction to Literature  
**John Melillo**
Sec. 102  **Seven-week-Second: Fully Online**
General Education: Tier 2 Humanities

Close reading of literary texts, critical analysis, and articulation of intellectually challenging ideas in clear prose.

300  
Literature and Film  
**Susan White**
Sec. 001 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.

310  
Studies in Genre  
**Julie Iromuanya**
Sec. 002: TR 2:00-3:15
Modern/Contemporary

In this Studies in Genres course, we’ll begin with a broad question: What does it mean to “come of age” in the African literary tradition? Since the narrative of human growth cannot be viewed in isolation, we’ll be considering how multiple intersecting questions frame our understanding of what growth and maturation mean in terms of character, nation, and the novel:

The Character: What do novels written by African writers say about psychological, moral, and intellectual growth from childhood to
adulthood? What values (personal, social, and cultural) undergird these concepts?

The Nation: Can the notion of “coming of age” apply to modern African nation states? In what ways do writers grapple with this question in their work? How is this question complicated by complex and enduring pre-colonial African nations?

The Novel: Can we apply “coming of age” to the African novel? What are our assumptions about the genre and form(s) of the novel? What do writers suggest about the literary past, present, and futures of the novel? Considering Africa as an active and longstanding participant in global commerce, exchange, and development, how does this shape our understanding of the relationship between African letters and the world’s literary stage?

Because Africa is a vast and diverse continent, we will focus our study on African Anglophone novels from a range of major canonical authors as well as recent contemporary works, which have received critical attention. We will also read critical essays that introduce concepts of postcolonial literary theory.

373A  British & American Literature: Homer Pettay
Beowulf-1660
Sec. 001  MW 3:30-4:45

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.
English 373A introduces students to major writers and genres from the Old English (Anglo-Saxon) period to the middle of the seventeenth century. By the end of the course students will have had opportunity to master ways of examining and thinking profitably about literary works through close engagement with the readings. The chronological arrangement of assignments will contribute to a sense of the development of English literature and the historical context associated with each work.

We begin with the Old English epic Beowulf and end with the seventeenth-century epic Paradise Lost. We will place works within their historical context. Lecture/discussion will aim to generate deep understanding of the selected readings—how their earliest audiences might have understood them and how we might engage with them today.

There is an old joke that an English literature course of this kind should begin with Beowulf and end with Virginia Woolf—which is not a bad idea if we had about five years to read those wonderful texts between wulf and Woolf. But, alas, to quote an author we will be reading, Andrew Marvell, we have neither “world enough and time,” so we will have to satisfy ourselves with only a few centuries, beginning with a text written in Old English around 750 A.D. and ending with one of the great epic poems in the English language, Paradise Lost, published in 1667. I hope to convince you that Beowulf, though less complex than Milton’s poem, is a great work of literature. Between these two texts, we will read works by the Gawain poet (Gawain and the Green Knight), Christopher Marlowe, Andrew Marvell, William Shakespeare and many other giants of the Early Modern period (the 16th and 17th centuries).
This course will attempt to give students a sense of the depth and breadth of literature produced in English between 1660 and 1900, focusing on the development of literary genres and forms during this period through the work of writers from England, Ireland, the United States, and Trinidad. The course aims to give students a foundation for further inquiry into these texts in the English curriculum in future courses. Assignments will include short papers, a paper/project that allows students to develop an extended reflection on one element of the course materials, and a final exam.

As a spur to literary investigation, our course will focus on ethically distasteful main characters. Why do anti-heroes have leading roles -- what is the value of the downright despicable protagonist? Reading drama, poetry, short stories, and novels, we will contrast characters who repulse us with characters we trust and admire. That literature expands our empathetic repertoires, as we come to care for fictional others, has been named one of its virtues -- but what are the benefits of recoiling from certain figures? From Euripides' Medea to Milton's Satan, we will also address the attraction of the villain. In Poe's short stories and Browning's poetry, we will investigate "mad" or "monstrous" psychologies. In twentieth- and twenty-first-century fiction we'll explore characters' moral apathy, moral complicity, and moral depravity. This course will provide you with the skills to analyze literary works across genres and periods. We will concentrate on the art of "close reading" -- mining lines and passages for their rich implications. Each student will give an in-class presentation; there will be short weekly writing assignments and three short essays.

Introduction to the various modes, techniques, and terminology of practical criticism.
380  **Literary Analysis**  
*Emily Lyons*

Sec. 004   TR 9:30-10:45

Introduction to the various modes, techniques, and terminology of practical criticism.

380  **Literary Analysis**  
*Tenney Nathanson*

Sec. 101  **Regular Session : Fully Online**

This is a course in “close reading.” The reading assignments will be short, to allow us to pay close attention to individual texts and individual passages. We’ll read many poems some short stories, and perhaps one novel, with an eye toward mastering the close reading techniques crucial to the sort of literary analysis we practice in upper-division literature courses (and beyond). For this online course, regular participation in discussion boards will be a major course requirement. Students will also write roughly 7-8 short papers (1-2 pp. each), and 2 longer papers (3-5 pp. each). There are no exams.

389  **Introduction to Publishing**  
*Stephanie Pearmain*

Sec. 001   TR 12:30-1:45

This course will provide an overview of the Children’s Literature literary and academic publishing industry. It is designed to provide aspiring editors and writers basic knowledge of the field including research and discussion of: editing, querying, publishing trends, agents & agenting, submissions, digital publishing, scholarly journals, and publishing houses. Students will read and gain an understanding of the genres of Children’s Literature (short stories, picture books, fiction, non-fiction) as well as the scholarly study and academic writing on these works. Some coursework will tie in to the online publication Pine Reads Review.

396A  **Junior Proseminar**  
*Suresh Raval*

Sec. 001   TR 12:30-1:45

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), Kincaid (Lucy), Naipaul (A Bend in the River), Coetzee (Disgrace), and Bharati Mukherjee (Jasmine). 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.

396A Junior Proseminar

Susan White

Sec. 002 TR 3:30-4:45

This course will focus on a variety of 19th- and 20th-century short stories drawn from the works of Melville, Kafka, Borges, O’Connor, Murikami, Oe, Achebe, Carver, and Alexie, among others. We will discuss these stories in the context of theories of gender and race studies, modernism, surrealism, magical realism, and postmodernism. Students will write short weekly papers, a midterm paper and a final paper.

426 Medieval English Literature

Roger Dahood

Sec. 001 TR 12:30-1:45

The course covers some of the most engaging literature of the Middle English period by writers other than Chaucer. Readings will include selections, mostly translated into Modern English, from Ancrene Riwle, lyrics, Sir Gawain and the Green Knight, Piers Plowman, cycle and morality plays, Arthurian romance, and perhaps others. The course meets twice a week. Classes will consist of lecture and discussion. I will assign three short papers, at least ten short quizzes, and a final examination.
During the first half of his career Shakespeare wrote most of his romantic comedies, most of his history plays, and several of his best tragedies, including Romeo and Juliet and Hamlet. We shall read a selection of these plays, paying close attention to language, character, and dramatic action. We shall also endeavor to keep in mind that Shakespeare was himself an actor and that his plays came to life on a stage. We’ll demystify the plays and make them accessible to modern readers. Two exams during the course, a final, and a term paper.

Ten comedies, tragedies and tragicomedies from the period 1601-1613.

This course will provide an introduction Mexican-American literature with particular attention to authors writing about the U.S.-Mexico Border region. We will seek to identify issues authors choose to represent in various genres, including love, land, community, family, culture, and migration. We will gain insight into academic theories applied in the analysis of literature, including decolonialism, mestizaje, indigeneity, and Chicana feminism.

Our exploration of literature from the borderlands will focus on writers who identify as Chicana and/or Mexican American and center the following questions:
• What are issues that these writers seek to expose?
• How do these writers utilize written and spoken traditions to address them?
• Do these writing challenge dominant historical narratives? How and why?
We will explore the history of the book from scroll to web: from the ancient world to the present, examining book technology and reading culture as they have shaped book production in both form and content. In addition to tracing the Western tradition in textual production, some attention will be devoted to global book technologies and writing systems from Asia, the Islamic world, Mesoamerica, and indigenous cultures. Other topics may include the concept of authorship; copyright; censorship; the economics of book production and distribution by small and university presses; the growth of public libraries; reading and readership; editorial theory and practice. We will conclude with the impact of print culture as it has adapted to digital platforms and produced new forms, genres, and means of access. Students who are considering careers in publishing, library and archives, or graduate study in English, History, Library and Information Science or Cultural Studies may find this course useful.

Students in this senior seminar will identify, in consultation with me, an aspect of book history upon which to base a term project or seminar paper. Field trips to Special Collections, the Letterpress Lab, and the Poetry Center will occur during class meeting times. This course requires substantive reading and writing.

Space: the final frontier. These are the voyages of the starship Enterprise. Its continuing mission: to explore new worlds, to seek out new life and new civilizations, to boldly go where no one has gone before.

We shall take as our starting point the words spoken by Captain Jean-Luc Picard in Star Trek. His word “space” has an aura of the unknown and uncharted. The word signals adventure and wonder. Space can prove harrowing as well. Just think how the movie Gravity imagines space: empty, cold, forbidding.

Closer to home, Shakespeare’s contemporaries grappled with space too. When they embarked on a long ocean voyage or a journey through a dense forest, they imagined space as dismaying, confusing, and potentially threatening. That is why they worked so hard to map the
When Galileo turned his telescope on the sky, people learned that the earth was not the center of the universe but simply a body cruising through space around the sun. The discovery was stunning. John Donne registers the shock when he says, “New philosophy [science] calls all in doubt, / the element of fire is quite put out; / the sun is lost, and the earth . . . / ‘Tis all in pieces, all coherence gone.” John Milton in Paradise Lost captures the disorientation of vast distance when Satan looks from hell to earth and finds a “wild abyss.”

Clearly, the expanses of space unnerved Shakespeare’s culture. Perhaps that is why people were so anxious to contain and shape the world around them, whether indoors or outdoors. To accomplish this goal, they employed the arts of architecture, painting, garden design, and poetry.

This interdisciplinary seminar will look at the literal, literary, and artistic handling of space. How have people organized and divided space? What cultural significance does the treatment of space have? What are the implications for an understanding of the world around us? The course is not chiefly about space as understood by scientists or mathematicians. Instead, we will focus on the artistic expression of Shakespeare’s culture, especially as it manifests itself in buildings, paintings, the landscape around stately homes, and the arrangement of lyrics in a collection of poems.

Senior Seminar: American Gothic  
Paul Hurh
Sec. 003 and 004  TR 3:30 p.m.-4:45 p.m.
(003: English Honors/Honors College students only)
(004: English Honors students only)

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 haunttings 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”?

24
In this course, we will read and discuss pairings of major American literary works that overlap in terms of issues, ideas, and concepts. The reading list will include stories by Brett Harte, Jack London, and Ernest Hemingway; Jacques Poulin’s novel Volkswagen Blues and Cormac McCarthy’s novel Blood Meridian; Bharati Mukherjee’s novel Jasmine and Julia Alvarez’s novel Yo!; and Art Spiegelman’s graphic novel Maus and Luis Valdez’s play, Zoot Suit. This course requires a significant amount of reading each week. There will also be a midterm and final exam, and several medium-length papers required.
CREATIVE WRITING COURSES

201 Introduction to the Writing of Creative Nonfiction
General Education: Tier 2 Arts
Sec. 001: TR 11:00-12:15 Lee Anne Gallaway-Mitchell
Sec. 002: TR 9:30-10:45 Emilio Luis Carrero
Sec. 003: TR 2:00-3:15 Raquel Gutierrez

This course 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. 001: TR 11:00-12:15 William Clark
Sec. 002: TR 9:30-10:45 William Stanier
Sec. 003: TR 2:00-3:15 Sophia Terazawa
Sec. 004: R 3:15-5:45 Farid Matuk

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. 001: TR 9:30-10:45 Natalie Lima
Sec. 002: TR 11:00-12:15 Kim Ryan
Sec. 003: TR 12:30-1:45 Samantha Coxall
Sect. 004 TR 2:00-3:15 Emi Noguchi

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**  
*Joshua Wilson*

Sec. 101 **Regular Session: Fully Online**

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**  
*Ander Monson*

Sec. 001 TR 9:30-10:45

This is the intermediate course in the undergraduate creative nonfiction-writing sequence, with an in-depth emphasis on craft techniques and research. Literary nonfiction, as we’ll talk about it, is largely the hinge between the I and the eye, the observing self, and the observed world. You can expect to read some of the many modes of contemporary and classic nonfiction, but more importantly to go out into the world and find ways of bringing bits of it back to us. We will spend time on writing about music and memory and food and pop culture, as well as on the bigger subjects: self, love, death, politics, ethics, friendship, art. We will spend most of our time in the essay, but will also drive through the article, reportage, memoir, lyric essay, and who knows what other strange sidetracks. Expect to do a lot of writing and reading this semester, and to bring back what we can of the weird world into our writing.

304  **Intermediate Fiction Writing**  
*Julie Iromuanya*

Sec. 001 TR 9:30-10:45

As an intermediate fiction-writing workshop this course extends and complicates craft technique introduced at the beginning level. The emphasis of this course is to help you to begin developing a collection of short stories or a novel-in-stories. Through a combination of workshops, exercises, and craft discussions, we will explore how stories function individually and how they can come together in a collection to form a coherent and unified story or experience.
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 given priority.

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 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.

This advanced workshop in literary nonfiction will challenge its participants to blend research and personal narrative in a single, ambitious, "braided" essay modeled on the work of such writers as Priscilla Long and Reg Saner. The approach will be step-by-step, resulting in an essay of some 20 pages or more. You will learn new research skills, lyrical approaches to factual material and historical scene reconstruction.

The Advanced Fiction Workshop (ENG 404) 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 is 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.
Certificate Requirements:

- **ENGL307: Business Writing** or **ENGL308: Technical Writing**
- **ENGL 313: Introduction to Professional & Technical Writing**
- **ENGL 494P Writing Portfolio (1 credit)**

307  BUSINESS WRITING

English 307 offers junior- and senior-level students the opportunity to develop their use of rhetorical strategies and communications technologies appropriate to workplaces. With an emphasis on written communication, students will engage in projects that require them to analyze and respond to a variety of professional situations. Students will plan and create a range of individual and collaborative projects including, but not limited to, employment documents, proposals, reports, brochures, newsletters, memos, letters, and other business genres. Workplace practices, business communication assessment, promotional resources, and writing on behalf of an organization are just some of the topics studied in English 307. Through client-based projects, simulations, and/or case studies, students will analyze and reflect upon the role of communication practices in a range of business settings. Students can expect to engage in reading discussions, daily assignments, on- and off-campus research, technology use, and oral reports.

308  TECHNICAL WRITING

English 308 offers junior- and senior-level students the opportunity to develop their use of the rhetorical strategies and communications technologies appropriate to technical writing situations. Students will
plan, create, and user-test a range of individual and collaborative projects including, but not limited to, technical documentation, proposals, reports, job materials, and other technical genres. Project management, documentation plans, style guides, and usability testing are just some of the topics studied in English 308. Through client-based projects, simulations, and/or case studies, students will analyze and reflect upon the role of communication practices in a range of technical settings. Students can expect to engage in reading discussions, daily assignments, on- and off-campus research, technology use, and oral reports.

313 **Introduction to Professional & Technical Writing**  
Sec. 110  
*Catrina Mitchum*  
**Seven-week-Second: Fully Online**

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

340 **Topics in Professional & Technical Writing**  
Sec. 002 TR 3:30-4:45  
*Keith Harms*

English 340 provides junior- and senior-level students the opportunity to develop their use of rhetorical strategies and communications technologies appropriate to technical and professional writing situations. This course is a writing intensive course where students will plan, create, and user-test a range of individual and collaborative projects including, but not limited to, professional documentation, memos, letters, proposals, reports, and other technical and professional genres. Project management, documentation plans, and usability testing are just some of the topics studied in English 340. Through client-based projects, simulations, and/or case studies, students will analyze and reflect upon the role of communication theories practices in a range of technical settings. Students can expect to engage in online reading discussions, daily assignments, on- and off-campus research, technology use, and oral reports.
The course descriptions in this booklet can also be accessed online!

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

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Please check the website for course description updates!