**ENGL 110**  
**College Composition I**

3 Credits  
Staff  
Multiple Sections

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

English 110, College Composition I, asks students to actively practice the skills and conventions associated with academic reading and writing. Over the course of the semester, you will read 3 to 4 complex, thought-provoking essays and will draft and revise 5 formal papers. Through the writing and revising of these papers, you will practice working with challenging ideas: you will be asked to be responsible to what others have said and also to consider how your own ideas and perspectives are shaped through the acts of reading and writing. To this end, the course will introduce you to very specific academic writing strategies: how to give a written project focus; how to make claims and how to support them with evidence; how to summarize and to quote from sources; how to use transitions and metacommentary to develop and to articulate your own perspectives; how to cite and document sources according to MLA standards; and how to effectively edit your written work. You will practice and improve these strategies in a classroom environment that is committed to active learning through an emphasis on revision, peer review, conferencing, and writing workshops.

Required Texts:  
*Ways of Reading* (10th edition)  
*They Say, I Say* (3rd edition)

**ENGL 130**  
**Composition II: Writing for Public Audiences**

3 Credits  
Staff  
Multiple Sections

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2). English 130, College Composition II: Writing for Public Audiences, builds on the academic writing skills practiced in English 110, but, in the interest of developing engaged citizens of the information age, the course will ask students to produce research projects, collaborative group proposals, and written documents with a practical purpose (documents that will help inform and persuade the public, such as letters, emails, websites, promotional materials, etc.). You will begin the course by reading about an important social issue and then will determine how you might use this knowledge to serve your communities. A community project will then lead you to both primary and secondary research projects and to a collaborative proposal. At the end of the semester, you will practice writing to effectively promote the community issue and project. Throughout the semester, the course will ask you to think carefully about audience and purpose as you consider the real impact that your writing could have on actual audiences. Like English 110, this course emphasizes active learning through an emphasis on revision, peer review, group projects, and writing workshops.

Required Texts:  
*The Business Writers Companion* (7th ed.)  
*They Say, I Say* (3rd ed.)  
One additional text to be determined  
by the instructor
How do babies learn language? What accounts for your ability to understand something you’ve never heard before? How are thought and language connected? Why do people swear? Why do people have accents? And who gets to decide what “proper grammar” is anyway?

These questions and more are part of our inquiry into language and the field of linguistics. Intro to Linguistics is a survey course designed to give you an overview of language as a system of communication. We will examine the structure of language, consider how people acquire and use language(s), and discuss language variety. As time allows, we will consider how language is encoded into writing systems and how literacy skills relate to language. We will consider examples from many different languages as we seek to understand how language works, however, English will provide the basis for most discussion and analysis.

Students interested in both the sciences and the humanities will find the subject matter appealing and relevant. Students in this course are encouraged see the connections between linguistics and other fields of study.

Students should expect to complete regular readings, quizzes & homework, and at least 2 exams or projects.

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

This essential studies class is designed to sharpen your analytical skills. This class will introduce you to the basics of film production, narrative, performance, style, cinematography, editing, sound, etc. It will teach you to recognize how movies convey information and meaning on multiple levels simultaneously. 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 three papers and three unit tests, but no comprehensive final exam. Students will also be expected to post weekly reactions/analyses to a Blackboard online discussion forum about the films assigned for class. Our text will be Richard Barsam's and Dave Monahan's "Looking at Movies" (fourth edition), which comes in a packet with two DVDs of tutorials and short films plus another book “Writing About Movies.”

The primary goal is to sharpen student skills in observation and analysis, providing a foundation for placing films into historical and cultural perspective while understanding how filmmakers guide and manipulate audience response.
ENGL 226
Introduction to Creative Writing (Honors Section)
3 Credits
Elizabeth Harris
Tu Th 2:00-3:15

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

In this class, you’ll begin to learn about writing short stories and poems. You’ll read and analyze a great deal of published fiction and poetry, in terms of craft. You’ll also write a great deal—then tear up what you’ve written—and write some more. The class will include peer-review workshops and a final portfolio.

Possible Texts:
Schoen, *The Truth About Fiction*
Boisseau, *Writing Poems, 8th Edition*
Hansen, *You’ve Got to Read This*

This section is reserved for Honors students and English majors/minors. Please contact elizabeth.harris@und.edu for permission to register.
ENGL 226

Introduction to Creative Writing

3 Credits
1. MWF 9:00-9:50           Kacie Jossart
2. MWF 12:00-12:50      Andrew Harnish
3. TuTh 12:30-1:45        Ben Morris

This is an Essential Studies course and will 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.
Introduction to Literature and Culture
“The Bluest Eye”: Notions of Feminine Beauty in American Literature and Culture

3 Credits
Bridget Tetteh-Batsa
MWF 9:00-9:50

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

Disney princesses like “Snow White,” “Cinderella,” Rapunzel, and our recent “Frozen” heroine, Elsa, conjure images of enchanting beauty that range from luminous skin-tones to gorgeous long hair that cascade in waves around perfectly delicate shoulders, and big radiant eyes resiliently kind and unusually unperturbed even in despairing situations.

How do the texts we read invite us to train our gazes for what is beautiful? In this course, students will be introduced to conversations about the complex connections between notions of beauty, race, class, and gender. We will examine literary texts that place our perceptions of feminine beauty into historical and cultural perspective, and ask questions about how the texts reinforce, or challenge notions of feminine beauty in American culture.

This course is discussion-oriented. Students should be prepared to read assigned texts, participate in class discussions, and ask questions. Students will write short informal reading responses, a mid-term paper and a final paper.

Required Texts

- Toni Morrison; The Bluest Eye
- Amanda Fillipacchi; The Unfortunate Importance of Beauty
- David Henry Hwang; M. Butterfly
- Helen Oyeyemis’ BOY, SNOW, BIRD

Secondary readings: Selections from Paula C. Rothenberg’s Race, Class and Gender in the United States, and Paul C. Taylor’s “Malcom’s Conk and Danto’s Colors; or Four Logical Petitions Concerning Race, Beauty, and Aesthetics.” We will also watch “Yellow Fever,” a short film on Standards of Beauty by Ng’endo Mukii.
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.

How does one approach authors and writings produced in a culture different from one’s own? True, one can find many works translated into English, but that doesn’t solve the problem. Even translation is difficult: much is changed or even left out from the original. Nor is the problem linguistic only. It is literary. So we will refresh ourselves about some methods of reading literature. Colonialism and postcolonialism will figure large in our interpretations. Thus, social, cultural, economic, racial, gender, and political differences will all contribute to the need to negotiate our way through each text, as Odysseus navigates around the Mediterranean in his lengthy quest to arrive home.

We can maybe get some insight from writers with a dual background. We’ll start with Constantine Cavafy’s famous poem “Ithaca,” in both modern Greek and in an English translation. Ancient Greeks, from whose myths Cavafy drew, had a “them/us” perspective as regards the people of the East, whom they saw as “barbarians.” So next we’ll read someone with lineage from the East: Sandip Roy, author of Don’t Let Him Know, a story of change in late 20th C. India (the author emigrated to the U.S., so there is a bi-cultural character to the narrative). From the Caribbean, we'll take up Reinaldo Arenas' autobiography, Before Night Falls. If there is time, I'll consider bringing the film based on this book to our class to enable us to compare the difference between the two narrative media. On these readings and class lectures and discussions, we will take a midterm, which will be an essay examination.

For the second half of the semester, we will begin with an African author, Chimamanda Ngozi Adichie, whose short story collection, The Thing Around Your Neck, we will read. We will return to modern Greece with some contemporary popular songs that are also literature. The course will end with an early 20th Century British woman’s novel, Mrs. Dalloway, a celebrated text of gendered and sexual difference, and also a major contribution to modernism; implicitly, it offers a critique of imperialism.
This Essential Studies course fulfills the distribution requirement in Humanities and U.S. Diversity.

Occupy Wall Street commanded global attention with an unforgettable slogan: “We are the 99%.” The power of this rallying cry notwithstanding, it does not seem to accurately reflect how we, as a country, define ourselves. After all, the United States of America is often thought of as a resolutely middle-class nation. But what does the term middle class even refer to today? In this course, we will explore the meaning of socioeconomic class as well as the wide range of experience that homogeneous descriptors such as “middle” or “working” class embody.

This course will require students to engage a variety of texts (novels, short stories, films, and creative non-fiction) that all explore the discrepancy between notions of class as social existence and notions of class as economic wealth.

Students will be expected to read for every class meeting, come prepared to discuss these readings, and compose multiple mid-length interpretative essays.

Possible texts include:
Ehrenreich, Barbara. *Nickel and Dimed* (2001)
McCann, Colum. *Let the Great World Spin* (2009)
*Precious* (dir. Lee Daniels, 2009)
*Winter’s Bone* (dir. Debra Granik, 2010)
Lee, Chang-Rae. *On Such a Full Sea* (2014)
This is an Essential Studies course and will count towards your distribution requirement in Fine Arts.

This essential studies class will exercise your skills in creative thinking and writing. It will focus on writing screenplays, short or feature-length, either original or adapted from some other medium. There will be a particular focus on the script’s ability to be filmed on a limited budget so that next semester’s movie production class can produce them. Students may initially choose to write other types of fiction such as short stories, plays, or novellas, or possibly creative nonfiction, essays or poetry, and then adapt one of those into a screenplay for a final project. Some topics the class will cover include: standard screenplay format, types of story material especially suited for expression as a screenplay, types of story material difficult to convey in the film medium, effective use of dialogue, how to visualize scenes in words without giving specific camera directions that may alienate potential directors, and simple tricks for increasing the chances for your screenplay to be produced. Students will read and analyze several screenplays of various lengths, and will watch one or more films before or after reading the screenplays and/or the original source literature they were based upon.

No final exam. Students will read and evaluate each other’s works-in-progress orally or in writing. They also may make a brief oral presentation comparing a film of their choice to its screenplay. By the end of the semester students should have completed either one feature-length screenplay in its second or third draft, or several short screenplays and/or story treatments.

REQUIRED TEXTS:
Dave Trottier, The Screenwriter’s Bible (ISBN # 978-1935247104)
Syd Field, The Screenwriter’s Problem Solver (ISBN # 440504910)
Denny Martin Flinn, How NOT to Write a Screenplay (ISBN # 1-58065-015-5)

RECOMMENDED TEXTS:
Lynne Truss, Eats, Shoots & Leaves (ISBN # 1592400876)

Recommended prerequisites: English Composition, an introductory class in film or drama, creative writing, play writing
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.

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.

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

Essential Studies courses are designed to help students develop skills that have been identified as particularly important for professional, private, and civic life in the twenty-first century. Such skills include: being able to think and reason well, to communicate effectively, to judge the credibility of information, and to engage with diversity in complex and thoughtful ways. As an Advanced Communication (A) course, this class is additionally designed to help students build upon and enhance their writing skills through particular focuses on argumentation, audience, purpose, and rhetorical efficacy. We will pay special attention to the way that intellectual questions are framed and articulated in English Studies.

This course, the first part of our introduction to the English major, serves to prepare you for upper-level courses in English Studies by training you in the close reading of texts. “Close reading” reading acknowledges that we all come away from texts with immediate, emotional responses, but it requires us to move beyond those responses as a means of assessing and identifying the specific, intellectual choices writers make that contribute to, or inspire, such reactions. This course will require you to interact with text very closely – more closely, perhaps, than you have been used to in the past – in order to evaluate not only the content of a given text (what it says), but also its form and rhetorical strategy (or, how it says what it says).

Reading text closely is, however, only half of the story here: in addition to close reading, this course will also permit you to hone your skills as a “close” writer, and will instruct you in how to appropriately frame and articulate arguments about literary texts. We will survey a variety of classic examples of literary text, and will concentrate on constructing strong thesis statements inspired by our reading, and on developing the stakes of literary arguments. We will also work to better familiarize ourselves with MLA style – the standard for both citation and formatting in English Studies – and to plan for and strategically approach writing assignments through prewriting. We will also work to hone our skills as researchers, applying our “close reading” skills to the acts of both search and research in order to better understand how to best locate the answers we seek when we ask questions in the context of academic inquiry.
Enl 272
Introduction to Literary Criticism
3 Credits
Lori Robison
MWF 10:00-10:50

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. This class is designed to give you lots of actual practice in the use of different types of critical theory.

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.

This class will be primarily discussion-oriented. Students should be prepared to read carefully, to ask lots of questions, and to try out new ideas through their writing and through class discussion. Final grades will be determined through class participation, regular informal writing, group presentations, and 3 analytical papers.
This repeatable course will examine how various cinematic genres treat various mythic/archetypal themes and motifs, and reflect sociological concerns in their choice of plot elements. It will show how some filmmakers blend or bend genres to express their ideas. The class “The Horror Film” will specifically address how these films address viewers’ innermost fears and desires, and often serve as metaphors for certain social and philosophical issues regarding contemporary life.

**Texts:**
- *The Horror Film: An Introduction* 2006, by Rick Worland / John Wiley & Sons
- *Horror (Routledge Film Guidebooks)* 2009, by Brigid Cherry / Routledge (Taylor & Francis)
This course will offer something of an historical overview of English literature, from its origins to roughly the end of the early modern period. We will look at a broad range of writers and topics, largely taken from the Norton Anthology of English Literature, but with the occasional “supplemental” reading brought in as well. In doing this survey, we will take up the fundamental question of what surveys actually involve. To that end, we will consider for instance how the periods are organized. How do we understand history, and what principles do we use to organize it? What criteria do we select for guiding points? Should we focus on authors, genres, possibly themes, even conflicts? Should we focus only on major figures, or ought we to take minor, even marginalized cases into consideration as well? (For the moment, let’s just assume that we can even tell major and minor figures apart.) How do we account for the passing of time, or of historical changes? Perhaps most important, what purposes do various types of literary history serve? By the end of this course, you should feel that you have exposure to a good sampling of many types of writers and writing styles. You also should feel that you have had a good introduction to the many problem points that make up a subject as complex as literary history.
American literature is increasingly studied and interpreted within international and “transnational” contexts. As a result of this exciting work, the category “American” has been opened up (and debated) in important ways. Our aim in this class is to learn about—and continue—some of those debates.

In this survey of early American literature (“Beginnings to 1865”), we’ll study American Indian oral tradition and literature, “contact” and colonial literatures of all sorts, writers of/on the American Revolution and early national era, and a wide range of early 19th century writers grappling with slavery, democracy, religion, race, philosophy, nature, society, politics, and war.

But in addition, we’ll see how our own interpretations of American literature, culture and history may shift in interesting ways when we work comparatively and internationally. We’ll pay attention to global dynamics and their influences on American writers then, and we’ll also ponder the impact of global dynamics on ourselves as interpreters now. We’ll move back and forth across time, thinking rigorously as we go.

What does comparative work like this require of us? We’ll keep asking that question...

This is a survey course, designed for interested students at all levels of undergraduate study, and is open to students from all majors. It is a great course if you are interested in literature, art, American and international history, philosophy, world literatures, and comparative religion. The course will help you further develop your capacities for critical reading, serious writing and informed debate. Rather than use an anthology, we will cluster our work around several fascinating longer texts and make creative use of digital archives for our additional readings.

Our texts will include:
- *Wieland* (Charles Brockden Brown)
- *Uncle Tom’s Cabin* (Harriet Beecher Stowe)
- *Clotel, or the President’s Daughter* (William Wells Brown)
- *My Bondage and My Freedom* (Frederick Douglass)
- *Blithedale Romance* (Nathanial Hawthorne)
- And many other readings available to us through digital archives.
The goal of this course is for you to learn how to write a good story. To do that, you’ll read a lot of published stories and analyze them, to figure out how they work. You’ll also write a great deal—then tear up what you’ve written—and write some more.

Texts:
Williford and Martone, *The Scribner Anthology of Contemporary Short Fiction, 2nd Edition*
Schoen, *The Truth About Fiction*
Also be prepared to spend approximately $15.00 on copies.
This course fulfills the Essential Studies categories of Fine Arts and Advanced Communication, and the Essential Studies goal of Written Communication.

This course concerns the craft of essay writing, which covers many genres: memoir, travel, food, and sports writing, new journalism, and many more. We will read many essays by professional writers and each other to analyze the techniques and styles that contribute to a successful essay. You will be expected to take your writing through several drafts, and write analytic pieces about your writing process. You will also be expected to share your work with classmates in small groups. At least once during the semester, you will present a draft or portion of a draft to the whole class for feedback. We will also spend significant time in and out of class analyzing your individual writing style.

Course Objectives:
By the end of the course, you will produce a portfolio of three polished, researched essays, with many drafts and supporting pieces of writing behind them. You will be able to articulate the techniques writers use to produce successful essays, based on analyzing the work of professional writers and your classmates, and employ some of these techniques in your own writing. You will also be able to assess your own stylistic tendencies as a writer, and edit your writing to make the most of your personal writing style.

Required Texts:
- Lots of handouts
- Photocopies of your own work for workshops
This course fulfills the Essential Studies categories of Fine Arts and Advanced Communication, and the Essential Studies goal of Written Communication.

This is the first of two advanced composition courses. In this one, the emphasis is one nonfiction writing of various types, but mainly complex fact-based narrative forms. We expect that close attention to prose, generally, will carry over to other writing 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, and we, will call “characters.” As writers, we will be known, too, as “narrators” and/or “characters,” both of whom abide by the laws of their own internal logic.

In addition to attending to language as we ought (including grammar), we’ll enjoy ourselves in crafting prose that can broadly be called nonfiction, but which will also be termed autobiography, biography, or memoir. However, as competent researchers (for most good writing involves research), we will begin with the deceptively simple genre of the summary. Hint: it’s not simple at all! Finally, much preparation goes into writing of this sort. A good deal of the semester will be preparation. This requires patience, a virtue not well supported by the contemporary popular culture.

Required texts:
Colman, Penny *Rosie The Riveter*
Gerard, Philip *Creative Nonfiction*
Plus hand-outs, often, but not always, on Blackboard (come to class!)
Recommended: Strunk & White *The Elements of Style*
(quite inexpensive; a good tool for all writers)
ENGL 308
The Art of Writing Nonfiction
3 Credits
Rebecca Weaver-Hightower
M·W·F 12:00-12:50

This course fulfills the Essential Studies categories of Fine Arts and Advanced Communication, and the Essential Studies goal of Written Communication.

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’s 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.
This is an introductory course to modern English grammar for students who are interested in improving their understanding of English grammar and performing grammatical analysis to enhance their understanding. The course concentrates on the essentials of Modern English structure from both linguistic and 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 requirements: take-home assignments and examinations.

Required Textbook:
As a figure whose iconic status far exceeds whatever he accomplished as a professional writer, it is refreshing to take up Shakespeare at a moment when his life and career were shrouded in obscurity, when his critical reception (such as it was) was a mixed bag, and when as a professional writer he clearly struggled with his craft. Indeed, in the case of plays that have become cultural institutions in their own right – think Romeo and Juliet, with its adaptations, its tourist industry, its appeal to big-haired big-stadium rock musicians – we can observe the playwright directly in the process of revising work that failed to satisfy him. At other moments we can observe him in daring experimentation, willing to take on risk (perhaps even fail) for the sake of discovering just what the public stages could do. But we also can observe many of his experiments as they pay off, in some instances perhaps even catch a glimpse at the process of his transformation from a successful playwright to the legendary figure he would become in subsequent centuries.

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.
This course is a sequel to English 299-Introduction to Writing, Editing, and Publishing, and is designed to offer students hands-on experience with preparing a manuscript for publication. The manuscript we will be editing is 330-page memoir by historian Elwyn B. Robinson, whose *History of North Dakota* celebrates its 50th year in 2016. We hope to prepare this manuscript for publication in 2016 as well, with the help of Professor Bill Caraher of UND’s History Department.

Robinson’s memoir offers a fascinating glimpse of how the most famous historian of North Dakota came into being. Carefully accumulated details, reluctant confessions, stolid observations of life in a university town, give us a sense of Robinson’s personal life and desires. He has a sharp eye for tracking social undercurrents and economic forces which could ruin both hope and ambition. This manuscript offers students a chance to decide how contemporary readers might best learn from this text. What material should we include? Omit? These are real questions, with real consequences, since we must decide how to present this memoir to contemporary readers while remaining true to Robison’s spirit of inquiry and self-presentation, framed by his circumstances.

Students who have not taken English 299 must seek permission to enroll for this course.
How can feminism work globally, amongst regions and cultures very different from the ones that spawned the feminism that most North Americans know? That's what we'll consider in English 357 this term. We will adopt certain tenets that should reacquaint us with feminist philosophy and assist us in culture-crossing.

The course will begin in a case study, move to some readings from African women, and end in a famous British experimental novel, *Written on the Body*. In between we'll read a few poems and other short pieces from various authors from Asia and South America.

**Evaluation**
Essay midterm and final; short paper (5 pp.) that will go through **required** drafts and revisions, including **required** peer review

**Texts**
*Astray*. Emma Donoghue
Other texts will be provided in copies
Welcome to an interdisciplinary intellectual adventure exploring the crosscurrents between Jewish theology, philosophy, and literature.

We will study aspects of religious Judaism shared (and re-interpreted) across time and place by remarkably diverse Jewish thinkers and writers. We will look closely at several theological, philosophical and political topics that have led to consistent debate and sometimes significant disagreement among Jewish thinkers. We will study Jewish biblical literature (Tanakh) as both theology and as literature, and we will spend some time on the Talmud-as-literature. We’ll read a range of contemporary literary artists, and we’ll figure out some way to include visual art and a film or two. For our literary study, we will focus especially, but not exclusively, on American Jewish writers, with some comparative international readings.

This class is well suited for students majoring in English, Philosophy and Religion, and any others interested in this complex subject. This interdisciplinary course does not require that you already have a background in the academic study of religion or literature, but it does require that you are committed to serious intellectual work and rigorous study.

We start the course with a short documentary called A Jew Is Not One Thing, a film produced for a multi-media art exhibit on Jewish culture and history. By the end of the course, students will understand the significance of the film’s title, and will be able to identify and analyze varied frameworks of thought emerging from Jewish tradition. Students will also be able to conceptualize questions about human experience in terms and categories framed within varied Jewish traditions.

Our texts will include:

-- Basic Judaism (Milton Steinberg)
-- The Way Into Encountering God in Judaism (Neil Gillman)
-- Betraying Spinoza (Rebecca Goldstein)
-- Rachel Calof’s Story (Rachel Calof and others)

-- Handouts and online texts: including a translation of a tractate of the Talmud (Pirke Avot), short stories, articles, segments of the Tanakh, and varied writings by philosophers and literary critics.

-- New Media: We’ll spend some time looking at new media related to Jewish literature, visual art, history, cultural criticism, philosophy and religion.

The Jacob’s Dream by Marc Chagall
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, or those 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 11-12 original poems over the course of the semester (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

Prerequisite:
ENGL 226 (Intro to Creative Writing) OR instructor approval. **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.**
This busy illustration of Swift’s *Battle of the Books* (1697), is a useful, if shocking, key to our labors in this Capstone course, which satisfies Essential Studies requirements of Written Communication and Critical Thinking. Look toward the ceiling of this allegorical battle of Ancients vs. Moderns, where a falling Modern Muse seems inspired to fuel her trumpet with flatulence (inspiration figured as wind is a common trope for Swift’s attack on the modern notion of the imagination as self-created and self-concerned).

Open to all undergraduate and graduate students, this course is interdisciplinary (medical experiments, revolutionary politics, spying and crime, travel and trade, slavery and gin, courtiers and learned clerics, map-making and kidnapping are all topics for research). Our central question is this: how did the novel become the central genre of modern literature? The traditional answer usually involves the “rise” of middle class readers who demanded “realism,” rather than fantasy, increasing mass literacy and crowds of new readers who devoured light ironies, moody atmospherics with plenty of suitors in grand country houses, masked balls, and spa visits. But recent scholarship sharply disagrees with this apolitical view by introducing history, technology and economics, the new science and the slave trade, women as the first *individuals* (*homo economus*) for new exploration of early British novels.

We will read those big baggy books with single names for a title: *Gulliver’s Travels*, *Robinson Crusoe*, *Moll Flanders*, *Pamela*, *Shamela*, *Clarissa*, *Tristram Shandy*, *Evelina*, *Middlemarch*. These books are flagrantly fictive, yet reliably real. They are emotionally gripping, intellectually ambitious, ethically serious, and often are very, very funny. They have frequent contemporary imitators and commentators (Coetze for Defoe; David Foster Wallace, among others, for Sterne; Rebecca Mead for George Eliot).

Frequent writing and research assignments. Graduate students will conduct seminars on their chosen research topics, including Watt, Alter, Armstrong, McKeon, Tennenhouse and Doody on theory of the novel. Expect interaction with classmates on multiple levels. Expect to read and write and read some more.
American fiction after World War II is stuck in an identity crisis. Critics and practitioners have described the writing from this period with such terms as post-modern, Post-45, and contemporary. In an attempt to clarify this confusion, this course takes the term *contemporary* at face value and asks students to read a variety of works published primarily since September 11, 2001. We will explore many of the important motifs and controversies in recent fiction, including: the meaning of America after 9/11, the status of irony and sincerity in American life, the place of genre writing in literary fiction, the constitution of the modern family, the impact of creative writing programs on the form and market for fiction, and the composition of the so-called Post-Race society. To develop a sense of the historical context from which these novels arise, we will also read selected literary journalism written, in some cases, by these authors themselves. Over the course of the semester I hope to convince students of this literature’s value as a form of entertainment and as a source of edification about their own lives in contemporary America.

Students enrolled in this course will be expected to participate in daily discussions, present an introduction to one novel, write regular reading responses, conduct research, and produce an extended final paper that engages a particular novel (or set of novels) and a cultural context of their choosing.

Some possible texts include:
This course is an Essential Studies Capstone Course, and fulfills the goals of Written Communication and Critical Thinking. This course is approved for graduate credit.

This course, as an Essential Studies Capstone, will encourage students to conduct historical, cultural, and literary research by asking questions about significant textual interventions in the dominant American culture’s understanding of African-American history and culture. The course will be organized around a series of projects. While everyone in the class will do the primary reading and take part in the discussion surrounding these projects, individual students or small collaborative groups will take the lead on them—through both independent research and class presentations.

A final determination of these texts and projects is not yet made, but will include some of the following: Frederick Douglass’ *Narrative of the Life* as a response to contemporary pro-slavery arguments; Harriet Jacobs’ *Incidents in the Life of a Slave Girl* in the context of notions of True Womanhood; the rewriting of Solomon Northrup’s *Twelve Years a Slave* into an Academy Award winning, 21st century film; Charles Chesnutt’s *Conjure Woman* stories as a response to Joel Chandler Harris’ plantation stories which were later adapted into the 20th century Disney film *Song of the South*; Booker T. Washington’s *Up From Slavery* as a complex intervention in national politics; and Morrison’s *Beloved* as a re-writing of Margaret Garner’s story.

This class will be primarily discussion-oriented. Students should be prepared to read carefully, to participate actively in class discussion, and to explore new ideas through their writing and research.
This course is principally designed for those who are interested in teaching English as a second or foreign language. It integrates TESL theories and classroom practice, so that participants can become not only more proficient and resourceful as ESL teachers, but also more knowledgeable about the differences in teaching English to both native speakers and non-native speakers as well as 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.

The English methods course for middle/secondary education, this class prepares students to teach English in their student teaching placements and in their careers as teachers. We will discuss and practice the how’s and why’s of assessment, standards, assignment design, teaching writing and reading processes, and teaching grammar, usage, and style. By the end of the course, students should understand the ways literacy instruction can develop adolescents’ abilities as thinkers, readers, and writers, and be able to make informed choices about their own teaching practices. Assignments include a collaborative unit plan, demonstration lessons, and the development of materials to be used in the field.

Co-Requisite: T&L 486 field experience (60 hours).
Introduction to Graduate Studies
ENGL 500
Christopher Nelson
W 3:30-5:15

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.

Teaching College English Lab
ENGL 501L
Christopher Basgier
M 3:00-4:50

In this course we will discuss practical teaching issues in the context of the Composition Program's larger pedagogical objectives. Building on the strategies that we explored in the Fall Workshop, new teachers will learn reflective teaching practices, culminating in a reflective teaching portfolio.
This course is designed to explore some of the key theoretical and critical developments of the past forty years, which should, in turn, help you better understand and situate your own work. We’ll begin by reading an overview of some of those developments (Terry Eagleton’s *Literary Theory*) before moving on to closer examination of prominent interchanges that highlight interesting points of contestation in contemporary critical and theoretical fields: a selection from the series of texts that developed out of Jacques Lacan’s “Seminar on the ‘Purloined Letter’” and Jacques Derrida’s subsequent critique of Lacan; and some of the debates surrounding Stephen Greenblatt’s “Invisible Bullets” essay and the practice of New Historical criticism.

Our goal will not be to develop an encyclopedic knowledge of “theory” (an impossible task in any case), but to dig in to these contested issues, to think about what is at stake in the practice of theory and criticism, and to deepen our understanding of some of the most pressing questions of the past few decades in English Studies.
“Behold, there in the wood, the fine madman!” Ralph Waldo Emerson proclaims. “He is a palace of sweet sounds and sights; he dilates; he is twice a man; he walks with arms akimbo; he soliloquizes; he accosts the grass and the trees; he feels the blood of the violet, the clover, and the lily in his veins; and he talks with the brook that wets his foot” (“Love” 168). Nature was, for Emerson and his nineteenth century contemporaries, an automatic venue for the contemplation of human character. Though distinct from society and its man-made products, nature was nevertheless, in the words of geographer Neil Smith, “pristine, God‐given, autonomous … the raw material from which society [was] built” (Uneven Development 2). By the early twentieth century, however, industrialization and large‐scale urbanization served to separate human society from the natural environment. Nature became, on the one hand, increasingly tied to the logic of use‐value and extraction, and on the other, to rhetorical programs of access, conservation, and preservation, and both of these outlooks were in turn informed by considerations of race, class, and gender. By the middle point of the twentieth century, those rhetorical programs become crystallized in the logic of modern environmentalism.

This course charts the development of American social conceptions of nature through the context of American literature. We will trace the evolution of Americans’ interactions with nature, beginning in the nineteenth century with writers like Emerson and Thoreau, but also Mark Twain, Sarah Orne Jewett, and the young Theodore Roosevelt. Moving into the twentieth century, we will study the transition from “wild” nature to “middle” nature, as it is labeled by some ecocritics, in the works of figures like Wallace Stegner, Flannery O’Connor, and Meridel LeSueur. We will trace these ideas up to the time of the modern conservationist epoch that begins in the 1970s, observing how works like Annie Dillard’s Pilgrim at Tinker Creek, Maclean’s A River Runs Through It stories, and Terry Tempest Williams’ Refuge revive the arguments of nineteenth-century Transcendentalism in the service of contemporary environmental agendas. At heart, our reading will be underscored by recent, ecocritical interventions into this body of literature.
This course explores the development of mass literacy in the United States. We’ll examine the different ways reading and writing have been defined, practiced, and valued from the colonial period forward. We’ll consider the role economics, schooling, and religion have played in the spread of varied and ever-changing literacies. Last, we’ll look at how writing, particularly via new technologies, is displacing reading in the ways Americans spend their literacy time—a shift with profound implications for English studies.

Likely Texts Include:
The Rise of Writing: Redefining Mass Literacy in America by Deborah Brandt
Literacy in American Lives by Deborah Brandt
Literacy, Economy, and Power edited by John Duffy et al.
The Literacy Myth: Cultural Integration and Social Structure in the 19th Century by Harvey Graff
Literacy and Historical Development: A Reader edited by Harvey Graff
Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America by Lawrence Levine