ENGL 110 • College Composition I
3 credits

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

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 the language as a system of communication language. 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. While we may look at examples from many different languages, 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 introductory course is designed for you to learn different areas of language involved in our daily life. Topics include morphology, semantics, syntax, phonetics, phonology, sociolinguistics, language changes, history of writing systems, and language acquisition. Course requirements: assignments and examinations.

ENGL 225 • Introduction to Film

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

Christopher Jacobs
3 credits

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.”

ENGL 226 • Introduction to Creative Writing

MWF 12:00-12:50  
Amanda Osgood Jonientz
3 credits

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

In this class, you will become familiar with the basic elements of craft that writers use to write fiction and poetry. You will learn to recognize and discuss these elements in assigned readings, apply them to your own writing in short in-class exercises and longer writing assignments, and critique them in each other’s work during workshops.
In this class, you will become familiar with the basic elements of craft that writers use to write fiction and poetry, and some short creative nonfiction. You will learn to recognize and discuss these elements in assigned readings, practice them while writing short in-class exercises and longer writing assignments, and critique them in each other’s work during workshops. This class fulfills the Essential Studies Fine Arts requirement and the goal of Creative Thinking.

Course Requirements:
- Regular attendance and active participation in class discussions
- Written responses to writing prompts and assignments
- Specific comments on class members’ writing for workshop
- Portfolio of revised work at end of semester

Required Texts:
Lots of handouts
Photocopies of your own work for workshops

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

This is an introductory course open to students of any major who are interested in reading, writing and talking about reading and writing. The class will be discussion-based and focused on reading and writing assignments done both inside and outside of the classroom. Students will additionally be required to compose numerous creative works of their own including: short fiction, flash fiction, poetry and creative non-fiction. These works will be shared and critiqued in group workshops so that they may be revised as part of the student’s creative portfolio.
Do you know where you are? Politically speaking, if you're reading this standing in Merrifield Hall at UND, you know you're in Grand Forks, ND in the United States of America. But do you know what watershed you live in? Or where your food comes from? Or how the land in this area has changed since the arrival of human settlers? Or what species of predator and prey live near you? This class examines literature about Minnesota and North Dakota with an eye on how the landscapes of those two states are represented. In this class, we'll have conversations about how people in Minnesota and North Dakota relate to nature and about how the natural and manmade landscapes here affect our senses of who we are.

We'll read work by North Dakotan and Minnesotan writers like O.E. Rolvaag, Louise Erdrich, Winona LaDuke, and Sigurd Olson. Along with examining the literature of this place, we'll also work to increase our knowledge of the local environment: students will learn about where their natural resources come from and what other forms of life they share their habitat with. We'll also discuss the roles that humans have played, and continue to play, in our interactions with the natural landscape here. Through examining representations of and attitudes about Minnesota and North Dakota in literature, and through learning about the local habitat, the goal of this class is that students develop a more diverse and nuanced sense of where they live.

J.R.R. Tolkien is now recognized as one of the greatest writers of the twentieth century for his masterpiece, Lord of the Rings (written during a period from the end of the thirties to the early fifties). As an Oxford Professor and eminent medievalist, he wrote out of what he knew about Old English, Old Norse, and Middle English literature. As a contemporary of T.S. Eliot, George Orwell, Graham Greene, Evelyn Waugh, and other modernists, he wrote out of what he had experienced. The course will trace the tension between the exile, or the *wraecca*, and the community, between otherness and heroism, between identity and marginalization, between revenge and forgiveness. We will attempt to place Tolkien in his various cultural contexts—as an Englishman, a WWI veteran, a Roman Catholic, an Oxford scholar, a member of the Inklings, etc. Aesthetics, languages, literary and culture theory will mix with appreciation and fandom as we use Tolkien to explore the wider world of literature and culture.
This course fulfills UND’s Essential Studies humanities and global diversity requirements.

This course will use literature to study cultures from elsewhere in the world, with a special emphasis on examining sites of conflict.

This course is organized geographically in order to discuss a range of spaces, with each unit focused on a different “hot spot” (Australia, South Africa, India/Pakistan, Israel/Palestine, and Guatemala), which we will study in terms of history and culture through reading literature set in that place. We will enrich our discussion of the literature with viewing of a film also set in that space, which will give us a visual experience of the culture under examination. We will discuss topics like globalization, religion, space, race, and war, and will participate in a Model UN style simulation, where we will put what we have learned about history and culture into practice in addressing a real world problem. We will end the semester with a gathering, where we will sample food of the various places we have studied.

Following the Essential Studies guidelines for courses focused on global diversity, this course will consistently foreground issues of culture, using literature to ask questions about representation and cultural difference. We will contextualize this discussion with analysis of cultures to which we (the class) belong or feel familiar in order to better understand how global cultures are interrelated.

Recommended prerequisites: any introductory class in film, drama, popular culture, creative writing, script writing, media, or video production, and/or a completed screenplay of at least 5 to 30 pages, up to 100 pages

This essential studies class will exercise your skills in creative thinking, applied to all three phases of movie making: preparation, shooting, and assembly into a final product within limited time and budget restrictions. It is intended as a concise but comprehensive course on using recent digital technology for personal self-expression in the dominant literary form of the past century—follow it/them into a finished movie through the various stages of preproduction, production, and postproduction, spending approximately a month on each phase. Class members will take turns performing the various crew functions to gain a broad range of experience. Some time may also be devoted to discussing options for distribution and exhibition for the independent moviemaker. The first part of the semester, the class will view one or more episodes of “Project Greenlight” each week, examples of motion picture production realities and/or what can be done with limited means.

Note that a significant amount of the work of writing, producing, and editing the movie(s) will need to be done outside of the regular weekly class period.
What sort of activity takes place when we read? Is there more than one way to read a text? If so, then what makes one method better than another? What happens when we designate a text as "literary"—what sorts of claims are we making about the nature of the language, our expectations for what we might learn from the text? What sorts of objectives are we after when we write about a text, and what approaches can we take in order to reach them?

What kind of knowledge do we produce when we write, say, an analysis of a story or a poem? These are a few of the basic questions which will guide us through the selections of readings, and which determine the nature of our assignments. This course is not designed to be a survey of an historical period, nor an introduction to a genre (e.g., "Poetry"). By no means is this a "Great Books" course. The readings here were selected in order to offer you a sample of different types of literature. You are not expected to like everything—though hopefully you will like many and dislike only a few. You should have no trouble finding yourself engaged with all of them. Likewise, your writing assignments are designed to give you experience with different approaches to writing. You will not simply write "essays." Different assignments will ask you to work on specific techniques, make specific types of arguments, and engage both critical and creative parts of your mind. Because this course is designed to be an advanced writing course, we will emphasize writing as a process. Many assignments are designed in stages, with opportunities for revision along the way.

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

This is an Essential Studies course and will count towards both your Humanities and your Advanced Communication requirements.
ENGL 272 • Introduction to Literary Criticism
Tu Th 12:30-1:45
Sheryl O’Donnell
3 credits

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 that 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 become 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. This 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.

Writing Assignments
Reading logs, short papers, a final examination, and a class project to be presented at semester’s end. Films and videos will be a part of this course, as are fieldwork assignments involving observation and interviews. Students are expected to participate in the UND Writers Conference as much as their schedules allow.

Required Texts
Robert Dale Parker, How to Interpret Literature: Critical Theory for Literary and Cultural Studies, 2nd Ed.
Selected works from UND Writers Conference Guests; selected videos and films

What if there are no texts? Are authors "dead"? Is reality constructed? Where do our identities come from? We will debate these and other fascinating, crucial questions as we survey major strains of critical theory, or ways of thinking about how the world works. This will help you understand your coursework in a larger context and deepen your ability to analyze texts using various approaches. At the same time, this class is also about recognizing how and why you already think in the ways you do, and what the social and political implications of those views are. Critical theory gives us a shared vocabulary to talk about what we do as readers and writers of texts, as thinkers, and as historical and cultural subjects. It challenges us to make more thoughtful choices as members of academic and social communities, enables us to revisit our basic assumptions and values, and helps us try out new ways of thinking.
This course is designed to introduce you to the habits of mind and professional practices entailed in the writing, editing, and publishing industry. How, we will ask, can writers navigate within an increasingly complex and competitive publishing industry? To address this question, we will first consider the historical development of the book as a technology. With this historical background in mind, we will then turn to the contemporary publishing industry. Through a critical analysis of established publishing firms, we will develop a clear understanding of the process writing undergoes as it moves from submission through editing to eventual publication. The rest of the semester will revolve around a hands-on publishing project. Working in small groups, you will compete to develop, edit, design, and publish the inaugural edited collection of student work from ENGL 110 (Composition 1), to be used by students in that course during the 2015-2016 school year. To do so, your group will have to work like a publishing firm, with all that entails: acquisitions, communication with authors, copy editing, fact checking, layout and design, and marketing and publicity. This semester-long project will give you practical experience and theoretical knowledge of the publishing industry.
The "American Renaissance," as scholar FO Matthiessen once labeled it, is supposed to have take place in the middle of nineteenth century, from 1850-55. This period has been repeatedly characterized as the penultimate blossoming of American intellectual and artistic achievement. This characterization, though, ignores larger geopolitical, social, and cultural factors that challenge such a label: America’s journey towards geopolitical significance, and the simultaneous development of its cultural forms, did not truly begin to gather steam until after 1900. In fact, Matthiessen coined the term “American Renaissance” in 1941, only months after American newspaper mogul Henry Luce had popularized the term “The American Century” with reference to the modern era.

This survey course thus begins by reading American culture after the Civil War as the instrumental machinery behind Luce’s concept of “The American Century.” We begin in the later part of the nineteenth century, studying the development and progression of various literary modes like realism, naturalism, and modernism. We then turn our attention to the modern century and, in particular, to the literature and culture of the Harlem Renaissance, a movement that has at times been controversially regarded, contrary to Matthiessen’s opinions, as the American renaissance. From here we will process towards the 1950s, the highpoint of “Pax Americana,” studying the ways in which American literature responds to the expansion and influence of modern technology. We will then conclude at the dawn of the twenty-first century and our conversational focus will shift from modernism to post-modernism as we attempt to understand the literary and cultural landscape of the United States today.

Students can expect to gain a thematic, formal, and historically contextualized understanding of American literature and culture from 1865 to the present through this course. They can also expect to develop and hone their critical thinking skills through short essays and other written assignments, and to identify various styles, themes, and conventions in American literature through identification exams.

Required Paperback Text:

- Selected films and videos; selected works by UND Writers Conference Guests
Want to learn about the fastest-growing type of writing on the market? Want to build writing skills that will strengthen anything you write? How about choosing what you are interested in writing about? Or reading engaging stories that make you think critically about the real world? If so, this class on creative nonfiction is for you. Creative nonfiction deliberately uses literary elements such as story and scene to craft compelling true pieces. In this course we will read and write such pieces, exploring a range of topics and forms shaped by your own interests. Our focus on how good writing works will benefit students of all levels and career goals. This focus, though, will also make you a better analytic thinker and a more dynamic and creative researcher. Expect to be active in this class by reflecting on your writing, revising it, and sharing it.
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 these 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.
As Latino populations continue to burgeon in the U.S., literary production follows suit. As we examine novels, poetry, short stories, drama, criticism, and theory, we will focus on the diverse voices and experiences that populate Latino/a literary production, reading across genres and traditions. We will simultaneously track Latino/a literary history and analyze articulations of Latino/a everyday life and politics grounded in distinct geographical and social contexts. Issues related to migration, segregation, violence, poverty, gentrification, and struggles for social justice will figure prominently in our discussions. Guiding questions include: Does Latino/a writing challenge commonly held perceptions of Latino/a life or sustain them? What are the conversations between and conflicts within Latino/a literature and among its writers? How do these works negotiate identity, self-representation, and hybridity? How do aesthetics, politics, and community intersect? How do race, ethnicity, gender, sexuality, and class consciousness manifest within texts? Finally, we will consider how Latino/a literature converges with broader traditions of U.S. and Latin American literatures. Work for the course will include in-class writings, three papers, and active participation in class discussion.
We know different groups speak different dialects, but these differences extend to ways of practicing and valuing reading and writing, too. How do culture and language shape people’s relationships with texts? How do social, economic, and linguistic forces determine what counts as “literacy”? How do different ways of practicing and valuing reading and writing affect children’s success in school?

This section of English 370 considers these questions, using analytical methods and texts drawn from sociolinguistics, discourse analysis, and literacy studies.

English 408 is for students who like writing, who would like to continue work on their writing, and who would like to transition from a student to a professional voice. In this course, we will take a piece of writing you composed as part of your major and will substantially rewrite it for two different audiences: experts in the field and non-experts/the general public. To perform these substantial revisions, we will learn how to analyze a particular audience, how to do advanced research in a particular field, and how to best compose to appeal to and reach a target audience. Grading will come from three formal essays, a range of shorter daily writing assignments, and class participation. This course is an Essential Studies capstone, and as such, will work to help you draw your university experience to a close by encouraging you to reflect back on your prior coursework, to communicate about that learning, and transition to a professional writing environment.
This course will be conducted mainly through class discussion and peer review. Students will read published stories and one another's fiction; students will write three stories and carefully revise some of this work for a final portfolio. Students will also write a "flash fiction." All graduate students are welcome; undergraduates who have had Eng. 306 may enroll.

Text:
The Art of the Story: An International Anthology of Contemporary Short Stories, Daniel Halpern, Ed.

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 offers you an advanced seminar in the Biblical Texts As Literature. Rather than take a survey approach, we will work closely with a few biblical texts, focusing our labors on:

1. Interpreting biblical texts as literary narratives, with emphasis on their framing of "story worlds," literary themes, characters, plot, literary constructions of space and time, philosophical and political patterns of meaning, symbolism, etc. We'll look at some recent interesting criticism re: "The Bible as Theater." We will also analyze the ways that these texts have been used in by later writers, visual artists, musicians and filmmakers.

2. Interpreting the texts in relation to "war": we'll analyze "war" from (at least) four different angles:
   -- as thematic territory within the texts themselves;
   -- as historical context for their original authorship;
   -- as a context for their later interpretation (this last focus will let us look at the issue of how cultural use is made of biblical story during times of war);
   -- "violence and the sacred," and the "scapegoat mechanism" (esp. the theories of Rene Girard)

The seminar does not require previous study of biblical literatures, but does require a serious interest in historical-critical method, interdisciplinary critique, sustained and careful reading, close textual analysis and serious writing.

The biblical texts we'll work with:

From the Hebrew Bible
- Genesis
- Exodus
- Job

From the New Testament
- Mark
- Matthew
- Philemon
- Revelation

*** these choices may shift as our collaborative work unfolds.
America is famously (or infamously) litigious and, arguably, has been since its colonial beginnings. In seventeenth-century Puritan New England, 19 men and women were condemned to death during the Salem Witch Trials; by 1971, Satan himself was on trial in the US for violating a citizen’s Constitutional rights. From the McDonald’s hot coffee lawsuit to the Twinkie defense, we’ve been serving people up to the justice system for centuries.

It is no surprise, then, that there is a rich tradition of American literature that focuses on the law from sensationalized true crimes to critiques of the justice system. But, literature also influences the law and can lead to new legislation. And, occasionally, literature itself is on trial.

Although primarily focused on the 20th century, this course will look at the intersection of law and literature at various points in American history. From the codification of race after Plessy v. Ferguson to the Salem-like trials of HUAC to George Carlin’s “Seven Words You Can Never Say on TV” (most of which you can now say on TV), we will not only read literature that incorporates the law, that has been banned by the law, or that has become the foundation for laws, but we will also study court cases and witness testimony as literature.

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

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

Some Possible Texts Include:

- The Jungle (1906), Upton Sinclair
- Red Harvest (1917), Dashiell Hammett
- Passing (1929), Nella Larsen
- The Crucible (1953), Arthur Miller
- “Howl!” (1955), Allen Ginsberg
- To Kill a Mockingbird (1960), Harper Lee
- The Handmaid’s Tale (1985), Margaret Atwood
- A Frolik of His Own (1994), William Gaddis
- Inherent Vice (2009), Thomas Pynchon
- The Round House (2012), Louise Erdrich

Some Possible Films Include:

- In the Heat of the Night (1967)
- The Godfather (1972)
- Pulp Fiction (1994)
-hideout (2011)

Required Texts:


Handouts

Imagine being a guest at the Paris salon of Gertrude Stein, discussing artistic projects with the hostess, Hemingway, Picasso, and Matisse. This cross-pollination of ideas and aesthetics in the wake of World War I is where we’ll focus our attention, by examining some of the major works of Modernist fiction, poetry, and criticism from the narrow period of 1910 to the 1930s where literature experienced a major rupture in style. We will explore the dominant and emerging themes, genre and structural conventions, ideologies, and influences of the other arts that characterize works of this period. As a 400-level capstone course for undergrads, and a course which welcomes grad students, expect and be prepared for classes to focus on intensive discussions of readings.

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.

**Course requirements:**

- Regular attendance and active participation in class discussions
- One presentation during the course of the semester
- One short (2pp.) paper
- An in-class midterm
- A final research paper (10—12pp.) on a topic of student’s choice

**Note:** Graduate students will be required to do more expansive presentations and a longer (15—20pp.) final paper.
**ENGL 415 • Seminar in Literature**  
The Importance of Oscar Wilde  
MWF 1:00-1:50  
Michael Flynn  
3 credits

Art is the only serious thing in the world. And the artist is the only person who is never serious.  
– Oscar Wilde, *A Few Maxims for the Instruction of the Over-Educated*

That quote is typical Oscar Wilde: “It is perfectly phrased! and quite as true as any observation in civilized life should be” . . . by which Wilde meant that he didn’t much care whether it were true or not. And therein lies the paradox at the heart of Wilde’s career. He perfected the art of speaking almost entirely in witty epigrams, and of writing comedies in which virtually every sentence is a punch line. But for a man who consistently claims that he is never serious, Wilde is an enormously thoughtful author and a figure of fundamental importance to our modern understanding of art for art’s sake, performance art, celebrity culture, and homosexual identity. And then, maybe that paradox shouldn’t surprise us at all: Wilde once wrote that “consistency is the last refuge of the unimaginative.”

In this course, we’ll start by reading John Ruskin and Walter Pater, two major Victorian writers who were Wilde’s teachers at Oxford and who became significant influences on his work. Then we’ll work our way through Wilde’s biography and oeuvre, touching nonfiction prose like “The Decay of Lying” (“No great artist ever sees things as they really are. If he did, he would cease to be an artist”), stories and novels like *The Picture of Dorian Gray* (“there is only one thing in the world worse than being talked about; and that is not being talked about”), and plays like *The Importance of Being Earnest* (“It is awfully hard work doing nothing. However, I don’t mind hard work where there is a definite object of any kind”). And, since Wilde and his aestheticism (which holds that “In matters of grave importance, style, not sincerity is the vital thing”) were such polarizing forces in the late nineteenth century, we may also look at a few of the many parodies of Wilde’s aestheticism, from Gilbert and Sullivan’s *Patience* to Punch’s satiric cartoons, and even, perhaps, Monty Python’s “Oscar Wilde” sketch.

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.

---

**ENGL 418 • Second Language Acquisition**  
Tu Th 11:00-12:15  
Xiaozhao Huang  
3 credits

**Course Description:** This course focuses on second language learning and teaching on the basis of findings from recent second language learning research. Topics include how L2 learners acquire grammatical morphemes of English, pronunciation, and vocabulary; 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.

**Prerequisite:** English 209 or permission from the instructor

**ENGL 442 • History of the English Language**
Tu Th 12:30-1:45
Michelle M. Sauer
3 credits

History of the English Language is designed to give students a basic understanding of the history of the English language from a linguistic perspective, and also to illustrate how a changing cultural environment affected the language that millions of people utilize today. Connecting the past and the present will allow us to explore the language more fully. We will also explore the cultural context from each time period, observing the interaction between the two. Topics covered will include the development of proto-Germanic, Old English paradigms, Middle English syntax, and Early Modern English changes, with a look towards supplemental developments of lexicography, grammar, and orthography.

**ENGL 501 • TEACHING COLLEGE ENGLISH**
W 2:00-4:30
Kim Donehower
3 credits

Teaching College English familiarizes students with a variety of theories and pedagogical models that influence the teaching of literature, creative writing, and composition at the college level. By the end of the course, students should be able to articulate a number of different approaches to the teaching of college English and support their particular stances on these approaches. Students will also gain some background in socio-cognitive research on literacy acquisition in college-aged students.
Gary Hall, in a 2013 *American Literature* article, asks a set of provocative questions aimed at troubling the relationship between digital methods and cultural products in the field of contemporary scholarship that is now known as the digital humanities. “Do the humanities really need to draw quite so heavily on computer science to develop a sense of what they can be in the age of new media and big data? Together with a computational turn in the humanities, might we not also benefit from more of a humanities … or even post-humanities turn in our understanding of the computational and the digital?” Hall here suggests that the humanities are selling themselves short: they are allowing their methods and objects to be shaped by the field of computer science and by the kinds of empiricism found chiefly among STEM disciplines without insisting, in turn, on a kind of discourse of influence that might put humanist scholars in the position to critique, shape, and guide our social conceptions of the digital. Or, to put it another way, computers are undoubtedly changing the humanities, so why aren’t humanists more interested in changing computers?

This course begins with the observation – espoused by Hall and others – that in the trendy, gangbusters atmosphere of the digital humanities, the digital’s influence on humanistic study has been heretofore under-theorized, under-criticized, and under interpreted. We will survey a variety of theoretical and critical texts as a means of correcting this condition, and will apply our readings in both digital media and print culture theory separately to the practices of reading, writing, and constructing texts. We will work from a number of fictional case studies in the process, including Mark Z. Danielewski’s *House of Leaves*, which considers the projects of writing and creating in a post-print world. We will also survey and critique a number of digital humanities projects, focusing on digital archival projects in an effort to assess the changing landscape of literary research. We will also spend some time working with and critiquing the digital tools that have helped to make such projects possible, adding a hands-on component to our theoretical considerations of digital literary scholarship.

Ultimately, this class is framed around considerations of contemporary debate in literary scholarship. You don’t have to be a computer genius to take this class, and you don’t have to have any previous knowledge or understanding of digital humanities scholarship. Everyone – the critical and the curious alike – is welcome.
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.