ENGL 209  Introduction to Linguistics
3 Credits
Jessica Zerr
Tu Th 11:00-12:15

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 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.

Required Textbook:

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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.
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 and 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.

Course Requirements:
- Regular attendance and active participation in class discussions
- Written responses to exercises in the form of a writer’s notebook
- Specific comments on class members’ work for workshop
- 2 stories and 1 collection of poems

Required Texts:
- *Method and Madness: The Making of a Story*, Alice Laplante
- *The Practice of Poetry: Writing Exercises from Poets Who Teach*, Robin Behn and Chase Twichell

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**ENGL 226 Introduction to Creative Writing**

3 Credits
Andrew Harnish
MWF 12:00-12:50

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, 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.

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
ENGL 226
Introduction to Creative Writing
3 Credits
Rhiannon Conley-Pierson
Tu Th 12:30-1:45

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

Writing is a muscle and good writers exercise regularly. English 226 is an introductory course open to students of any major who are interested in exercising their writing muscles by 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, original 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.

ENGL 227
Introduction to Literature and Culture: Medical Science
3 Credits
Deanne Sparks
MWF 9:00-9:50

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

The Doctor is in? Medical Science and American Culture

From Nathaniel Hawthorne’s Rappaccini’s Daughter and Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde to the critically-acclaimed House M.D., Scrubs, and Sherlock, stories about patients and doctors has captivated audiences. What do the stories that a society creates -- about disability and disease, about who (and what) has the power to heal, about the fear of death and desire for transcendence -- say about culture, history, and the experience of being human? Topics will include the patient-practitioner relationship, medical detection, illness narratives, epidemics and the "outbreak" narrative (such as the 1918 Influenza short stories), the quest for immortality (like Hawthorne’s Dr. Heidegger’s Experiment), and the racialization and class-determinants of medical science (i.e. Sherman Alexie’s short story "The Approximate Size of My Favorite Tumor" and the poem "Scarlet Letter").

I take risks, sometimes patients die. But not taking risks causes more patients to die. So I guess my biggest problem is I’ve been cursed with the ability to do the math.

You oughta remember, Sherlock, I was a soldier. I killed people.

You were a doctor.

I had bad days.

House MD
20th Century Fox
ENGL 228
Diversity and Global Literature: Gender & Global Literature
3 Credits
Kathleen Dixon
MWF 12:00-12:50

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 this 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 a passage from Edward Said’s Orientalism and apply it to Constantine Cavafy’s famous poems “Ithaca” and “Waiting for the Barbarians”—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.” We will then move to a case study of some modern Greek music from Asia minor, rembetika. I have written something in English on a famous woman rebetika singer, Sotiria Bellou, and we’ll look at some lyrics in modern Greek and English. We will consider Native American author Sherman Alexie to be contributing to postcolonial writing. Will Said’s ideas be fitting for Alexie’s work, or will we need to amend them? Before the midterm, we will read two or three of Alexie’s short stories from the collection, Blasphemy. 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 some short stories by an African author, Chimamanda Ngozi Adichie to see if Said’s ideas will apply there. 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). The course will end with a novel by an Irish woman who immigrated to Canada, Emma Donoghue. Her book, Stir Fry, is out of print, so I’ll supply you with some used copies.

Throughout the semester, we will try to determine how gender is changing in a global world.

Evaluation: Students will produce daily (or near daily) exercises, some longer but still rather informal critical writings, a midterm, and a final exam. The first half of the semester will be the student’s learning phase; the second half is likely to be easier, since our methods of reading will be clearer by then. Students who show marked improvement across the semester will be duly rewarded. Attendance is mandatory. Don’t skip; save your few absences for legitimate needs. Part of your grade will rest on active engagement in class lecture and discussion.

ENGL 229
Diversity in U.S. Literatures: American Migrations
3 Credits
David Haeselin
MWF 11:00-11:50

This Essential Studies course fulfills the distribution requirement in Humanities and U.S. Diversity.

If elected, 2016 Republican Presidential candidate Donald Trump plans to build a “great, great wall” along America’s southern border with Mexico to deter border crossing. Fellow candidate Chris Christie has suggested implanting RFID chips into border crossers in order to track them like “FedEx packages.” Without a doubt, immigration has emerged as a chief issue for the next Presidential election, and, furthermore, represents a major source of discord across the nation and the globe. Despite examples of fervent anti-immigrant rhetoric on the national stage, one cannot deny that the United States is a nation peopled primarily by the descendants of immigrants and immigrants themselves. This course will argue that reading narratives depicting the processes of individuals becoming recognized as American and starting to feel like American themselves can help clarify the current social, cultural, and political complexities associated with legal and illegal immigration.

This course will survey the literature of the many phases of American migration and immigration starting with European settlers in the Colonial period, then moving to the influx of “White” ethnic groups during the nineteenth and early twentieth centuries. Next we will look at stories and poems that emerge from the “Great Migration” of African Americans to the Industrial North after the abolition of slavery as well as the stories of Jewish immigrants before and after World War II. The historical arc of the class will end with films and novels dealing with the “new” trend of Asian and Latino arrival during the last fifty years.

The types of texts we read for this course will be as diverse as its subject matter. We will study short stories, novels, films, television, poetry, music, and graphic novels covering themes such as Americanization, alienation, globalization, dislocation, integration, ghettoization, identity construction, hybridity, trauma, and cultural loss. Students will be expected to read for each class session, actively participate in class discussion, and produce a variety of short critical interpretations. The final project for the class will ask students to create a digital map charting the movement of characters across national borders in order to ask what it means to belong in America.

Possible texts include:

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 second edition of Leading by Example: Models of Writing for ENGL 110, a collection of student work from ENGL 110 (Composition 1), to be used by students in that course during the 2016-2017 school year. To do so, we 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.

Textbooks:
Goldoni, One Servant, Two Masters, trans. Stephen Mulrine (NHB)
Balzac, Colonel Chabert (New Directions)
This is an Essential Studies course and will count towards both your Humanities and your Advanced Communication requirements.

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

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

It is always my hope to get people excited about literature. It is also my expectation that, over the course of the term, you will become more thoughtful about what it means to read and write about literary texts.
This course introduces students to the British world-system from the turn of the 19th century to the present day. We will closely explore formal and stylistic elements of four major literary movements: romanticism, realism, modernism, and postmodernism, making connections with some political and cultural antagonisms which accompany and underwrite these aesthetic innovations. What are the connections between romanticism and revolution? How are gothic and lyric forms recognizably Victorian? Why does paranoia drive realism? Political commitment? How does modernism turn away from Victorian values? Is catastrophe necessarily postmodern?

Required Texts
- Three PDF packets: Romanticism, Victorians, The 20th Century
- Anthony Burgess, A Clockwork Orange (Norton)
- Joseph Conrad, Heart of Darkness (Penguin Classics)
- Virginia Woolf, Mrs. Dalloway (Houghton Harcourt)

Weekly writing assignments, a longer paper, and frequent journal responses to readings 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.
ENGL 304  Survey of American Literature (1865-Present)
3 Credits
Sheila Liming
MWF 1:00-1:50

The “American Renaissance,” as scholar FO Matthiessen once labeled it, is supposed to have take place in the middle of the 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.

ENGL 308  The Art of Writing Nonfiction
3 Credits
Kim Donehower
Tu Th 9:30-10:45

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 includes genres such as memoir; travel, food, and sports writing; and literary journalism, among others. We will read essays by professional writers and each other to analyze the techniques and styles that contribute to a successful essay. Individually, in small groups, and as a whole class, we will identify and cultivate the stylistic and rhetorical moves that produce engaging and enlightening creative essays. You will have lots of choice of topics and genres to read and write about, and much support to help you stretch and grow as a writer. This class presumes no previous experience in creative writing and is suitable for any student of any major who has completed UND’s 100-level composition requirements.
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 section of 308 has a special focus on narrative journalism as a form of literary and artistic non-fiction. We will be working on projects which allow you to experiment with and develop your voice as a thoughtful interpreter of current events. Our work together will include three main projects: 1) writing about war; 2) writing about the arts as a way to compose your own social commentary; 3) writing about an experience in which you place yourself in a circumstance unfamiliar to you (David Rakoff will be our muse here). You will be able to design projects based upon your own interests within these three broader frames. You will work hard on your own writing, with much revision and project fine-tuning.

We will critique written narrative journalism (including works produced for new media), and we will analyze some interesting works of film/video documentary and audio documentary. We will read - or watch - or listen to - works by American and international writers.

Students who are especially interested in multi-media forms of narrative non-fiction will have the option to research, write and produce their own short experimental pieces. We will not be working on video or audio production methods in the class, but we will work critically with new media as a performance space for literary and narrative nonfiction.

The course is an excellent opportunity to work seriously on your own writing and your capacity for active research and sustained critical thought about interesting questions. It is especially well suited for students who are interested in writing about current events, community politics, social issues and the arts.

In addition to the required books for the course, we’ll work with numerous handouts, documentary films, audio clips, journalism and new media project websites.

The course requires no previous experience with journalistic writing, and does not require expertise in current social issues or events. It does require serious interest in these things, and a willingness to work hard.
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.

This 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.

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

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

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

The reading list is not yet complete, but it will likely include the following: Charlie and the Chocolate Factory, A Bad Beginning, The Chocolate War, one of the Harry Potter books, Twilight, The Hunger Games, A Northern Light, Speak, King Dork, and The Absolutely True Diary of a Part-Time Indian.
ENGL 369 Literature and Culture: “Science/Fiction”
3 Credits
Crystal Alberts
TuTh 12:30-1:45

"The intellectual life of the whole of western society is increasingly being split into two polar groups [...] Literary intellectuals at one pole—at the other scientists [...] Between the two a gulf of mutual incomprehension—sometimes (particularly among the young) hostility and dislike, but most of all lack of understanding.”

...or so claimed C.P. Snow—chemist and novelist—in his (in)famous lecture at Cambridge University in 1959 entitled “The Two Cultures and the Scientific Revolution.” His declarations sparked a debate, at times very heated, which continues today, over 55 years after the fact. It can be heard in questions like: should education primarily focus on the STEM fields? Should we promote a liberal arts education? Why should scientists care about the arts & humanities? Why should artists/humanists care about the sciences? But, perhaps a more interesting question is: what happens when “the two cultures” come together, communicate, and collaborate?

In line with the 47th Annual UND Writers Conference “The Art of Science,” this class aims to start bridging the gap (perceived or actual) between STEM and the Arts & Humanities to find out what happens when those worlds collide. To accomplish this goal, we will start with Snow’s thought, at the time, that it was “bizarre how very little of twentieth-century science has been assimilated into twentieth-century art.” Since 1959, numerous American authors have incorporated science into their fiction (and non-fiction) from neuroscience to quantum physics to artificial intelligence to environmental conservation and beyond. We will not only read some of these literary texts, but we will also touch on the scientific research and culture that informs them.

Students in this course will be expected to participate regularly in class discussions, as well as write a few relatively short, argumentative essays. They will also be required to attend portions of the UND Writers Conference, which will take place April 6-8, 2016. Information about this year’s authors is available at www.undwritersconference.org.

In the spirit of crossing disciplinary boundaries, this class has no prerequisites and welcomes all students, regardless of major!

Some possible texts include:
Woman on the Edge of Time (1976), Marge Piercy
Einstein’s Dreams (1993), Alan Lightman
Gadget 2.2 (1995), Richard Powers
The Man Who Mistook His Wife for a Hat (1998), Oliver Sacks
Forty Signs of Rain (2005), Kim Stanley Robinson
Kapitel (2010), Teddy Wayne
The Difference Engine (2011), William Gibson & Bruce Sterling
The Task That Did the Damage (2015), Tania James

ENGL 408 Advanced Composition: Writing for Digital Environments
3 Credits
David Haeselin
MWF 1:00-1:50

This Essential Studies capstone course fulfills the distribution requirement in Humanities and Advanced Communication.

The reports of reading’s death have been greatly exaggerated; most reading today just happens to be done on a screen, not in print. In this course, we will confront this reality head-on by experimenting with writing in and for digital platforms. Assignments for the class may include building a personal website, designing an infographic, filming a video product review, and writing a social media release, among others.

This class is not only for English majors, but any student who would like to learn new techniques for producing and distributing their writing. Likewise, the projects for this course do not presume advanced technological literacy, but they will require students to practice new skills and develop new proficiencies. Learning to write in “medium-specific” ways will help hone your writing for professional contexts and/or graduate school by encouraging you to communicate to new audiences in a variety of different media formats.
The Art of Writing: Fiction
3 Credits
Elizabeth Harris
Tu 5:00-7:30pm
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.” While graduate students may take this class, they’re encouraged to take 516 instead; undergraduates who have had Eng. 306 may enroll.

Seminar in Literature: Asian-American Literature
3 Credits
Chris Nelson
MWF 11:00-11:50
How is Asian-American literature to be read? What does the term “Asian American” even mean, and how is each “side” of that term weighted among “insiders” and “outsiders”? For many, the term signifies a history of exclusion from U.S. citizenship and thus has become an instrument for political mobilization. For others, the term is simply one of many used by the U.S. government to categorize and thus erase distinctions between vastly different individual cultures and an invented collective. This course, then, will examine the building of Asian American literary tradition alongside the emergence of Asian-American political and cultural identities from the late nineteenth century through the present. How have U.S. relations with Asia over the last century in the contexts of colonialism, imperialism, immigration, and war shaped representations of Asia and Asians in the United States? How have changing immigration patterns and intergenerational conflicts affected Asians’ positioning as invisible minorities, model minorities, and perpetual aliens? What genres and forms have defined the emergence of Asian American writing, and what is the relationship between art and politics in minority writing? In answering these questions, we will also examine the critical models used to read Asian American literature, considering especially how the inherent demographic and ideological heterogeneity, hybridity, and multiplicity of Asian American literature and culture has been positioned within a potentially problematic theoretical paradigm of resistance versus accommodation; what versions of Asian American history are used to anchor literary analysis and why; and how appropriate texts and contexts are determined. And we will explore cultural intersections: How does the literature attempt to recover lost histories and disentangle Asian American literature and culture from Orientalist expectations? How does Asian American literature offer new perspectives and understandings of race, gender, and sexuality within, through, or against an “American” lens? What effects do larger racial and sexual stereotypes, from Charlie Chan to Jackie Chan, from the docile, seductive Asian woman to Fa Mu Lan, have on representations of Asian American bodies? Work for the course will include frequent in-class writings, three papers, and facilitating class discussion.

Text:
The Art of the Story: An International Anthology of Contemporary Short Stories, Daniel Halpern, Ed. Students will be required to make copies of their submissions for the class.
ENGL 415  Seminar in Literature: Difficulty in English Poetry
3 Credits  Michael Beard
MWF 12:00-12:50

The readings are difficult; that’s the appeal of the course. We’ll ask what makes them that way. Are there different kinds of difficulty? What are readers supposed to do when they run into it? We won’t ask whether difficulty is a good thing or not; we know that major poets often decide to be opaque or evasive, and we have to accept that decision.

When we say of children that they are being difficult it means they’re behaving badly. When a poet does it we often thing that’s just part of the job. When a child acts difficult we usually say they’re hungry or tired, perhaps they’re just spoiled. When a poet is difficult we assume there are good reasons. We’ll read, carefully, slowly, poems which are difficult in different ways and hope to find reasons.

The course has a center: we’ll be spending most of our time reading Wallace Stevens, whose poetry is influential, much admired, lyrical, complex and famously difficult. There are readers who consider him the greatest poet of the 20th century. (Your teacher is one of them.) Reading as much of his complete works as we can will be at the center of the course. He’ll still be difficult, but no to us.

Readings:
John Ashbery, Selected Poems
(Penguin)

Marianne Moore, Complete Poems
(Penguin)

Wallace Stevens, Selected Poems,
ed. John N. Serio (Knopf)

William Blake, America: A Prophecy
& Europe: A Prophecy (Dover)

Metaphysical Poetry, ed.
Christopher Ricks (Penguin 2006)

ENGL 415  Seminar in Literature: Narrative Adaptation
3 Credits  Sheila Liming
W 5:00-7:30 pm

“Whether it be in the form of a videogame or a musical,” observes critic Linda Hutcheon, “an adaptation is likely to be greeted as minor and subsidiary and certainly never as good as the ‘original.’” This course, which surveys a variety of examples of narrative adaptation (stories adapted from text for additional media formats, like film), seeks to get at the heart of Hutcheon’s comment. Why do we tend to see the book as “better than the movie”? What qualities and considerations – like authorship, context, interiority, aesthetic, and style – inform our preference for one version of a text over another?

In this course, we will collectively assess a range of narrative adaptations in a variety of media formats. We will study, for instance, supposedly “faithful” filmic adaptations, working from original literary sources to understand how films like Trainspotting (1996) and Gone Girl (2014) adapt aspects of their stories in order to appeal to different audiences. Likewise, we will consider how some directors take liberties in interpreting their literary source material, studying how auteur filmmakers like Stanley Kubrick and Terry Gilliam translate literary works to the screen. Our studies of narrative adaptation will not be confined to books and movies, though. In the second half of the course, using narrative accounts of World War II as a primary case study, we will work through a range of narratival adaptations that will include young adult literature, film, videogames, graphic novels, and music. In doing so, we will be crafting a web of connections between texts like The Diary of Anne Frank, Art Spiegelman’s Maus, Don DeLillo’s White Noise, the Call of Duty videogame franchise, and Shostakovich’s Symphony No. 7 (“Leningrad”). Our explorations in this vein will be underscored by theoretical and critical readings that investigate the nature of adaptation and its associated forms, including para- and intertextuality, satire, sequel, and translation.
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

Required Textbook:

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 research on literacy acquisition in college-aged students.
Fluid Sexualities: What’s Queer about Queer Theory and Literature?

Shakespeare’s most famous love sonnets were written to a man: Was he (or his speaker) gay? Bisexual, since he was married and had children? What does the title of his play “As You Like It” mean, when young men fall in love with boy actors portraying girls disguised as boys? How “fluid” is sexuality, and what’s “queer”? Aphra Behn’s poems about loving two “equally”? Or John Donne, who wanted God to “ravish” him? Or the infamous cross-dressing Moll Cutpurse, or the libertine Rochester, or the “matchless Orinda” whose fame rested on her passionate poems to soul-mate “Lucasia”? This class will use queer theory and literature to interrogate the categories used to define sex and sexuality—while enjoying some of the best (and sexiest) love poetry ever written. Queer theory and gender studies has become a leading area of contemporary intellectual work, with far-ranging implications for questions of identity, language, and culture. Like Shakespeare, figures like (Judith) Butler or (Michel) Foucault need no first names, and their influence extends beyond a particular academic area.

This course will be both a fiction and a fiction-translation workshop. In other words, the class will bring together two groups of writers exploring surprisingly similar topics: the creation of fiction in English. We will all read essays on literary translation and do a little work tied to fiction translation (you will not need a second language to do any translation exercises).

All graduate students are welcome, including those who have had no prior experience in writing fiction. Undergraduates who have had Eng. 414 may be considered for possible enrollment in this class. All students—graduate or undergraduate—interested in pursuing the translation option in this class must have a strong background in a second language; these students will need to contact me in order to enroll.

REQUIREMENTS:

- Three submissions of original stories (10-15 pgs. each) or translations of fiction (5-7 pgs. each).
- Fiction writers will also be asked to submit a story that is strongly informed by a work of international (translated) fiction (this isn’t required, but a strong suggestion).
- A revision of one of these submissions.
- There are no texts, but students will be required to make copies of their submission.
Here is some phrasing from the 2015 call for papers for the American Studies Association of Turkey’s 37th International Conference, quoting a 2004 talk by American scholar Shelley Fisher Fishkin:

"The transnational turn in American Studies as a discipline...takes the transnational, rather than the national, as its point of departure. Such an approach 'not only ensure[s] the 'multidirectional flows of people, ideas, and goods,' but would also generate 'social, political, linguistic, cultural, and economic crossroads' that would enrich our understanding of America and its global impact. Over the past decade, scholars around the world have tried to define "Transnational American Studies." Overall, it has been characterized as a field that transcends borders and mere comparative approaches by recognizing bias, especially of US-based Americanists. This approach also involves recognizing the work of Americanists beyond the borders of the United States, acknowledging that they have just as much to contribute to American Studies as those within its borders, and that some of the richest areas of research are located abroad... More importantly, however, this approach simultaneously stresses that transdisciplinarity and transnationalism are, by necessity, mutually inclusive. It asserts the fundamental idea that in order to understand the ways in which the United States functions globally, one must comprehend its international social, cultural, economic, political and historic expressions and formulations. This conference wishes to explore the concept of transnationalism by focusing on its contributions to American Studies over the past decade, its usefulness as an academic framework, its continuing impact on the field (through new scholarship) and its scholarship, and its limitations."

By the time we begin our seminar in January, the conference in Turkey will have concluded, but we will work in this seminar to critique a number of these issues related to "the transnational turn" in American literary and cultural studies. Critical and philosophical readings are still to be determined, but we will use two novels as touchstone works for our collaborative critical inquiry: Invisible Man (Ralph Ellison) and The Time Regulation Institute (Ahmet Hamdi Tanpinar). Students will also develop a longer essay project related to their own interests and intellectual commitments.
This course is designed to familiarize you with the basic structural elements of poetry, and with the main theories that have shaped poetry. We will begin by reading and discussing the various major defenses of poetry after Plato, and ask why poetry needs defense at all. We will then turn to an examination of the major poetic forms used by lyric poets writing in English, including traditional forms (sonnet, ode), alternative forms (syllabics, blues), and open forms. We will begin this second section with a short mini-course on basic prosody, then move on to discuss the various forms (their functions, history, and examples), and even write in some of these forms (as exercises, not as a creative writing workshop).

This is not a creative writing class – all graduate students who plan to teach poetry at any point in their careers are strongly encouraged to take this class; however, graduate students intending to do thesis/dissertation work in creative writing and/or poetry should take this course. Course assignments consist of two short papers on the critical readings; a presentation on one of the form groups; and for each form group studied during the second half of the class, you will either write an analysis of a poem, or write a poem in that form. As a result there are a lot of weekly reading and writing assignments, but no final project or paper.

Required texts:
Fussell, Paul. Poetic Meter & Poetic Form. (Any edition you can find is fine.)
Sidney, Philip. A Defense of Poetry (alternately titled An Apologie for Poetry – any edition you can find is fine.)

Beaucoup of handouts