SUMMER 2012 COURSE DESCRIPTIONS
Department of English

ENGL 110
College Composition I: Expository Writing
3 credits

May 14-June 22
9:00-11:00 MTWR
Adam Kitzes

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

June 25-August 3
9:00-11:00 MTWR
Staff

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.

**ENGL 125**  
**Technical and Business Writing**  
3 credits

*May 14-June 22*  
9:00-11:00 MTWR  
Eric Wolfe

*June 25-August 3*  
9:00-11:00 MTWR  
Staff

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.


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**ENGL 209**  
**Introduction to Linguistics**  
3 credits

*May 14-June 22*  
1:00-3:00 MTWR  
Xiaozhao Huang

This course is designed for you to explore different areas of language, including morphology, semantics, syntax, phonetics, phonology, sociolinguistics, language changes, history of writing systems, and language acquisition. Course assignments include assignments and examinations.

Required Textbook:  
ENGL 225  
Introduction to Film  
3 credits

May 14-June 22  
ONLINE  
Michael Anderegg

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

http://distance.und.edu/

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ENGL 271  
Reading and Writing about Texts  
3 credits

May 14-June 22  
11:00-1:00 MTWR  
Yvette Koepke

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

What does it mean to study English? This Essential Studies class is required for majors and minors because it focuses on the kinds of work scholars do in constructing the discipline of English. We will analyze fiction, poetry, drama, and film, 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 arguments. In addition, the class will introduce you to many other facets of the field of English 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.

This course will satisfy your Essential Studies requirement in the Humanities. It will also satisfy your Advanced Communication requirement, and as such is a writing-intensive class. We’ll work through a series of both short and formal writing assignments, using prewriting as a means of collecting and assessing literary data; we’ll draft, conference, and revise several of those assignments, helping you focus your initial interpretations into fully developed and supported literary arguments; and we’ll introduce you to MLA documentation, the most common method of formatting and citing written work in the field of English.

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ENGL 308  
The Art of Writing Nonfiction  
3 credits

May 14-June 22  
9:00-11:00 MTWR  
Sharon Carson

This is an Essential Studies course and will count towards both your Fine Arts and your Advanced Communication requirements.
This section of English 308 will be a 6 week intensive summer course with a special focus on narrative journalism as literary art. What this means is that students will have the opportunity to write about actual events, people and "objects in the world," while thinking critically about your role as interpreter and analyst-of-events.

As you develop your nonfiction pieces, you will work carefully and creatively with language, ideas, plot, character, scene construction, and visual or audio narrative elements. We will discuss along the way a host of ethical and political issues which burble up in this kind of work, using a couple of recent controversies as case studies.

Students will work on several short projects related to current events, interesting places, and the experience and perspectives of actual people. We will also write opinion pieces about current social issues, as well as short journalistic critiques of photography, film, music and visual art. Students will also produce a very short (one minute) audio piece that somehow supplements or complements one of their written pieces. (No previous experience with audio required!)

As we tackle both written journalism and audio art and documentary, we will read – or listen to - a range of works by American and international writers. You will encounter some very talented writers from the present day as well as from the past. We will listen to compelling audio pieces (short and long) and critique at least one documentary film.

In addition, we will discuss various techniques you can develop in your own writing, we’ll read some critical media theory, and analyze a range of websites and new media sources.

This course provides an excellent opportunity to work on your own writing (at any level) and to develop your capacity for critical thought and analysis. It is a good class for both experienced and early-stage writers, is open to students from all majors, and is especially well suited for majors in English, Communication, History, Political Science, Philosophy, Religion, Interdisciplinary Studies, Sociology, Social Work, Health Care, Psychology, Pre-Law, Pre-Medicine, and those working in Languages and any form of comparative cultural analysis.

The course requires no previous experience with journalistic writing and does not require previous experience writing about current events or social issues. It does require serious interest in thinking about actual conditions in the world around you, and a willingness to work hard for six weeks.

ENGL 359
Young Adult Literature
3 credits

May 14-June 1
1:00-4:00 MTWRF
Lori Robison

Literature written for adolescents is wildly popular right now: these books regularly show up on bestseller lists; critically-acclaimed authors are writing for this audience; and many adults are willing to identify themselves as avid fans of the Twilight series and the Harry Potter books.

Clearly, something is going on, and this is what we will explore in this class. What are these texts giving to their readers? What story, about growing up, about individuality, and about how we come to decide who we want to become, do these texts tell?

We will begin by reading a novel that might best be categorized as children's literature in order to give us a working definition of Young Adult Literature. We will discuss a classic adolescent novel to further refine our definition of this genre before we move into a consideration of several recent--and very popular--young adult novels.

We will read the following: A Bad Beginning, The Chocolate War, Harry Potter and the Sorcerer's Stone, Twilight, A Northern Light, Speak, Slam, and The Absolutely True Diary of a Part-Time Indian.
Students are expected to regularly attend class, to read all assigned texts, and to participate actively in class discussion. Grades will be determined through written exams, reading quizzes, and class participation.

**ENGL 369**  
Literature and Culture: Science Fiction Literature and Film  
3 credits  
June 25-August 3  
1:00-4:00 MTWRF  
Rebecca Weaver-Hightower

If you would like your response to reading or watching science fiction to be more thoughtful than “cool explosion man!”, then this course is for you. We will read lots of science fiction, a genre that is both fun and one to be taken seriously. We will learn how science fiction can not only capture the imagination but can tell us important things about the fears and desires of the culture during which it was written and is read. We will read some criticism about science fiction to see what scholars say about it. We will talk about topics like lost worlds, monsters, transformation, time travel, invasion and exploration, technology, and utopias and dystopias. Among the likely texts for the course are H. G. Wells’ The Time Machine, Robert Heinlein’s Starship Troopers, Arthur C. Clarks’ Rendezvous with Rama, Orson Scott Card’s Ender’s Game and Speaker for the Dead, Ursula LeGuin’s The Left Hand of Darkness, and Philip K. Dicks’ Do Androids Dream of Electric Sheep?, as well as selections from an anthology of short fiction. We will also watch and discuss several science fiction films: Fritz Lang’s Metropolis, Robert Wise’s The Day the Earth Stood Still, and Ridley Scott’s Bladerunner.

**ENGL 521**  
Studies in American Literature  
The Evolution of a Concept: Tracing Race through Modern and Postmodern American Literature and Theory  
3 credits  
May 14-June 22  
3:00-5:45 MTR  
Christopher Nelson

Media reaction to Barack Obama’s presidential bid and ongoing presidency highlights the problematic nature of “race” as a category in this country. More than one media outlet debated whether or not Obama would be able to carry the African-American vote by questioning whether he was “black enough.” This formulation of race operates equally in mainstream culture or in academia, where questions of who can authentically or authoritatively speak for/about minorities remain open. But what is meant by “black enough”? To take another example, what determines admission onto Native American tribal rolls? Another highly charged current debate revolves around what appears to be anti-immigrant sentiment across the country, especially as much of this legislation runs into trouble for racial profiling as police arrest people who “look like” or whose names “sound like” illegal immigrants.

The high stakes of a presidential campaign or scarce jobs or gaming revenue make these questions especially pressing, but the criteria used to make such distinctions are rarely offered or examined. “Race” is taken to be a coherent, stable thing, yet even these examples reveal fracture between a cultural and a biological definition. Through select literary and theoretical writings, this course will take a historical approach to the development of race as a theoretical and literary concept, beginning with the Modernism period and continuing through the changes wrought by the Civil Rights Movement into contemporary, perhaps more Postmodernist approaches. What have the various racial designations used in this country actually meant? How have they changed and why? With what effects? To whom do they mean something, and in what contexts? Are these concepts real, and in what ways? What kinds of power—political, legal, cultural—have attached and continue to attach to the construction and use of racial definitions? In particular, we will
explore the long history of tension between the claiming of identity through race and critical challenges to such claims, paying special attention to the bases on which such claims are made. Work for the course will include frequent in-class writings, two papers—one conference length and one article length—and facilitating class discussion.