

Department of English
Spring 2012 Course Descriptions

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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
10:00-10:50 MWF

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:

Fromkin, Rodman, Hyams. *An Introduction to Language*. (9th ed.) Thomson-Wadsworth.

ENGL 209
Introduction to Linguistics

3 credits

Xiaozhao Huang
11:00-12:15 T TH

This course is designed for you to learn basic knowledge of language in the areas of morphology, semantics, syntax, phonetics, phonology, sociolinguistics, language changes, the history of writing systems, and language acquisition. Course requirements: take-home assignments and examinations.

Required Text:

Victoria Fromkin, Robert Rodman, & Nina Hyams. (2010). *An Introduction to Language*. 9th ed. Thomson Wadsworth.

ENGL 225
Introduction to Film

3 credits

Chris Jacobs
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 / 2:00-2:50 TH
4. 2:00-4:00 T / 3:00-3:50 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 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 class you will become adept at viewing films with an eye toward how they affect you as a person. There will be two 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

Eric Haagenson
9:00-9:50 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

Sara Dupree
2:00-2:50 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

Jennifer Robinette
11:00-12:15 T TH

This is an Essential Studies course and count towards your distribution requirement in Fine Arts. This course introduces students to the crafts of writing fiction and poetry. Throughout the semester it will become clear that creative writing, while enjoyable and rewarding, also involves a great deal of hard work – namely, practice and revision. I do not expect students to dazzle me with their talents; rather, I am looking for effort, improvement, application of creative-writing terms and concepts, thoughtful evaluation of classmates' writing, willingness to try new forms and techniques, and, of course, full and generous participation in all discussions and workshops. All of these things have greatly enriched my own writing life, and I hope to guide students toward a similar experience. While novel writing is a rewarding challenge, it is beyond the scope of an introductory course. Therefore, assigned fiction writing will be limited to short stories.

ENGL 227
Introduction to Literature and Culture: The Hero in Myth, Literature, and Film
3 credits

Beth Schoborg
9:00-9:50 MWF

This is an Essential Studies course and will count towards your distribution requirement in Humanities. We all know something about myth. You might know the name of a hero like Hercules, or you might recognize Cupid on your valentine (he's the one with the diaper). But myth, despite its Disney-fication, is still important to our culture. Myth is especially important in our movies.

So what do Homer and Hitchcock have in common? This course explores how their art serves the same function, despite the centuries between their lifetimes and despite drastic differences between their styles. Myth helps humans make meaning of the mysteries that surround them. In contemporary times, film has become one of our primary methods of myth-making. Films use myth engage society, as we see in works such as the *Star Wars* and *Matrix* trilogies. In this course, you will study myth in literature and film, critically thinking about the need for myth-making, what patterns emerge in myths and what characters or images seem rather culturally unique in myths, as well as what the various patterns and images say about the role of humans in the universe. We will examine ancient myth in the

classic Greek epic *The Odyssey*. We will think about cosmic, hero, and cultural myth and the way in which these are integrated in the following creative works: *North by Northwest*, *O Brother Where Art Thou?*, and Neil Gaiman's *American Gods*.

To help us explore the ways in which myth influences our culture, we'll read Joseph Campbell's *Hero With a Thousand Faces*. Campbell outlines different patterns that myth has followed worldwide. In this course we'll pay special attention to his discussion of the hero-journey pattern. To help us analyze and discuss film as an art form, we'll use *A Short Guide to Writing about Film* by Timothy Corrigan. At the end of the semester, students will analyze a specific film, short story, or novel and explore how it makes use of cosmic, hero, and cultural mythical elements.

ENGL 227

Introduction to Literature and Culture: Harry Potter—Origins & Influences

3 credits

Michelle Sauer
12:30-1:45 T TH

This is an Essential Studies course and will count towards your distribution requirement in Humanities. This class both is and is not "about" the Harry Potter books. This class will examine the Harry Potter phenomenon by examining the novels in context. In other words, we will not only be reading the novels themselves, but also be reading Rowling's antecedents and influences, and further examining her contemporaries and followers. Why has this series of children's books achieved world-wide recognition? Is that popularity justified? What can we learn about growing up? About British culture? About philosophical topics such as good and evil? How does the Harry Potter phenomenon relate to the European tradition of storytelling, myths, and fairy tales?

We will approach these works from a variety of critical perspectives, focusing primarily on issues of gender, class, and culture. Course expectations include keeping to a reading schedule, active participation in classroom discussion and activities, and completing a research project.

Texts will include, but not be limited to, the novel and/or movie versions of the Harry Potter series by J. K. Rowling; Tom Brown's *Schooldays* (Thomas Hughes); *The Golden Compass* (Philip Pullman); and, *Five Children and It* (Edith Nesbit).

ENGL 228

Diversity in Global Literature: Expatriates of India

3 credits

Jody Jensen
9:00-9:50 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. Home. How do you define it? Is it your present residence? Or is it someplace you've lived in the past? Is it a place associated with warm smells of freshly baked cookies and nostalgic summer days? If, as we're told, "home is where the heart is" then you could rightfully call several places home, right?

In this course we will examine literature and films written by various expatriates of India. We will delve into texts written by Indians who live outside the borders of India, but still consider India home. These global wanderers – as Salman Rushdie calls them – present us with a way of finding new angles with which we can explore questions such as: How do these texts engage with the idea of home? Are these voices considered Indian? What is an authentic cultural identity? What, is Indianness, or for that matter, any hard won national or ethnic identity?

Using literature, film, and various cultural essays as critical frameworks for discussion, we will examine some of the ways in which these expatriates – whose work illuminates strong ties to India – explore the complexities of (dis)location; the meanings of nostalgia and home; and representations and negotiations of national and ethnic identities. We will read and discuss works by authors such as Amitav Ghosh, Anita Desai, Jhumpa Lahiri, and Salman Rushdie with a critical eye toward examining various experiences of relocation.

All backgrounds and knowledge levels are welcome in this course. This course has no prerequisites, assumes no previous knowledge of work in English or studies of India, and is open to students at all levels.

The reading list is not yet finalized, but will likely include the following.

Texts:

Bharti Mukherjee – *The Tree Bride*

Anita Desai – *Fasting, Feasting*

Raja Rao – *Kanthapura*

Jhumpa Lahiri – *Interpreter of Maladies* (short story collection)

Rushdie – “The Perforated Sheet” (excerpt from *Midnight’s Children*)

Amitav Ghosh – “Nashawy” (excerpt from *In an Antique Land*)

Attia Hosain – *Phoenix Fled* (selected short stories)

Films, TBA

Short Handouts:

- Salman Rushdie, “Introduction” to *Mirrorwork* anthology
- Salman Rushdie, “Imaginary Homelands”
- A.K. Ramanujan – “Is There an Indian Way of Thinking?”
- Other Historical/Cultural Readings, TBA

ENGL 271

Reading and Writing about Texts

3 credits

Crystal Alberts

1:00-1:50 MWF

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

What does it mean to be an English major? This class will focus on the kinds of work scholars do in constructing the discipline of English. We will consider poetry, short fiction, the novel, drama, film, and hypertexts, using the basic formal features of each genre to explore the ways literary texts produce meanings. We will practice the basic interpretive skills that every scholar of English draws on, breaking down literature into component parts which you will be able to put back together in future classes. As we do so, we will improve your ability to write and revise effective interpretive arguments. In addition, the class will introduce you to many other facets of the discipline of English – linguistics, rhetoric, creative writing, editing, and cultural studies – and explore that discipline’s relevance in our society today. By considering your coursework in this larger context, you will become more aware of the professional options available to you, and be able to make better-informed choices about your future course of study.

ENGL 272

Introduction to Literary Criticism

3 credits

Yvette Koepke

9:30-10:45 T TH

Designed as the second part of the introduction to the English major, this class surveys dominant ways of approaching literature, known as “theory.” This knowledge will show you how the discipline works, help you understand your coursework in a larger context, and deepen your ability to analyze texts. 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. 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. What if there are no texts? What if the author is dead? What if reality is constructed? We will be debating these and other fascinating, crucial questions as we survey the major strains of critical theory that underpin not just the study of literature, but much of the academy. The course will balance accessible explanations of critical theory with examples of primary thought, and applications of theoretical concepts to literary texts with discussion of abstract theoretical issues and implications beyond the classroom.

ENGL 272**Introduction to Literary Criticism**

3 credits

Sheryl O'Donnell

12:30-1:45 T TH

Designed as the second part of the introduction to the English major, this class surveys dominant ways of approaching literature, known as "theory." This knowledge will show you how the discipline works, help you understand your coursework in a larger context, and deepen your ability to analyze texts. 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. 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. What if there are no texts? What if the author is dead? What if reality is constructed? We will be debating these and other fascinating, crucial questions as we survey the major strains of critical theory that underpin not just the study of literature, but much of the academy. The course will balance accessible explanations of critical theory with examples of primary thought, and applications of theoretical concepts to literary texts with discussion of abstract theoretical issues and implications beyond the classroom.

ENGL 302**Survey of English Literature II**

3 credits

Michael Flynn

1:00-1:50 MWF

This course is an introduction to British literature written after 1800 – to the periods known as Romanticism, Victorianism, Modernism, and Postmodernism. The last two centuries have seen a dramatic growth and a subsequent fragmentation of the reading public in England, and authors writing during this time have had to struggle with the consequences. Is a writer "a man speaking to men," or a hero to be worshipped? Should authors engage the world around them, or escape into their own imaginations? Can writers reconcile art with popularity, or must they choose one over the other? Do poetry and prose have natural or appropriate places in the growing split between artistic and popular literature? Since the proliferation of writing over the last two centuries means that no one can ever read it all, has literary tradition lost its importance?

This course will examine a handful of major authors since 1800 as they ask and answer these questions. Since it is a broad survey, we will not be able to read every writer of importance in the four periods under consideration. Instead, we will read selected works in order to get a sense of the general characteristics of those periods – a sense of what Romantic authors have in common, for example, or of the ways in which Modernist literature is a rejection of Victorian values and aesthetics. Such grounding in historical and literary contexts is useful for students planning to take upper-level courses in English, but the writers we'll be studying are also of broad humanistic interest, and their answers to the questions above have helped shape the cultural experience of everyone living in the English-speaking world today.

This course will also satisfy your Essential Studies requirements in the Humanities. We will develop your critical thinking skills through a series of short essays in which you'll consider the texts we read in relation to one another and to their historical context.

ENGL 304**Survey of American Literature II**

3 credits

Crystal Alberts

12:00-12:50 MWF

In 1868, John William DeForest raised a number of questions about the literature of the United States: where were America's Thackeray and Balzac? Where were the authors that could paint "the picture of the ordinary emotions and manners of American existence?" Where were the writers who could speak not just to New Englanders, but also to "Southerners and Westerners and even New Yorkers?"

As an introduction of literature of the United States from 1865 to the present, this course tries to answer some of these questions, as well as identify what makes literature distinctively “American.” During the semester, we will investigate the various movements of this time period that worked to create an American literary tradition that could be representative of our culturally diverse nation, including regionalism, realism, naturalism, modernism, postmodernism, and beyond.

As this is a broad survey, we will not be able to read every significant author who wrote during this period. However, we will examine a number of major writers who exemplify the various literary movements to obtain an understanding of the general characteristics of each. Because we will situate these works in their historical and social context, this course will be useful not only to students planning on taking upper-level courses in English, but also those who are interested in expanding their understanding of American culture.

This course will also satisfy your Essential Studies requirements in the Humanities. We will develop your critical thinking skills through a series of short essays in which you’ll consider the texts we read in relation to one another and to their historical context.

ENGL 306

Creative Writing: Fiction

3 credits

Otis Haschemeyer

9:30-10:45 T TH

This course is all about stories and telling good ones. We want stories that engage our reader and make the time reading worth it. We want stories that make our reader think and feel. We want stories that feel relevant and change our readers’ lives. In short weekly assignments, we will emphasize different fiction techniques. In the second half of the course, students will apply their gained skills to stories read and critiqued in a studio-style workshop. Students will submit a final portfolio with a short critical introduction.

ENGL 308

The Art of Writing Nonfiction

3 credits

Rebecca Weaver-Hightower

3:00-4:15 MW

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

This course is intended for students who want to better understand creative nonfiction, to improve their own writing, and to have fun exercising the creative parts of their brain. Whether you’re a sophomore who wants better grades on papers or a senior who has ambitions of becoming a professional writer, the goal of the course is to make every student a stronger, more descriptive and thoughtful writer. To that end, we will read a lot of good writing, will read *about* good writing, and hopefully will do some good writing ourselves. We will spend a lot of time in workshop, reading each other’ drafts and giving advice—both to hone our skills as readers and to help our fellow writers. We will also practice the art of rewriting (and rewriting and rewriting) in order to improve our final product. Finally, we will write pieces reflecting on our own writing, critically examining our individual voice, style, and practice.

This course’s focus will be the creative essay. We will read “creative” essays by noted writers and will write our own masterpieces modeled on what we’re reading and analyzing. By semester’s end, you will have produced three polished essays: either a personal narrative or biographical sketch, an opinion or reflective essay, and an essay either describing a place or an historical event. We will also spend a good amount of time working on stylistic skills, trying to make our writing smoother, more powerful, and more effective on the sentence and paragraph level. Course grading will come from the three formal essays, from daily writing prompts, and from grades on participation in class and in workshops.

Course texts:

Minot, Stephen. *Literary Nonfiction: The Fourth Genre*.

Style guide (to be announced)

ENGL 308
The Art of Writing Nonfiction
3 credits

Otis Haschemeyer
11:00-12:15 T TH

This is an Essential Studies course and will count towards both your Fine Arts and your Advanced Communication requirements. In this introduction to Creative Nonfiction the emphasis will be on developing sound practices. My primary belief is that writers become better writers by writing. To that end, we will practice various approaches to creative nonfiction projects that are designed to develop students' versatility, technique, and expertise. Students will complete short essays every week. In the latter half of the class, the course will give students a taste of a studio-style workshop as students workshop longer developed works. Students will revise their longer work to be handed in as part of a final portfolio.

ENGL 316
Shakespeare: The Later Years
3 credits

Adam Kitzes
12:30-1:45 T TH

This is an Essential Studies course and will count towards your distribution requirement in Humanities. Shakespeare has to be seen as more than simply a "major author." An established playwright in his own lifetime, his fame has endured for centuries and extended across the world population; he has become, in effect, a cultural icon. As we would expect, his fame has undergone countless permutations. Part of what makes Shakespeare so enduring is his adaptability to different cultural (or ideological) needs. He has been taken at times as the symbol of British imperialism and cultural hegemony, at other times as the figure of radical revolution; he invokes detailed arguments from philosophers of all schools, even as his image is reproduced on tee-shirts, coffee mugs, playing cards, and other knickknacks and gewgaws. Libraries and bookstores are filled with his books, making him perhaps the only bestselling author never to write a book for publication; and his plays are more popular in performance than they ever were in his own lifetime, even though we have virtually nothing in common with the culture that he inhabited.

Our course is designed to help students make sense of this massive figure, both as a playwright and as a cultural icon. To that end, we will spend time getting to know the plays, selecting among his well-known as well as some of his overlooked gems. We will read and write about those plays. But we also will take some time experiencing these plays in different forms, comparing different print and film versions, making note of appropriations, and exploring features that are not necessarily picked up from textual analysis alone.

This course is designed for all UND students. English majors, theater majors, and curious-minded individuals are welcome one and all. That said, the expectations are high. We will read, on average and with some variations, one play every two weeks. Take it for granted that you will read each play carefully, and more than once. (The weekly schedule does not specify reading assignments, but I will assume that everybody has finished each play we are covering by the second scheduled discussion day, respectively.) There are a number of writing assignments, each of which asks you to examine the plays from different perspectives. Everybody will be expected to be involved in class discussions, participate in activities, and make one semi-formal presentation on a topic related to the major themes of the class.

ENGL 322
Studies in American Drama: Modern Comedy
3 credits

Susan Koprince
11:00-11:50 MWF

This course will focus on the art of American comedy during the past seventy-five years. We will study some fundamental theories about comedy and will examine the wide variety of forms that comedy has taken in the American theater—e.g., romantic comedy, satire, farce, comedy/drama, Southern Gothic comedy, and absurdist comedy. Although the course will emphasize close readings of the individual plays, we will also attempt to set each work in a larger cultural context, exploring the ways in which these diverse dramatists have portrayed the American experience.

Requirements: Several short papers, a midterm and final examination, and in-class writing assignments.

Texts:

Kaufman and Hart, You Can't Take It With You

Kesselring, Arsenic and Old Lace

Inge, Bus Stop

Simon, The Odd Couple

Simon, Brighton Beach Memoirs

Simon, Lost in Yonkers

Ward, Day of Absence and Happy Ending

Henley, Crimes of the Heart

Wasserstein, Seven One-Act Plays

Ludwig, Lend Me a Tenor

Uhry, Driving Miss Daisy

Lindsay-Abaire, Good People

ENGL 331

Studies in English Poetry: The Rise and Fall of the Romantics

3 credits

Michael Flynn

12:00-12:50 MWF

The Romantic period in England is short as far as literary periods go: it began around 1785, between the American Revolution and the French, and had petered out by the time George IV died in 1830. But Romanticism underwent massive and often baffling changes during those few short years. Radically democratic in origin, it was elitist and even totalitarian in its final years (Hitler was reading Carlyle's *Frederick the Great* in the bunker when he died). It initially thought of the artist simply as "a man speaking to men," but wound up depicting him as a superman to be hero-worshipped and invested with temporal authority. The most famous Romantic writers are poets, but their last generation worked almost exclusively in prose, penning social, political, religious, and scientific tracts rather than traditional imaginative literature. And while the Romantics are often associated with soothing, pastoral "nature poetry," they are also notorious for drug use, unconventional sexual practices, and suicide.

In this course we will trace the strange rise and fall of Romantic literature in Britain, dividing the period into three phases. The first, dominated by Blake, Wordsworth, and Coleridge, is a response to the promise and failure of the French Revolution. The second, which features Byron and Shelley, is a reaction to the fascinating but terrifying figure of Napoleon. The third, led by the strident voice of Carlyle, is an attempt to deal with peace and to understand the looming democratization and industrialization of Britain. And then there's Keats, the youngest of the Romantics, who, it could be argued, doesn't really belong in the period at all. Works by these seven authors will be supplemented with pieces by minor writers – mostly poetry, but also select nonfiction and one short novel.

ENGL 359

Young Adult Literature

3 credits

Susan Koprince

9:00-9:50 MWF

This course will examine an increasingly popular and influential body of literature: books written for and about young adults. We'll discuss the historical development of adolescent fiction, study current trends, and explore some of the issues and themes prevalent in the genre today—focusing in particular on the theme of identity formation. We'll consider questions such as: What are the defining characteristics of young adult fiction? Why would these novels appeal to adolescent readers? Do such books accurately reflect the contemporary teenage experience? Readings will range from fiction for younger adolescents (e.g., Louis Sachar's Holes) to challenging texts that are aimed at more mature readers (e.g., Markus Zusak's The Book Thief). Our main goal will be to appreciate the rich variety and complexity of the fiction in this rapidly expanding literary field.

Requirements:

Three take-home exams, a film review, and in-class writing assignments.

Texts:

Sachar, Holes

Rowling, Harry Potter and the Sorcerer's Stone

Collins, The Hunger Games

Anderson, Speak

Boyne, The Boy in the Striped Pajamas

Zusak, The Book Thief

Lowry, The Giver

Williams, The Chosen One

Oates, Big Mouth and Ugly Girl

Donnelly, A Northern Light

Alexie, The Absolutely True Diary of a Part-Time Indian

ENGL 369

Literature and Culture: Middle Eastern Literature

3 credits

Michael Beard

10:00-10:50 MWF

The problem is the breadth of the subject. The Islamic world is, after all, an entire civilization with its own esthetic system, history, literature, music, etc. It would be hard to arrange a course in the writing of the West in one semester: a course on the Islamic world is no less an act of drastic foreshortening. The best we can do is choose sample works that may be representative--at least from among the ones that are available to us in translation--and try to provide a framework (historical, social, linguistic) that explains some of its background. In this case, our focus will fall primarily on contemporary novels, and all of them have been influenced by cultures (European, American) which are familiar to us. They are also influenced by indigenous contexts, and the first few weeks will attempt to glimpse the history of the Middle East and some of its classic narratives, enough to show a selection of distinctive narrative patterns. Then we simply fast-forward to the 20th Century.

Don't be frightened off by the size of the reading list. I am going to try to leave some empty spaces in the syllabus so that we can have flexibility and have the opportunity to follow the leads of what you discover.

[You will notice that all our emphasis is on the novel and short story, but since poetry is so important to our area, I want a small selection of poems too, perhaps eight or ten, in Arabic, Persian and Turkish. I have decided to teach only poems that have been set to music, with a transliteration of the lyrics and a tape as well as the translation, so we can ensure reading them slowly and getting beyond the translation of the content.]

Goldschmidt, Arthur, *A Concise History of the Middle East* (Westview, 8th ed.)

Koran (Qur'ân), trans. N.J. Dawood (Penguin 0140445587)

[lots of handouts: photocopies of translations from *qasîda* (lyric genres) *maqâmât* (early Arabic narrative), Jamâlzâdeh's early

Iranian

short stories]

Habibi, Emile (Palestinian). *The Secret Life of Saeed: The Pessoptimist*

Hedayat, Sadeq (Iranian). *The Blind Owl*

Mahfouz (Egyptian). *Fountain and Tomb*

_____. *The Journey of Ibn Fattouma*

Pamuk, Orhan (Turkish). *The Black Book*

Parsipur, Shahrnush (Iranian), *Women without Men*

Said, Kurban (present-day Uzbekistan), *Ali and Nino*

To the extent that we can fit them into our schedule I would like to include some Middle Eastern films. This is important in part just to experience the Middle East more tangibly, one additional step beyond listening to the music.

ENGL 369

Literature and Culture: Humanimals

3 credits

Sheryl O'Donnell

11:00-12:15 T TH

This course seeks to examine the varieties of human/animal relationships represented modern culture. First, we will look at animal performances: in circuses and on stage, in households as pets, on farms as livestock, in the wild as game to be hunted or photographed or sought out in some way by humans. Other cultural practices—cock-fighting, dog shows, equestrian displays, rodeos, bull-fighting, animal sacrifice, hunting, slaughterhouses, dog fighting—will be explored for what we can learn about the ways that our interaction with animals shapes our sense of what is human. Race, class, and gender are important considerations here, as we study the discourses of animality in performance. Second, we will read works and view films which explore representations of animal/human relations (the original *King Kong* and the 2005 remake, Herzog's *Grizzly Man*, *Gorillas in the Mist*, *Avatar*, *Best in Show*). Third, we will consider the reversal of traditional humanist hierarchies in science fiction, in posthumanist philosophy, and in community policies governing animals and in politics. This course will interest students who own animals, who work with or care for animals, who hunt, train, study, or show animals, or want to hone their animal identities. I hope that, by the end of the course, we have moved from literalist anthropomorphism to a position of otherness-in-connection. Carnivores, vegetarians, hunters, PETA members, mushers and rodeo riders welcome. The more variety we have in this class, the better. We will be working with texts and films featured in the 2012 UND Writers Conference on Humanimals (cf. undwritersconference.org)

Short writing assignments, two papers, and a class project are required.

Texts

M.M. Coetzee, *Disgrace*

Louise Erdrich, *Love Medicine*

William Faulkner, *The Bear*

Donna Haraway, *When Species Meet*

Jonathan Swift, *Gulliver's Travels*

Selections from UND Writers Conference poets, novelists, and films

ENGL 408

Advanced Composition

3 credits

Kim Donehower

11:00-11:50 MWF

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

This course also 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.

The central goals of English 408 are to help you improve your written communication and your information literacy skills. As you come to the end of your undergraduate career, you will want to consider what you have to communicate to others about the substance of your learning. This course asks you to take a piece of writing in your major or other area of expertise and rewrite it for two very distinct audiences: experts, and the general public. In the course of doing so, you must engage in sophisticated rhetorical analysis of your own and others' writing. You must also do significant research both to expand your original work and to make good decisions about the best ways to reach your target audiences. Texts for this course will be determined once we see what mix of majors enrolls in the class.

ENGL 415

Special Topic in Literature: American Psycho?: Violence in American Culture and Fiction

3 credits

Chris Nelson

10:00-10:50 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.

It's a tired truism that violence is everywhere. But what does that mean? And how can we decide what that means? How do we approach violence---almost universally associated with entertainment or moral degeneracy---seriously as an object of intellectual inquiry? American fiction after WWII gives us a useful starting point. Violence can be considered fundamental not only to the founding of the U.S. but also to a uniquely American identity: a "frontier mentality" exemplified by lax gun laws, significantly higher per capita homicide rates, and the ubiquity of representations of violence in various media. Yet the fascination with violence reaches deeper than the popular arena, as many of our most celebrated "literary" authors have used America's varied history of violence as a focal point to examine societal issues and the "American psyche." Violence arguably becomes the ground of authentic, real, unmediated experience at the same time that those authors and texts question their own abilities to represent violence and its aftermath accurately or indeed at all. This topic, then, raises questions central to the field of English: How do we make literary judgments? How do/should we read (literally, symbolically)? What is the relationship between texts and the "real world"? But such questions also resonate broadly, and our multidisciplinary examination of the meanings of violence will incorporate historical and sociocultural analysis.

ENGL 415

Special Topic in Literature: Genre

3 credits

Adam Kitzes

9:30-10:45 T TH

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.

This course targets an audience of three overlapping kinds: students interested in contemporary critical issues in the study of literature; students who are giving thought to teaching literature, at any level; and students who may be interested in attending a special week long seminar, which Professor Heather Dubrow will lead at the NDSU campus this summer. Our subject is genre, one of the most traditional ways of organizing literature, perhaps one of the most overlooked. While contemporary critical practices have focused on historical issues, what does a more formalistic study of literature have to offer in response? To what extent do we continue to rely on rules, conventions, and expectations to give shape to the way we understand literary texts? Indeed, to what extent do these conventions give shape to the way we understand history, itself a category of writing, which traditionally depends on conventional expectations as heavily as literature? How might this attention to genre inform teaching practices, particularly as literature departments continue to organize themselves along different lines?

While the course aims to be inclusive, we will focus on two specific cases, pastoral and romance. This will give us the opportunity to cover a number of writers and texts, ranging from classical, to early modern, to mid-modern, to modern literature and film. We will balance literary with critical readings, some with more theoretical concerns, many with specific pedagogical objectives.

This course is designed to intersect with the summer seminar, which will be held this June at the NDSU campus. The summer seminar will be a tremendous opportunity to work closely with one of the most highly esteemed scholars and teachers currently active in the profession. Heather Dubrow has written several books and articles on the subject (including *Genre*), and her interests in teaching are demonstrated every day by her interactions with her students. While her research focuses on early modern literature, her grasp of contemporary literature is no less impressive. Students who enroll in this course are strongly encouraged to consider this seminar.

Readings will be selected from the following list:

Daphnis and Chloe

The Golden Ass

Le Morte D'Arthur (selections)

Edmund Spenser, *The Shepheardes Calender*, selections from *The Faerie Queene*

William Shakespeare, *Cymbeline*, *Pericles*, *The Winter's Tale*

William Wordsworth, *The Prelude*, selected poems
John Keats, *Endymion*, selected poems
Nathaniel Hawthorne, *The Blithedale Romance*
Lewis Carroll, *Alice in Wonderland*
Kurt Vonnegut, *Slaughterhouse 5*
Phillip K. Dick, *Do Androids Dream of Electric Sheep?*

Films: *Easy Rider*, *Bladerunner*

Elaine Showalter, *Teaching Literature*
Louise Rosenblatt, *The Reader, the Text, the Poem*

ENGL 415

Special Topic in Literature: Reading Reproduction

3 credits

Yvette Koepke
11:00-12:15 T TH

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.

"Octomom" and assisted reproductive technologies. Abortion. "Tiger mothers." Stem cells. Sex education. Premature births. Genetic screening. Viagra. Health care reform. Foreign aid. Reproduction increasingly serves as the locus for many of our most fraught societal debates, shaping the identities and opportunities available to all people. It therefore provides an ideal topic for an Essential Studies capstone or graduate course in which you can bring your own intellectual and personal background and interests to bear on a range of complex and significant issues. In "reading" reproduction, we will apply multidisciplinary advanced thinking and reasoning skills to different kinds of texts, such as popular media like TV or news, medical information sites, technologies and practices, first-hand accounts, ethical debates, advertisements, advice or self-help, and historical documents. Since students will regularly be asked to contribute their own texts and concerns to the course, this class can serve as an opportunity to synthesize learning in almost any field. Beyond engaging with this fascinating subject matter directly, we will pursue two guiding questions that explore broader implications for each student and for the world: 1. How does knowledge get produced? 2. How is knowledge and its production impacted by specific contexts and diverse viewpoints? Analyzing something that has long been considered "natural" helps give us special insight into processes of social construction that pertain far beyond reproduction.

ENGL 415

Special Topic in Literature: Empire and Film

3 credits

Rebecca Weaver-Hightower
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.

Like to discuss movies, culture and politics? Then join me this fall for an exploration of empire and film. Viewing a film a week and reading Ella Shohat and Robert Stam's *Unthinking Eurocentrism*, we will discuss such timely issues as the politics of multiculturalism and identity, neocolonialism, colonial stereotypes, and images of race and ethnicity.

We will watch familiar films, like *Raiders of the Lost Ark* (1981) and not so familiar films, like *Battle of Algiers* (1965); Hollywood films, like *The Searchers* (1956) and "Bollywood" films from India, like *Earth* (1998); contemporary films, like *Tsotsi* (2005) and classics, like *Stanley and Livingstone* (1939). Do these films merely record events of empire? Do they act as agents of oppression, disseminating stereotypes? Do they participate in anti-colonial and postcolonial resistance? We'll see.

As well as practicing critically viewing and discussing film, we will—through daily writing assignments, regular writing workshops and three formal essays—work on writing about film like professionals.

Texts:

Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media*, Routledge, 1995.

Other readings (articles and book chapters) will be posted to blackboard

ENGL 418

Second Language Acquisition

3 credits

Xiaozhao Huang

9:30-10:45 TR

Prerequisite: English 209 or permission from the instructor

This course focuses on second language learning and teaching on the basis of findings from recent second language learning research. Topics for this course include how L2 learners acquire grammatical morphemes of English, pronunciation, vocabulary; and different processes in using second language, language input; second language teaching styles; and several important models in second language acquisition. Course requirements: take-home assignments and examinations.

Required Textbook:

V. Cook (2008). *Second Language Learning and Language Teaching*. 4th ed. London: Hodder Education.

ENGL 421

Middle/Secondary Methods and Materials: Writing and Language

3 credits

Kim Donehower

10:00-10:50 MWF

FOR ENGLISH EDUCATION MAJORS ONLY

Part of a two-course series of English methods courses for secondary education students, this course prepares students to teach writing in their student teaching placements and in their careers as teachers. We will discuss and practice the how's and why's of assignment design; teaching the writing process; teaching grammar, usage, and style; responding to student writing, and assessing student writing. By the end of the course, students should understand the ways writing instruction can develop adolescents' abilities as thinkers and writers, and be able to make informed choices about their own teaching practices. Assignments include unit plans, demonstration lessons, and reflective writing. Texts include Dan Sheridan's *Teaching Secondary English*, second edition; Carol Booth Olson's *The Reading/Writing Connection*, third edition; Kelly Gallagher's *Teaching Adolescent Writers*, and Jeffrey Wilhelm and Michael Smith's *Getting it Right: Fresh Approaches to Teaching Grammar, Usage, and Correctness*.

ENGL 427

Scholarly Editing

3 credits

Sandra Donaldson

9:00-9:50 MWF

Where do the texts we read come from? What did they look like when they started out, and what happened along the way? In this class we will look at ways, mainly physical, that written texts are transmitted to readers. Roguish adventurers, texts can, for example, change their (type)faces and become quite different from what they started out as. Or changes may be imposed on them against their will. The concept of a scholarly text posits an author, a person who may now be dead but once was live and who had intentions when he or she wrote. Some critics dismiss the concept of authorial intention as irrelevant or unknowable, but many authors made it quite clear that they felt very strongly about the words they chose and the punctuation they used – not a surprise, really.

As Philip Gaskell says in *From Writer to Reader: Studies in Editorial Method*, "by combining critical judgment with an understanding of textual bibliography, an editor can establish a 'critical' text that is as authoritative as the evidence allows and present it in the best form that is suited to the intended audience." In other words, we can determine fairly accurately what many authors actually wrote, an operation that is especially important for texts that have been corrupted through careless production by publishers intent only on profit or, more benignly, unaware that most writers care very much about what words represent their ideas.

We will study, among other things,

> The various forms of bibliography beyond just a list of books --"bibliography" meaning writing about the book, and

> How and why scholarly editing is practiced today – with examples drawn from the recently completed editing project on the works of Elizabeth Barrett Browning (EBB), a five-volume scholarly edition published by Pickering & Chatto in 2010, and other sources.

Students will do an editing project which likely will involve one of EBB's works and /or its on-line presentation.

TEXT *An Introduction to Bibliographical and Textual Studies*, 4th edition, W. P. Williams and C. S. Abbott. MLA, 2009, ISBN 9781603290401 (pbk)

Recommended: *The Copyeditor's Handbook*, Amy Einsohn, 3rd Edition (2011), U of California P, ISBN 050271564 (pbk)

ENGL 501

Teaching College English

3 credits

Lori Robison

12:30-1:45 T TH

This course takes as its focus not the practical question of *how* to teach, but rather larger questions about why we teach and what it is we are doing when we teach College English. Through our reading and discussion, we will therefore examine prominent debates over current practices in the field of English studies. We will also consider different theoretical models and the impact those models have on the teaching of writing and the teaching of literature.

Texts for the course are not yet fully determined.

ENGL 511

Problems in Literary Criticism: James Joyce and Narratology

3 credits

Michael Beard

11:00-11:50 MWF

It was Colin McCabe who called Joyce "the major writer in English since Shakespeare" (*James Joyce & the Revolution of the Word*, p. 3). You can hear the same argument in this course.

Then there's Joyce criticism. There was a time when I used to think it was tiresome, pretentious and obtrusive, but more recently I've changed my mind. *Ulysses* shakes everything up in the development of narrative in the 20th century, and critical commentary has begun to catch up. He's one of those writers the epic vista of whose critical industry is like a history of narratology.

You're likely to know already the major works: *Dubliners*, *Portrait of the Artist & Ulysses*. It may be possible at least to look at *Finnegans Wake*. Thomas Mann's "Tonio Kröger" is there for comparative purposes. (It resembles *Portrait*.) We'll include Genette's foundational *Narrative Discourse* as a way to begin articulating what makes his style so distinctive.

Required Texts:

Thomas Mann, *Death in Venice & Other Stories*

Gérard Genette, *Narrative Discourse, An essay on Method*, trans. Jane E. Lewin

Gerald Prince, *A Dictionary of Narratology*
Joyce, *The Portable James Joyce*, ed. Harry Levin
Joyce, *Ulysses* (Oxford Univ. Press edition)
Don Gifford, ed., *Ulysses Annotated*

Recommended Texts:

Joyce, *Finnegans Wake* (A course in *FW* would be a different project. Too bad.)

ENGL 516

Creative Writing: Fiction Workshop

3 credits

Otis Haschemeyer

5:00-7:30 W

The Graduate Fiction Workshop is designed for serious students of fiction. Graduate students in English who plan on submitting fiction as part of a thesis or dissertation will be given priority. This will be a fully engaged professional workshop with the focus and intensity of discussion and critique driven by students. Students should be familiar with narrative technique. Along with the weekly workshop, we will read several contemporary fiction collections, actively pursue journal publication, and welcome visiting authors. Our aspiration will be the creation of works of singular genius.

ENGL 522

Studies in English Language: Gender and Writing

3 credits

Kathleen Dixon

5:30-8:00 T

Does language bear the traces of gender, sexuality, race, and class? How about literary language?

In this course, we will consider both ordinary language and the literary variety, in an attempt to determine if the differences we find are merely individual, or at least in part, expressive of larger social and political differences. We will be operating in the experimental mode or subjunctive mood, as any hypothesis we might put forward is highly debatable. I remember one time hearing a black soprano muse about whether there was such a thing as a "black voice" in opera. "Good question!" she replied, not only to her interlocutor, but to herself.

We will begin with some books on stylistics and articles on sociolinguistics, but almost immediately we will move to textual application. Students can choose to study conversation or literature for their major projects. In class, we will do both, although the emphasis will probably lie with the literary. We will read some novels (or, in the case of Joyce, part of a novel) by contemporaries to see if we can make some rudimentary comparisons. It could be said that Leslie Marmon Silko and N. Scott Momaday wrote the same book, but quite differently (both feature a male protagonist returning to the Southwest after WWII). Maxine Hong Kingston wrote both the *Woman Warrior* and *China Men*—during the same period of time, as she told us at the most recent Writers Conference. Does the prose style change? And so on. But we'll also look at some scholars' analyses of various shorter texts, or texts that perhaps we can assume we all share in common.

Students will be writing every week to keep abreast of the ideas. These, plus contributions to discussions, will constitute the participation portion of the grade (about 50%). The other half of the grade will be based on a seminar paper. Several possibilities suggest themselves, but an obvious one is a study of the style of a literary text. You will have read some examples of this, and will have conducted similar inquiries in class.

You won't need to purchase all of the texts below. This is just a selection of possibilities from which we may take passages for study. Part of the fun will be in crossing gender, racial, ethnic, historical, and national boundaries. I myself am a rhetorician, a literature generalist, and inveterate border-crosser. We will think about how one can read broadly (no pun intended, feminists!) but responsibly: how one goes about inquiring into a disparate set of texts in a scholarly fashion.

Sexed Texts: Language, Gender and Sexuality by Paul Baker 2008
Contemporary Stylistics, Marina Lambrou & Peter Stockwell, 2010
The Feminist Critique of Language, Deborah Cameron, ed. 1998
African American Literary Theory, A Reader, Winston Napier
Woman Warrior/China Men, Maxine Hong Kingston
Ceremony, Leslie Marmon Silko
House Made of Dawn, N. Scott Momaday
Mrs. Dalloway, Virginia Woolf
Ulysses (the beginning), James Joyce
Written on the Body, Jeanette Winterson
Sappho
The Odyssey
Stories of Patricia Highsmith & Raymond Chandler & Truman Capote (*In Cold Blood*)
Poems by Cavafy & *The Rehearsal of Misunderstanding: Three Collections of Contemporary Greek Women Poets*
And many handouts

ENGL 598

Portfolio Workshop

3 credits

Eric Wolfe

2:00-3:15 T TH

This course is designed to further explore the rhetorical strategies of academic writing in the discipline of English and to support students through the development of the Portfolio project.