ENGL 110
College Composition I: Expository Writing
3 credits

This is an Essential Studies course and will satisfy your distribution requirement in Communication (1).

The object of this course is to train students in techniques of college-level reading and writing so they become active participants in the projects of analysis and interpretation that constitute the work of the university.

In a flexible workshop setting, you will learn strategies of revision and intellectual reflection, learning how to work recursively as you read, re-read, write, and re-write intellectually challenging essays that mediate between theoretical frameworks and real-world examples (both personal and cultural). While the focus of the course is on “expository”, scholarly prose, you will read a variety of texts (paintings, advertisements, videos, buildings, automobiles, etc.).

With the help of the instructor and your peers, you will draft, critique, and revise your work, building a collection of rough drafts and final drafts for evaluation by the instructor. Grading criteria and common expectations for the amount and kinds of writing to be produced in the course are spelled out in the course packet distributed to each student at the beginning of the semester.

Required Texts: Ways of Reading; They Say, I Say; UND Guide to College Composition (4th ed.)

ENGL 120
College Composition II: Writing from Research
3 credits

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2).

Writing from Research teaches independent research in the academy. The course builds on the techniques and skills learned in English 110, by teaching critical research writing. English 120 is designed to stimulate thinking and writing on a broad range of topics within a specific field of research. Individual sections are organized around a particular subject or issue, but the purpose of English 120 is common to all sections: by mid-semester we expect each student to be doing critical research in an area of interest that is both personal and academic.

Students in 120 are invited to become active researchers, developing ways of understanding unfamiliar subjects by building on personal interest and knowledge. By the end of the semester students will produce a long critical research paper that develops an argument by applying skills of academic analysis to a particular case study. Instructors will offer guidance in the development and revision of theoretical ways of thinking, teaching students how to conduct independent research and how to make scholarly use of research materials.

Writing from Research is designed to invite all students to find a way of becoming passionate about a particular aspect of academic writing. The texts used in the course are designed to get things started, but it is the responsibility of the individual student, in collaboration with the other participants in the class, to make the subject personally interesting.

Required Text: Varies with instructor
ENGL 125
Technical and Business Writing
3 credits

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2).

Technical and Business Writing is designed as a writing course to follow at least one semester of freshman composition (English 110 being the standard expected prerequisite). It is a course in composition for students interested in professional careers, particularly for future scientists, engineers, technicians or writers of nearly any kind of specialized report.

This course is specifically designed to provide for the technical or professional student who desires to develop technological work, particularly the process of researching, preparing, and writing a professional report substantial in length and competent in quality.

Required Text: Varies with instructor.

ENGL 209
Introduction to Linguistics
3 credits

Jessica Zerr

2 sections:
1. 11:00-12:15 T TH
2. 12:30-1:45 T TH

This course is designed to give you an overview of the study of language as well as a greater appreciation for language. We will familiarize ourselves with the structure of language, ask how language works to make meaning, consider how people acquire language(s), discuss how language is used in particular social contexts, and examine the dynamic nature of language. We will also briefly consider how language is encoded into writing systems and how literacy skills relate to language. While we may look at examples from many different languages, English will provide the basis for most discussion and analysis.

Required Text:

ENGL 225
Introduction to Film
3 credits

Chris Jacobs

4 sections:
1. 2:00-4:00 T / 2:00-2:50 W
2. 2:00-4:00 T / 3:00-3:50 W
3. 2:00-4:00 T / 4:00-4:50 W
4. 2:00-4:00 T / 2:00-2:50 Th

This is an Essential Studies course and will count towards your distribution requirement in Humanities.

This class will introduce you to the basics of film production, narrative, performance, style, cinematography, editing, sound, etc. It will also expose you to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the 1890s, through the so-called "silent era" of the 1910s-20s and the "golden age" of Hollywood in the 1930s-50s, up to the present, including some films in foreign languages with English subtitles. Students interested only in the latest Hollywood hits are in the wrong class and should drop immediately to make room for serious students. We will be viewing films (some in class, some outside of class) to see how they function as commercial/entertainment/artistic artifacts, as well as how we might place them within certain historical/cultural
perspectives, and why these ways of seeing film might be more or less important to us as viewers. You will learn how filmmakers can guide and manipulate audience response. By the end of this course you will become adept at viewing films with an eye toward how they affect you as a person.

Weekly brief writing assignments and class discussion will help you develop your skills for observation, critical thought, and analysis. There will be three papers and three unit tests, but no comprehensive final exam.

Our text will be Richard Barsam's "Looking at Movies" (third edition), which comes with two DVDs of tutorials and short films.

---

**ENGL 226**

**Introduction to Creative Writing**

*3 credits*

Heidi Czerwiec

2:00-3:15 T TH

This is an Essential Studies course and count towards your distribution requirement in Fine Arts.

In this class, you will become familiar with the basic elements of craft that writers use to write fiction and poetry. You will learn to recognize and discuss these elements in assigned readings, apply them to your own writing in short in-class exercises and longer writing assignments, and critique them in each other's work during workshops.

Course Requirements:
- Regular attendance and active participation in class discussions
- One written piece for each assignment (about one per week)
- Specific comments on class members' writing for workshop
- Portfolio of revised work at end of semester

Required Texts:
- Photocopies of your own work for workshops

---

**ENGL 226**

**Introduction to Creative Writing**

*3 credits*

Sara Dupree

12:00-12:50 MWF

This is an Essential Studies course and count towards your distribution requirement in Fine Arts. This course introduces students to reading and writing short stories and poems and to the process of evaluating and revising one’s writing.
ENGL 226
Introduction to Creative Writing
3 credits
Geoffrey Peck
12:30-1:45 T TH

This is an Essential Studies course and count towards your distribution requirement in Fine Arts. This course introduces students to reading and writing short stories and poems and to the process of evaluating and revising one’s writing.

ENGL 228
Diversity in Global Literature
3 credits
Michele Willman
9:30-10:45 T TH

This is an Essential Studies course and will count towards your distribution requirement in Humanities. This course also meets the Global Diversity special emphasis area.

This course will explore global literatures with a special emphasis on concepts like culture, difference, and diversity. The course will analyze global literature in cultural and historical contexts, and will emphasize the complex ways that literature is influenced by issues of social power (especially those that affect significant categories through which social inequalities are negotiated—like gender, race, class, and sexual orientation).

ENGL 229
Diversity in U.S. Literatures
3 credits
Amanda Osgood Jonientz
1:00-1:50 MWF

This is an Essential Studies course and will count towards your distribution requirement in Humanities. This course also meets the Global Diversity special emphasis area.

This course will explore U.S. literatures with a special emphasis on concepts like culture, difference, and diversity. The course will analyze literature in cultural and historical contexts, and will emphasize the complex ways that literature is influenced by issues of social power (especially those that affect significant categories through which social inequalities are negotiated—like gender, race, class, and sexual orientation).
ENGL 241  
World Literature I  
3 credits

Michael Beard  
11:00-11:50 MWF

We'll read a series of famous works from the history of world literature, famous because they are so influential. (By influential I mean that we're reading all those works people say they've read but really haven't). We'll really read them though, or at least excerpts from them. We'll read them in chronological order: from the beginning of the written record to the period of the European Renaissance, starting with brief selections from Homer (ca. 9th cent. B.C.) and concluding with selections from Cervantes' *Don Quixote* (early 1600's). Our readings from European literature occupy the center of the course, since they are more familiar and they offer us a reference point, but we'll include as many examples as we can of masterpieces from outside the western world too. Sometimes I'll emphasize their historical background. In that respect this is like a world history course.

Another emphasis is not historical at all. The readings which I have chosen all have some quality that makes them stand apart from, or transcend, the period in which they were recorded. The fact that they are still famous is evidence of it. Here's a possible reason they are still famous: we notice not just what they say but how they say it. (Translation is always approximate, but you can still get a feeling for the original, i.e. “how they say it;” through translation, even though of translation’s reshapes the original work.) In other words, alongside the historical theme (which will allow you to see one book influence later ones), there is another issue—their style. I'll try to point out how styles change with time, and what makes each writer effective. (There's nothing wrong with a history course, but down deep this isn’t one.)

So we'll follow two tracks—content and form. I want to shape this course as a study of history. We can call it a history of the imagination, and I want us to see universal issues in them (ethics, love, mortality, self-expression and its limits), issues which make our reading seem contemporary. We'll choose the works that have shaped us whether we know it or not.

There will be two midterm tests plus a short paper and a final.

Textbook:  

---

ENGL 271  
Reading and Writing about Texts  
3 credits

Michael Flynn  
1:00-1:50 MWF

This is an Essential Studies course and will count towards both your Humanities and your Advanced Communication requirements.

Language is immensely powerful: it’s able to stir emotions, change minds, influence society, and alter the course of history. But every iota of that power results from the seemingly simple act, repeated over and over with infinite variations, of putting one word, one letter, after another. The academic discipline of English, then, can no more do without a close attention to words and letters than the academic discipline of chemistry can do without a minute understanding of molecules and atoms. This is true no matter what branches of English you might be interested in: linguistics draws scientific and sociological conclusions about the way speakers put one word after another; literary criticism draws artistic and historical conclusions about the ways writers put one word after another; rhetoric and creative writing train writers to create effects by themselves putting one word after another.

This course is the first part of our introduction to the English major, and as such, it will help prepare you for upper-level courses by training you in the close reading of texts – that is, by training you to move beyond the important, but often vague and unsubstantiated reactions we all have to written texts, and to instead analyze the minute linguistic choices writers make in order to elicit those reactions. The course will ask you to read literary texts in more detail than you are likely to have done in the past, and will require you to consider not only the content of those texts (that is, what they say), but also their form (that is, how they say what they say).
If the “reading texts” portion of the course is about analysis, the breaking down of texts into their component parts, the “writing about texts” portion is about synthesis, the putting of those parts back together again in a new way. The course will ask you to practice the sort of expository writing that you’ll eventually do in upper-level courses: it will focus on framing appropriate arguments about literary texts, rather than emotional responses to them; on constructing strong thesis statements which clearly communicate arguments to readers; on arranging arguments and supporting them with textual evidence, a process which works differently in English than it does in some other fields; and on documenting work in MLA style, the most common method of formatting and citing written work in the field of English. We’ll work through a series of both short and formal writing assignments, using prewriting as a means of collecting and assessing literary data; then we’ll draft, conference, and revise those assignments, helping you refine your own use of language as you discuss the usages of other writers.

This course will satisfy your Essential Studies requirement in the Humanities. As a writing-intensive class, it will also satisfy your Advanced Communication requirement. The course is required of all English majors, and it is recommended that you take it as early as possible, so that the skills you work on here will be available to you in your upper-level courses.

NOTE: Students looking to enroll in ENGL 271 must contact Kristin Ellwanger in the English office (777-3984 or kristin.ellwanger@und.edu) for a permission number to register. Students from all disciplines are welcome, but since this course is required for the English degree, English majors and prospective majors are given priority during the initial enrollment period. Students with other majors will be placed on a waiting list until majors are given a chance to register. Please contact Michael Flynn (777-3987 or michael.flynn@email.und.edu) if you have any questions.

ENGL 271
Reading and Writing about Texts
3 credits

Adam Kitzes
11:00-12:15 T TH

This is an Essential Studies course and will count towards both your Humanities and your Advanced Communication requirements.

What sort of activity takes place when we read? Is there more than one way to read a text? If so then what makes one method better than another? What happens when we designate a text as “literary” – what sorts of claims are we making about the nature of the language, our expectations for what we might learn from the text? What sorts of objectives are we after when we write about a text, and what approaches can we take in order to reach them?

What kind of knowledge do we produce when we write, say, an analysis of a story or a poem? These are a few of the basic questions which will guide us through the selections of readings, and which determine the nature of our assignments. This course is not designed to be a survey of an historical period, nor an introduction to a genre (e.g. “Poetry”). By no means is this a “Great Books” course. The readings here were selected in order to offer you a sample of different types of literature. You are not expected to like everything – though hopefully you will like many and dislike only a few. You should have no trouble finding yourself engaged with all of them.

Likewise, your writing assignments are designed to give you experience with different approaches to writing. You will not simply write “essays.” Different assignments will ask you to work on specific techniques, make specific types of arguments, and engage both critical and creative parts of your mind. Because this course is designed to be an advanced writing course, we will emphasize writing as a process. Many assignments are designed in stages, with opportunities for revision along the way.

It is always my hope to get people excited about literature. It is also my expectation that, over the course of the term, you will become more thoughtful about what it means to read and write about literary texts.

NOTE: Students looking to enroll in ENGL 271 must contact Kristin Ellwanger in the English office (701-777-3984 or kristin.ellwanger@und.edu) for a permission number to register. Students from all disciplines are welcome, but since this course is required for the English degree, English majors and prospective majors are given priority during the initial enrollment period. Students with other majors will be placed on a waiting list until majors are given a chance to register.
ENGL 272
Introduction to Literary Criticism
3 credits

Eric Wolfe
10:00-10:50 MWF

Designed as the second part of the introduction to the English major, this class explores the dominant ways of approaching literature, known as “theory.” Learning more about theory and how it works will help you understand your coursework in a larger context and will deepen your ability to analyze texts. Throughout the semester, you will have the opportunity to practice the use of different types of critical theory. At the same time, this class is also about recognizing how and why you already interpret literature in the ways you do, and what the social and political implications of those interpretations are. Rather than an abstract imposition on texts, critical theory arises organically from attempts to interpret texts in various social, political, and economic contexts, and so is something you already do. Critical theory gives us a shared vocabulary to talk about what we do as readers and writers of texts, as thinkers, as historical and cultural subjects; it challenges us to make more thoughtful choices as members of academic and social communities; and enables us to revisit our basic assumptions and values, and try on new ways of thinking.

ENGL 301
Survey of English Literature I
3 credits

Sheryl O’Donnell
12:00-12:50 MWF

This course is a general introduction to representative writers from five periods in English literary history: Old English (c. 800-1100); Middle English (c.1100-1485); Sixteenth Century (1485-1603); Early Seventeenth Century (c.1603-1660); Restoration & Eighteenth Century (1660-1789). Each of these periods is driven by specific historical contexts which find expression in the literature of each period. And each of these periods is shaped by specific socio-political practices (codes) expressed by the literature of the period. Literary form and cultural history are thus inextricably linked. History is not mere “background” and literature is not merely “aesthetic.” The Old English period is coded Heroic. The Middle English, Chivalric. The Sixteenth Century, Courtly. The early Seventeenth Century, Comparatively Subjective. The Restoration & 18th Century practice Learned Skepticism (Enlightenment). The rise and fall of monarchies, the flowering of Christian humanism, the power of scientific inquiry, and the drive toward imperial conquest all play a part in shaping the literature we will explore. As a way of examining the complicated relationships between literature and culture, we will keep asking how a small island off the coast of Europe managed to create a vast empire born of costly religious wars, the establishment of commodity markets and “sites” for extraction of raw materials (slaves, sugar, tea, wool, and spices), and the use of gin for political control. What do shifts in literary forms—from epic to cycle play to lyric to ballad to allegory to sonnet to pastoral to ode to tragedies to comedies to satires—tell us about shifts in agricultural practices, marriage markets, medical knowledge, book burning, or the interpretation of dreams? We will be checking in with our American counterparts in English 303, who are studying the beginnings of American literature during Fall 2012.

In-class Requirements: Attendance and Active Participation including class projects and experiments (do not try these at home)

Required Reading/Writing: Reading Log Assignments, Two Short Papers (7-10 pages), Final Examination

Required Text:
ENGL 303
Survey of American Literature: Political History and International Contexts
3 credits

Sharon Carson
9:30-10:45 T TH

This course will survey the remarkable range in American thought, experience, and literature from “beginnings” through the Civil War era. We’ll discuss geographical and historical variables for the word “American” (then and now) and we’ll analyze various ways to mark the “start” and boundaries of “American literature” as a topic.

Our work will focus on a wide selection of writings (and kinds of writings) in relation to the historical crosscurrents during which they were produced. And since our class will be ongoing during a presidential election season (always a great time to be taking English 303!), we’ll also spend some time analyzing the ways that various people and media outlets today use reference to early American writers, literature and history as part of their own political rhetoric. We will hope that the class includes students bringing to the table a good range of perspectives and opinions on topics of all sorts.

This section of 303 will also include a strong international focus, inviting students to analyze diverse early American writers in relation to thinkers, writers and events from around the world. As one of several sub-topics, we’ll also spend some time looking closely at the Mexican-American War, a war often overlooked in early American survey courses, but a war that had profound impact on American literary and political culture.

ENGL 308
The Art of Writing Nonfiction
3 credits

Kathleen Dixon
12:30-1:45 T TH

This is an Essential Studies course and will count towards both your Fine Arts and your Advanced Communication requirements.

This is the first of two advanced composition courses where the emphasis is on nonfiction writing of various types. We expect that close attention to prose, generally, will result in your improvement as a writer in a variety of genres and situations. Because students frequently desire to write personal essays, this course will build upon that interest. In doing so, we will need to consult fiction writers who have experience in creating coherent prose featuring human actors, which they call characters. That’s what we’ll call them, too, including ourselves (if we write autobiographically); we’ll be known as “narrators” and “characters,” both of whom will abide by the laws of their own internal logic.

In this specific section of English 308, we will concentrate on two great themes of human existence: history and gender. The first big assignment will be to write a biography of someone two generations older than yourself. The second will be to write a memoir, that is, an autobiographical piece. In both of these instances, an understanding of gender will be instrumental to writing the nonfiction essay. What did manhood mean in 1940, in this part of the U.S.? What does womanhood mean today?

So in addition to attending to language as we ought (including grammar), we’ll enjoy ourselves in crafting prose that can broadly be called nonfiction. We’ll also perform some exploration of what it means to be a woman or a man in these unusual times.

Textbooks (most recent editions, unless otherwise noted):
Cameron, Deborah. The Myth of Mars and Venus
Colman, Penny. Rosie the Riveter
Gerard, Philip. Creative Nonfiction
Strunk and White. The Elements of Style (any edition)
ENGL 308
The Art of Writing Nonfiction
3 credits

Elizabeth Harris
3:00-4:15 MW

This is an Essential Studies course and will count towards both your Fine Arts and your Advanced Communication requirements.

Advanced writing with an emphasis on rhetorical effectiveness and style.

ENGL 308
The Art of Writing Nonfiction (Veteran Students Only)
3 credits

Sheryl O'Donnell
2:00-2:50 MWF

This is an Essential Studies course and will count towards both your Fine Arts and your Advanced Communication requirements.

Advanced writing with an emphasis on rhetorical effectiveness and style.

ENGL 309
Modern Grammar
3 credits

Xiaozhao Huang
11:00-12:15 T TH

This is an introductory course to modern English grammar for English majors, liberal arts students, or anyone who desires to explore more about English grammar and its uses in our daily life. We will examine the essentials of English structure, not only on the basis of modern linguistic theory, but also from a pedagogical point of view. Topics include word formation and classes, phrasal structures, basic sentence types and transformations, finite verb clauses, and nonfinite verb phrases. Course assignments include assignments and examinations.

Required Textbook:

ENGL 315
Shakespeare
3 credits

Yvette Koepke
11:00-12:15 T TH

This is an Essential Studies course and will count towards your distribution requirement in Humanities.

Shakespeare has long been considered a pinnacle of Western culture and thus a class that every college student should take. In this course, we will explore why by considering different meanings of “Shakespeare,” including literary, historical, personal, thematic, and
cultural. By carefully reading, discussing, and writing about a number of earlier plays, we will analyze elements of language and structure that continue to have influence—and improve your interpretive skills in the process. We will incorporate selected historical texts and criticism to contextualize the plays and deepen our understanding of the time when Shakespeare was writing and being performed. Reading a range of dramas—tragedy, comedy, and history—will open up a variety of topics on society and relationships still relevant today. In this way, the plays offer opportunities to examine your own views and experiences. And we will extend this examination by looking at how “Shakespeare” gets used in our culture, whether directly as in films or rewritings or indirectly through references and allusions.

Reading Shakespeare through these different lenses means that this class will be of interest to any UND student, and that it will focus on effort and engagement rather than prior knowledge or expertise. We all know that the plays are challenging, but we will use discussion and writings to grapple with meanings together. Thus willingness to read and reread carefully, to think critically, to participate in activities, and to share ideas will be required and rewarded.

ENGL 320  
Studies in American Fiction: The American Dream  
3 credits  
Susan Koprince  
11:00-11:50 MWF  
In his book The Epic of America, James Truslow Adams described the American Dream as “that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement.” But is this dream a myth or a reality? And just what does “better and richer and fuller” actually mean? In this course we will examine the concept of the American Dream through the lens of American fiction and literary journalism from the past one hundred years. We will connect the idea of the American dream with topics such as the immigrant experience, the settling of the Western frontier, and the plight of racial minorities. We will also consider the division of American society into the “haves” and the “have-nots”—examining some of the effects of the relentless drive for material success in our country. Throughout the semester students will be able to evaluate various versions of the American Dream (e.g., the dream of upward mobility, the dream of equality, the dream of owning a home, the dream of the good life). Indeed, after reading works from a wide variety of authors, students will recognize that the American Dream is not simply a familiar catch phrase, but an important element of our national identity.  

Requirements  
Two short papers, a midterm and final exam, and in-class writing assignments.  

Texts  
Norris, McTeague  
Cather, O, Pioneers!  
Fitzgerald, The Great Gatsby  
Steinbeck, The Grapes of Wrath  
Petry, The Street  
Capote, In Cold Blood  
Boyle, The Tortilla Curtain

ENGL 321  
Studies in American Poetry: Wallace Stevens and Modernism  
3 credits  
Michael Beard  
9:00-9:50 MWF  
There are readers who consider Wallace Stevens the greatest poet of the 20th century. Your teacher is one of them. Stevens is sometimes a difficult poet, but he is certainly one the most important and influential poets we have. If we come to understand him and really get on that wavelength I think we can start to see how he rethinks the nature of poetry. The central task we’ll take on is simply reading as much of his complete works as we can. The other task is to put him into context.
Calling the context “modernism” doesn’t explain much without specifics. When we say “modernism” sometimes we mean simply a time period. (“Modernism” is a dumb word anyway, since “modernism” implies “contemporary,” but in literary history it refers to a movement developed in the 1920s, no longer modern. But whatever we call it, there is an important shift in literary style going on.)

We won’t be looking at influences (with minor exceptions); the project is to locate the Stevens’ idiosyncratic style among alternatives developing in the same historical period.

Readings:
Ashbery, John, *Selected Poems*. Penguin
Pound, Ezra. *Personae*. New Directions

…and possibly:
*Poems of André Breton: A Bilingual Anthology* (Black Widow Press)

More handouts than is seemly

---

**ENGL 357**
**Women Writers and Readers: Reading/Writing Comedy**

3 credits

Sheryl O’Donnell
10:00-10:50 MWF

This is an Essential Studies course and will count towards your distribution requirement in Humanities.

The late essayist and professional leftie Christopher Hitchens repeated a familiar claim about women before he expired in 2011. This claim actually comes from all sides of the political spectrum and from all parts of the globe. Many philosophers, historians, political scientists, playwrights, theologians and ordinary people claim that women aren’t funny, except as objects of comic ridicule. Women can and should never be agents, producers, and consumers of comedy. We will explore this claim, beginning with a look at women readers/writers in classical antiquity, making our way through various historical periods, ending the semester with a look at contemporary women writers and performers. We will look at various kinds of comedy: invective, parody, mime, romantic irony, political satire, celebration of the absurd, gallows humor, tongue-in-cheek testimonial, mockery, flattery, and salacious appraisal. Class, race, and gender preferences will be considered as we look at women as writers, performers/subjects/audiences of comedy. We will pay special attention to parody websites such as Pie-in-Ear Woman, which mocks the ever-popular Pioneer Woman website/franchise, classical television shows such as *I Love Lucy*, contemporary shows such as *Veep, 30 Rock*, whatever political demonstrations and stand up performances will accompany the 2012 Presidential Campaign. We will also investigate sites for comic performances by women: baby showers, “girls’ night out,” church dinners, weddings, funerals, and other so-called solemn occasions often marked by women’s subversive laughter.

Reading/Writing Requirements: Reading Log assignments for each class period; two short papers (7-10 pages); final examination

In-Class Participation: Attendance and active participation in class, presentation of class projects and experiments designed to deepen and extend our understanding of history, politics, and theoretical work on women writers/readers/performers of comedy in all of its forms.

Required Texts:
Packet of selected articles on theories, rhetorics, and scholarly studies of 1) comedy and performance in theatre and film 2) women as writers/performers/consumers/audiences of comedy (samples from Bakhtin, Freud, Bergson, Cixous, Fey)
ENGL 370
Language and Culture: Gender and Language
3 credits

Michelle Sauer
10:00-10:50 MWF

The major purpose of this course is to teach you to think analytically about gender, about sexuality, and about language—and about
the relations among them—goals that intertwine the intellectual and the political. Further, we will study the complex layers of human
identity, including approaches that challenge the binary categorization of gender.

We will explore how gender ideologies shape and are shaped by language use. The intersection of gender and power will be central
in our examination. How are certain ways of “doing gender” empowering or disempowering? To what extent are we constrained by
subconscious gendered norms of language, and to what extent can we be creative agents in the construction of gender through
language? In pursuing these questions, we will confront the problems of defining gender in different cultural contexts. It is often
difficult, if not impossible, to pull apart the effects of gender from those of class, race, ethnicity, age, profession, regional background,
sexuality, and other aspects of identity.

Further, we will address the question of how language shapes how we think. We will examine sexism in language and culture through
both satirical and academic writings. Can language be changed to make it less sexist? How do changes in language affect society? Do
men and women talk differently? How, and why? What are the implications of differences in language use on social relations? How
can we research these questions?

---

ENGL 401
Studies in Medieval Literature: Medieval Drama
3 credits

Michelle Sauer
5:00-6:15 MW

This course will introduce students to the dramatic traditions of medieval England, from the church rituals of the tenth century to the
flowering (and eventual decline) of the elaborate mystery cycles and morality plays of the late fourteenth and early fifteenth
centuries. In addition to examining the texts, we will also consider the geographical, socio-political, economic, and spiritual contexts
of medieval performance. To that end, we will supplement our reading of the plays themselves with discussions of maps, city
records, urban chronicles, and excerpts from spiritual texts of the period; we will also take account of the many and highly divergent
approaches to the plays in both past and current scholarship. Issues we will consider include the nature and function of
urban space and public spectacle; the nexus of relations binding (as well as those dividing) crown, church, and guild; the relationship
of performing and observing bodies to the sacramental body of Christ; and, more generally, both the significance of work and the
place of play in late medieval culture.

---

ENGL 413
The Art of Writing: Poetry
3 credits

Heidi Czerwiec
5:30-8:00 T

**Notice: this course is now the next poetry workshop in the creative writing sequence after 226; 307 and 413 have been
folded into one course.**
Prerequisite:
ENGL 226 (Intro to Creative Writing) OR instructor approval.

This workshop will combine intermediate and advanced classes, and will challenge all levels to expand on your knowledge of poetic craft. Through class discussions, readings, and assignments, we will go further in-depth into such tools as use of language, form, line breaks, sound effects, ways to construct the speaker, and revision. Class time will be split between discussions of craft and workshops of student poems. Advanced students (graduate students, those who have already taken 226 AND 307, or who have taken another 400-level poetry workshop) will be asked to do some extra work (lead an occasional discussion and turn in a more extensive portfolio) in order to receive advanced credit.

Course requirements:
• Regular attendance and active participation in class discussions
• About one original poem per week (poems will be split between assigned exercises and self-directed work), with photocopies for classmates
• Specific comments on class members’ poems for workshop
• Portfolio of revised work at end of semester

Text:
Helen Vendler, Poems, Poets, Poetry, 3rd ed. (Bedford/St. Martin’s).

ENGL 415
Special Topic in Literature: The Figure in the Carpet: Authors in Contemporary American Literature
3 credits
Crystal Alberts
1:00-1:50 MWF

This course fulfills UND’s Essential Studies Capstone graduation requirement and is open to all upper-division students who are completing their degrees in any UND department or professional school.

In Anatomy of Criticism, Northrop Frye asserts, “[i]t is generally accepted that a critic is a better judge of value of a poem than its creator, but there is still a lingering notion that it is somehow ridiculous to regard the critic as the final judge of its meaning, even though in practice it is clear that he must be.” This claim marks a distinct shift in literary criticism, as modern-day scholars studying The Blithedale Romance wouldn’t dare do so without considering Hawthorne’s own explanation of “romance” defined in the preface of The House of the Seven Gables. Likewise, current critics wouldn’t think of commenting on the texts of Henry James without consulting his own remarks, eventually collected in The Art of the Novel. However, it seems that for those studying post-1945 American literature, in layman’s terms, the only good writer is a dead one.

In this class, we will investigate the role of authors in contemporary American literature. In order to do this, we will contemplate Roland Barthes’ declaration of “The Death of the Author,” as well as how the “author function[s]” in our society according to Michel Foucault. We will also read recent texts (most of which were published after 1970) that include characters that are writers. Over the course of the semester, we will consider how authors view themselves and their craft. And, we will attempt to discover what they think about being declared “dead” (even when they are still living).

Students in this class will be expected to participate in detailed discussions about the readings, conduct research, and write thoughtful, argumentative essays (including a “seminar” paper at the end of the semester).

This course is an Essential Studies Capstone Course, and fulfills the goals of Thinking and Reasoning.

Possible texts may include some of the following:
The Real Life of Sebastian Knight (1941), Vladimir Nabokov
Humboldt’s Gift (1975), Saul Bellow
The Locked Room (1986), Paul Auster
Mao II (1991), Don DeLillo
A Portrait of an Artist, As an Old Man (2000), Joseph Heller
Erasure (2001), Percival Everett
Agapē, Agape (2002), William Gaddis
What I Loved (2004), Siri Hustvedt
The End of the Story (2004), Lydia Davis
Leaving the Atocha Station (2011), Ben Lerner
ENGL 415
Special Topic in Literature: Joseph Conrad: Mariner and Modernist
3 credits

Michael Flynn
12:00-12:50 MWF

This course fulfills UND’s Essential Studies Capstone graduation requirement and is open to all upper-division students who are completing their degrees in any UND department or professional school.

Joseph Conrad can be found on almost any short list of the greatest practitioners of British literature – despite not being born British, despite speaking English only as a third language, and despite becoming a novelist only after his first career petered out when he was approaching forty. Born and raised in Russian-controlled Poland, Józef Teodor Konrad Nałęcz Korzeniowski worked as a merchant seaman for twenty years before settling in England and trying his hand at writing, and his fiction reflects that background. Conrad’s novels aren’t of the sedate English garden-party variety; they draw instead on the tradition of the rattling good sea yarn, and revolve around shipwrecks, expeditions into the Malayan and African jungles, races for hidden treasure amid violent revolutions, secret agents, and political assassinations. But they are also Modernist novels, with all the radical experimentation which that term implies, and they are intense, brooding investigations into the dark and literally unspeakable undersides of Western Civilization and the human psyche.

In this course, we’ll read six of Conrad’s most important novels: The Nigger of the “Narcissus,” Heart of Darkness, Lord Jim, Nostromo, The Secret Agent, and Under Western Eyes. We’ll supplement these texts with some of Conrad’s short fiction, and perhaps with excerpts from contemporary writers with whom he collaborated or competed. We’ll also supplement them with secondary sources. Since Conrad drew on his own maritime experiences for several of his novels, and set many more in very temporally and geographically precise corners of the British empire, the focus of the course will be on the biographical and historical contexts of the fiction; we’ll discuss the kinds of critical questions that can be appropriately raised with the help of such contexts, and talk about how to do responsible research into them.

This course is an Essential Studies capstone course, but it is open to and recommended for even those students who have already taken a capstone, since all English majors are required to take two 400-level courses.

---

ENGL 419
Teaching English as a Second Language
3 credits

Xiaozhao Huang
9:30-10:45 TR

This course is principally designed for those who are interested in teaching English as a second language. It integrates TESL theories and classroom practice, so that participants can become not only more proficient as ESL teachers, but also more knowledgeable about teaching English to learners of different backgrounds as well as about how TESL methods work. Topics include TESL theories and methods based on different linguistic schools, assessment of language proficiency, TESL textbook evaluation and selection, syllabus design, lesson plan preparation, ESL tests design and evaluation, and especially methods and techniques to teach listening, speaking, reading, and writing.

Prerequisite: English 209 or permission of the department chairperson or the instructor.

Required Textbook:
ENGL 422
Methods and Materials of Middle/Secondary Education: Teaching Literature and Reading
3 credits
Susan Koprince
9:00-9:50 MWF

FOR ENGLISH EDUCATION MAJORS ONLY

Prerequisites: T&L 325 and 345. Students should also be close to completion of their English major and have taken English 309 and English 308 or 408.

Corequisite: T&L 486.

This is one of two Methods courses required of all majors who plan to become licensed as middle/secondary English teachers.

The course will introduce students to some basic reading strategies and will offer practical advice on the teaching of literature (short stories, novels, poetry, and drama). We will discuss topics such as how to lead an effective discussion, how to teach vocabulary, how to make daily and long-range lesson plans, and how to motivate adolescents to become better readers. The course will also acquaint students with the variety of materials available to the English instructor, including scholarly research on the teaching of literature.

Course requirements:
Lesson plans, practice teaching, two unit plans, a review of a young adult novel, and other reading and writing assignments.

Texts:
Lee, To Kill a Mockingbird
Sheridan, Teaching Secondary English (2nd Edition)
Olson, The Reading/Writing Connection (3rd Edition)

---

ENGL 428
Digital Humanities
3 credits
Crystal Alberts
3:00-5:30 M

Regardless of career goals, it is highly likely that you will be asked to have some knowledge of computers and be expected to use them to disseminate information (whether in the form of emails, documentation, web pages, or something else). Digital Humanities collections are one way that information is being delivered to people throughout the world. But what exactly are “Digital Humanities”? It is the umbrella term used to describe multi-media content (including text, images, audio, and video) from the disciplines in the humanities that has been made electronically available (usually via the Internet). However, digital humanities collections involve much more than just creating web pages. These projects ask that you analyze the intellectual content of the texts being digitized and consider the best way to present the materials so that they can be used by the intended audience (whether it is comprised of scholars, teachers, students, entrepreneurs or some combination thereof). They also require collaboration and documentation (not only about how the collection was created, but also explaining how to use it).

Because these skills are perhaps best learned in a hands-on situation, this course is designed to give “real world” experience in the classroom by requiring you to work on a project (in this case, the UND Writers Conference Digital Collection). In this course, students will learn how to communicate in a professional environment, design a digital project, encode multi-media (text, image, and/or sound) materials involved in XML, document the creative process, and complete a final internet-ready product by the end of the semester.

This course is open to all students with any level of computer knowledge. This course is not eligible for graduate credit.
**ENGL 500**  
*Introduction to Graduate Studies*  
2 credits

Christopher Nelson  
3:00-4:50 W

This course will explore a variety of issues within the discipline of English Studies, largely by analyzing (and practicing) the kinds of critical writing that are produced within the profession. We will begin with an examination of the history and disciplinary contours of English Studies. From that we will move onward to an extended examination of the rhetoric of literary criticism, before finishing with two projects in the final weeks of the course. The first of these will be the analysis of an academic journal (one of the key institutions that functions—in part—to define conventions of writing in the discipline). The second will be your opportunity to develop your own written interpretation of a literary work (still to be determined), putting into practice what you have learned about the rhetoric of criticism.

**ENGL 501L**  
*Teaching College English Lab*  
1 credit

Lori Robison  
3:00-4:50 M

This course will give us the opportunity to discuss and to share practical teaching issues and also to continue to develop the strategies that we explored in the Fall Workshop. New teachers are encouraged, through this course, to reflect on their own teaching practices and to think about those practices in the context of the Composition Program’s larger pedagogical objectives.

**ENGL 510**  
*History of Literary Criticism*  
3 credits

Adam Kitzes  
2:00-3:15 T TH

As with Literature, so too is there no such thing as Literary Criticism; instead, there is a seemingly endless variety of activities, which can be described as instances of criticism, and which change dramatically from one occasion to the other. We can see this when we survey the broad history of writings that all get grouped under the very broad term, “literary criticism,” and when we approach these writings with certain basic questions. For instance, what counts as literature, and how is it different from the other arts? What kinds of problems should we pay attention to when we engage with a critical study of literature? What kinds of statements tend to count as instances of literary criticism (and what tends to get excluded)? In terms of style, what is acceptable; when is it possible for a piece of literature also to count as an instance of criticism? To what extent does criticism involve itself exclusively with literature – what about the other arts, or what about other disciplines that do not obviously have to do with literature at all? Finally, to what extent are critics themselves aware of a “history” of literary criticism? Do they view themselves taking part in a tradition, do they see it as something that is supposed to grow, even something that could be characterized in a coherent terminology?

During this course we will review a number of writings, ranging historically from the earliest recorded statements about literature to the most pressing debates of our time. This is not intended to be some “great march through chronology.” Instead, students will be introduced to the astonishing variety of writings that can be grouped under this all-encompassing term, “literary criticism,” in order to gain a more comprehensive understanding of how writers approach this complex issue of knowing how to respond to literary writing. Ultimately, students might begin to envisage new approaches and new responses.

Our main textbook will be the *Norton Anthology of Literary Criticism*; when appropriate, we will supplement with additional readings. Often it is hard to read the work of a critic without also being familiar with the literary works she or he was responding to; in such cases our readings will include those texts.
ENGL 521
Studies in American Literature: Pragmatism and American Literature
3 credits

Sharon Carson
12:30-1:45 T TH

Our seminar will focus on Pragmatism as a philosophical tradition seriously engaged with the problems of knowledge, ethical social action, democratic theory and practice – and as a tradition often labeled (for applause or condemnation) as "quintessentially American."

We will critique the historical contexts of various forms of Pragmatism, its writers and writings, and we’ll critique our own interpretive lenses for analyzing this history. We’ll also work to analyze Pragmatism (of all eras) in cross-national and trans-national contexts. Finally, as part of our collective work, you’ll analyze, critique and employ (“deploy?”) various strands of Pragmatism in your own projects of literary criticism.

Starting with critical histories of Pragmatism (e.g. Cornel West’s The American Evasion of Philosophy and Richard Bernstein’s The Pragmatic Turn) we’ll read primary philosophical-literary texts by Ralph Waldo Emerson, Margaret Fuller, Frederick Douglass, Karl Marx, Charles Peirce, William James, John Dewey, W.E.B. Du Bois, Sidney Hook, Hannah Arendt, Jurgen Habermas, Richard Rorty, Susan Haack, Hilary Putnam, Martha Nussbaum and others.

We’ll also work together with some fiction and film (texts still to be determined) and students will be able to develop critical projects related to their own ongoing work and interests.

This seminar is open to graduate students at all experience levels, and does not require previous work with philosophy in relation to literary criticism. The seminar will offer good opportunity to develop your writing and critical analytical skills from any starting point. It does require extensive reading, consistent preparation, serious and sustained interest in questions related to “the problems of democracy,” and strong interest in the complex relationships between history, culture, philosophy and art. Students should come to the table prepared to engage in sustained collaborative and critical analysis of ideas, texts of all sorts, and the concrete material conditions in the world around us.

---

ENGL 524
Studies in Creative Writing: Reading Fiction as Writers
3 credits

Elizabeth Harris
5:00-7:30 W

In this course, we’ll analyze stories, story collections, and novels in terms of craft. This is a tricks-of-the-trade course for fiction writers and all those interested in the topic. The course is strongly encouraged for all students who wish to pursue a creative thesis or dissertation (required for the PhD), or for those who wish to include a story in their MA portfolio. Undergraduates who have had the advanced undergraduate fiction workshop may also take this course with my permission (elizabeth.harris@email.und.edu). Assignments will include a detailed oral presentation and either a story plus an essay on craft (about 25-30 pages) as tied to one of the works for the course or an essay on craft (about 20 pages).

Previous texts have been chosen among the following: Isaac Babel’s Red Cavalry and Other Stories (translated by David McDuff); Aimee Bender’s The Girl in the Flammable Skirt; Raymond Carver’s Where I’m Calling From, The Stories of John Cheever; Anton Chekhov’s Short Stories (Norton Critical Edition, various translators); J.M. Coetzee’s Disgrace, Lydia Davis’s Break It Down, Gustave Flaubert’s Madame Bovary, Junot Díaz’s Drown, William Gass’s In the Heart of the Heart of the Country, Zora Neale Hurston’s Their Eyes Were Watching God, Franz Kafka’s The Complete Stories (various translators); Alice Munro’s The Progress of Love, Grace Paley’s The Little Disturbances of Man, Juan Rulfo’s Pedro Páramo (translated by Margaret Sayers Peden); Eudora Welty’s A Curtain of Green & Other Stories.

Texts (8-10) for this fall to be announced.
Composition Studies is a broad field, covering composition theory, pedagogy, rhetoric, and literacy using a wide array of methodologies drawn from the humanities and social sciences. In the first part of this course, we’ll survey the field. We’ll look at the history of writing instruction, the relationship of composition studies to rhetoric, and theories of literacy and pedagogy. In the second part of the course, we’ll focus our efforts based on the interests of class participants, choosing additional texts to be read in common, or in small groups, based on the questions and issues raised in the first part of the course. Coursework includes weekly written responses to readings, a small-group annotated bibliography project, an exploratory essay, and a formal essay.