ENGL 209

INTRODUCTION TO LINGUISTICS
Tu Th 9:30-10:45
Jessica Zerr

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 to 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 Texts:
1. Mindtap for Fromkin, Rodman, Hyams. An Introduction to Language (11th ed) Cengage. (Mindtap access includes ebook and required online quizzes)
ENGL 209

INTRODUCTION TO LINGUISTICS
Tu Th 11:00-12:15
Prof. Xiaozhao Huang

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:

ENGL 226

INTRODUCTION TO CREATIVE WRITING
MWF 11:00-11:50
Patrick Henry

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

The novelist Haruki Murakami likens writing to training for a marathon. Like running, the art of writing requires practice, patience, and an openness to new experiences. Open to students from any major or discipline, English 226 is an introductory course that offers students an opportunity to channel their creative visions and to practice their art in a community of like-minded readers. Students will exercise their creative and critical abilities by writing and analyzing poetry, flash fiction, short fiction, and other forms of contemporary creative writing. (We may also encounter forms like the radio or podcast script, the film script, or the graphic novel script!) This discussion-based class is complemented by in-class writing prompts and take-home writing assignments. Students will share and critique their writing in a variety of workshop formats, so that they may be revised for the midterm and final projects. Students will also collaborate on a digital media project, using the English Department’s portable MacBook lab, to gain experience with additional skills required of creative writers in the 21st century.
This is an Essential Studies course and will count towards your distribution requirement in Arts and Humanities.

This course is an introduction to the techniques and conventions of fiction, creative nonfiction, and poetry. We will read samples from each of these genres and explore what makes those works creative, and how creativity can be employed in all of our writing. To do this, we will take time to write and workshop your individual pieces, which will also help us to practice giving and receiving thoughtful feedback. The best writing has been carefully crafted and revised, so we will spend this course working to understand how deeply authors tend to their words, which can sharpen your sense of what good reading involves, and then use those refined reading skills to practice being attentive to your own words and ideas.

English 226 is first and foremost an exhilarating and exploratory adventure in which some days you will slip into a wild forest and come out with a pet dragon, other days you will write an ode to your favorite hip hop artist. Each day will be a discovery of the inner workings of your imagination and creative process. The class will challenge you to think in ways that you have not before and to push your creative boundaries and limits. This class will be anything but boring, and everything but standard. This class will also challenge you to redefine your previous knowledge of what a poem and a story can be. We will explore the slightly hipster and edgy work Matthew Dickman’s Maykovshy’s Revolver, and the gritty yet sublime fictional pieces found in The Best American Short Stories of 2018. You will write a portfolio of poetry, short fiction, and hybrid pieces that will ultimately help engage you to not only be a better writer and thinker, but also a more interesting story teller. This class will help you be able to express what you are passionate and excited about in ways that you might have been able to do before.
ENGL 228  
DIVERSITY IN GLOBAL LITERATURE  
Topic: Adaptations  
MWF 1:00-1:50  
Sherry Bollero  

The book was better. We've all heard someone pass that four-word judgement as the credits roll. If the book is always better, why are we still making adaptations? More importantly, why do we continue to engage with adaptations if we know anything other than the original is going to be lacklustre? In this course, we'll look at how English authors and texts have influenced or generated transnational adaptations, the socio-historical context of each artefact, and what constitutes a 'good' adaptation. In doing so, we'll try to determine: what is fidelity's role in a successful adaptation, what is the criteria for evaluation of an adaptation, what is an original source?

This course may include short stories, plays, graphic novels, film and television, as well as supplementary critical texts that will shape our understanding and discussion of source material and adaptations. Possible texts for this course include: Rosencrantz and Guildenstern are Dead, A Study in Emerald, Hamlet, and/or Prince of Cats. Possible authors of critical texts may include Pierre Bourdieu, Thomas Leitch, Linda Hutcheon, Simone Murray, and/or Deborah Cartmell.

ENGL 229  
DIVERSITY IN U.S. LITERATURES  
Topic: History of Black Panther: The Comix behind the Movie  
MWF 10:00-10:50  
Jenifer Polson  

#WakandaForever  
Marvel Cinematic Universe's Black Panther is playing an important role in contemporary culture, but what about the comix behind Ryan Coogler’s widely successful film? The Black Panther wasn’t always, as Todd Steven Burroughs notes, an A-List Character/Superhero. Behind the character is an interesting and complex history that starts in 1961 with comic legends Stan Lee and Jack Kirby and moves forward to the early to mid 1970s, and then to the more well-known Ta-Nehisi Coates in 2016 just to name a few.

As we explore Black Panther comics at various points in the history of the character some questions we might think about are: How is the continuity of a character created and maintained? How do the differing perspectives of various authors impact the depiction of the same character(s)? How do characters and representations evolve depending on cultural context, commercial expectations, and the identity of writers/illustrators? Where does Coogler’s film fit in? Does the film add to or hinder the continuity that has been created over nearly 6 decades?

Potential texts may include some of the following:  
- Understanding Comics (1993) – Scott McCloud  
- Black Panther (2018) – Ryan Coogler (Film)
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.

Travel can change our lives, jolting us out of our complacencies, transforming us from our comfortable notions of what’s “normal” or “true.” Travel can be exciting, offering an amazing array of new tastes and feelings we didn’t realize were possible or even present on this earth. Travel can be dangerous and difficult, luxurious and utterly risk-free. The writers we will study in this course have traveled the globe: some to escape, some to explore, some to conquer. All of them illustrate what inveterate traveler George Santayana says: “We need sometimes to escape into open solitude, into aimlessness, into the moral holiday of running some pure hazard, in order to sharpen the edge of life, to taste hardship, and to be compelled to work desperately for a moment at no matter what.” Today tourists can watch refugees in leaky boats drown in waters fronting their beach hotels in Greece or Italy. Travelers may sign up for work on sheep farms or archeological sites or city slums. Packaged tours of catastrophic environmental sites, prisons, multi-cultural brothels, saints’ tombs and sacred shrines, are all on sale today.

What’s going on here?

With internet connections to blogs, websites, videos, data bases, Google maps, and virtual tours of virtually everywhere, why would anyone want to go somewhere, unless forced to do so by circumstances beyond their control?

Texts to be announced.

Films and videos include *The Revenant, Grizzly Man, Beasts of the Southern Wild,* and *Brooklyn.*

Weekly writing assignments, short papers, a travel project of your own making.

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

In *Dreaming by the Book,* Elaine Scarry argues that reading activates the imagination in a startling and unexpected way. Although texts—the “verbal arts,” per Scarry—generally lack any vivid and vibrant images or sensory experiences, the encounter with the text somehow produces in the reader’s mind evocative imagery, swells of emotion, and sensations. We read precisely because creative works like poetry, the short story, and the novel evoke such specific reactions from us as readers. Yet, as Scarry makes clear, there’s a paradox at work here: those scenes and experiences do not exist in any tactile, physical way, and yet we feel the text as if it is present and immediate.

How does the text produce this reaction in us as readers? In this class, we will explore this central question and introduce you to some of the foundational skills of the English major. By reading texts, we will identify the strategies that poets and fiction writers employ in order to produce particular effects, and we will learn to delve beneath the text's surfaces and our initial impressions through the practice of close reading. In doing so, we’ll learn how to interpret texts and—more importantly—how to hold professional and collegial discussions about our differing interpretations of texts.

Together, we will practice using these analytical skills in writing close reading responses in a variety of informal and formal formats. Moreover, we’ll push back against the negative connotations of such terms as “critique” or “analysis” by situating the critical inquiries of literary studies as inherently creative acts: reading and writing about texts means that you, the reader, are actively involved with generating meaning and crafting interpretive responses! We’ll also supplement the formal and informal writing assignments with in-class discussions and activities, conferences with the instructor, and other opportunities to engage with literary life in our campus community of writers and scholars.
ENGL 272
INTRODUCTION TO LITERARY CRITICISM
MWF 10:00-10:50
Prof. Lori Robison

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.

ENGL 302
SURVEY OF ENGLISH LITERATURE II
MWF 12:00-12:50
Prof. Michael Flynn

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

This course will examine a handful of major authors since 1800 as they ask and answer these questions. Since it is a broad survey, we will not be able to read every writer of importance in the four periods under consideration. Instead, we will read selected works in order to get a sense of the general characteristics of those periods – a sense of what Romantic authors have in common, for example, or of the ways in which Modernist literature is a rejection of Victorian values and aesthetics. Such grounding in historical and literary contexts is useful for students planning to take upper-level courses in English, but the writers we’ll be studying are also of broad humanistic interest, and their answers to the questions above have helped shape the cultural experience of everyone living in the English-speaking world today.
This course serves as an introduction to the literature of the US from 1865 to present. Because it would be impossible to cover all of the authors and works written in this time period, we will focus on important literary movements such as realism, naturalism, and modernism. As we consider these movements, we will discuss their artistic goals and we will also connect them more broadly to larger social movements and historical events. We will consider too how literary texts produced in this period have participated in the continued expansion of what it means to be “American.” How, we will ask, have writers worked to challenge and revise cultural beliefs about national identity?

Course Requirements: Regular, committed reading of assigned texts; active class participation, and a combination of essay exams and short papers.

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

This course welcomes all majors. Wherever you are as a writer and wherever you would like your writing to go – whether that be publication or to simply share with your peers – this class will help you become a more thoughtful writer, one who approaches writing with care and precision. To that end, we will read authors working in genres such as journalism, travelogues, criticism, including both observational and argumentative essays. We will examine these texts to see how and why authors made certain rhetorical choices that result in strong, imaginative, colorful, and intriguing pieces of work.

After getting a sense of what you like to read in nonfiction, we will move towards creating our own work with your personal poeticities in mind. We will work individually, in small groups, and in full-class workshops, critiquing, supporting, and strengthening your writing throughout the semester. To accomplish these goals, we will embrace peer critique, revision, and multiple drafts. Most importantly, I ask that you be willing to share your thoughts, ideas, and written work with classmates and, hopefully, the larger reading public.

“If people cannot write well, they cannot think well, and if they cannot think well, others will do their thinking for them.”

George Orwell
June 29, 1903 - January 21, 1950
THE ART OF WRITING NONFICTION

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

By definition, nonfiction writing is the opposite of fiction: it is not "made up," it is not the product of "mere imagination." It is supposed to describe what actually went down, what really happened, in other words, "the truth." But many nonfiction writers use narrative techniques common to fiction to enliven their writing, and pull of these moves can seduce some writers of nonfiction into "bending the truth" for the sake of the plot.

How do we define nonfiction? How do we determine when stories that purport to be true go too far in their use of "creative" techniques? What does compelling, persuasive, honest nonfiction writing look like? What is its role in contemporary American culture? In this class, we’ll answer these questions by reading, discussing, and modeling a range of texts that fall under the umbrella term of nonfiction. We’ll examine works of expertly fact-checked nonfiction that are as gripping as thrillers—we’ll read excerpts from several famous literary hoaxes, and we’ll read and analyze essays and memoir pieces that seek to tell the truth about life in the contemporary United States. We’ll even take a look at some compelling Tweets (but not the ones that you might think!) In the writing we create and workshop together, we’ll practice gathering evidence, making careful and well-reasoned arguments, telling true stories about the world around us, and sharing the truths of our lives. In so doing, we’ll learn from each other about what it means to live in America today, just as we’ll learn from the work that we read, and we’ll work to build a mutually respectful writing community. Writers under consideration for the course include Sarah Smarsh, J.D. Vance, Kathryn Schultz, Ta-Nehisi Coates, David Shields, Reihan Salam, Kiese Laymon, and others.

This class will involve extensive discussion and workshop of student writing. Come prepared to be an active and generous participant.

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THE ART OF WRITING NONFICTION

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

This course invites students of all majors and backgrounds to explore the notion of disability as a social, political, and cultural phenomenon, which changes over time. Disability Studies, as it is called, is a new and attractive academic discipline in many universities and activist circles operating all over the globe. Historians, social scientists, artists and musicians, have joined clinical professionals, physicians, and therapists to reframe this field of study. Disability activists have shifted public awareness from a charity/medical model to a civil rights/social model, from pity to confrontation and creation. Artists, dancers, athletes, actors, and architects are making spaces and microphones for themselves, on stage and in the arena. Current issues such as pre-natal testing, euthanasia, accessibility in public transportation and the workplace, post-traumatic stress, American Sign Language, cochlear implants, and sex education will be explored. Anyone who wonders how people organize and work for meaningful change, whether through Communication Disorders or Civil Engineering or Aerospace Studies or Psychology or Education or English or Medicine or Law is welcome in this course. Film, guest speakers, and videos will appear. Experiments and performances will be conducted.

Texts to be announced.

Required Writing:
Weekly response papers (2-3 pages, typed and double-spaced) and short essays (250-350 words)
One long research paper (12-15 pages)
One group project or performance or staged debate
ENGL 308
THE ART OF WRITING NONFICTION
3 Credits
Tu Th 2:00-3:15
Prof. Kathleen Dixon

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

In addition to fulfilling the "A" writing requirement for UND’s Essential Studies, this course might also fulfill some of your yearnings. Ever feel like that selfie isn’t really so much about yourself? Tired of making yourself into a brand that sells you—somewhere, anywhere—where someone wants to buy your time and talents but not for much and not for long? Your life writing may or may not sell, but there are things more important than money. For instance: you. For instance: anyone or anything else you want to write about.

This course will pursue life writing: memoir, autobiography, and biography. Given the brevity of a semester, we’ll likely be writing shorter pieces such as personal essays or portraits of people. But you never know. Out of the readings and the exercises we’ll do might arise something that really captivates you and puts you on a course of longer life-writing. I can say this: it happened to me.

Textbooks:
- Philip Gerard’s Creative Nonfiction (Waveland Press, 2017)
- Adair Lara’s Naked, Drunk, and Writing (Ten Speed Press, 2010)
- Mark Kramer and Wendy Call’s Telling True Stories (Plume, 2007)

Evaluation: A portfolio to be graded at midterm and at semester’s end, featuring lots of exercises, shorter revised pieces, and one longer work (10-20pp.) that goes through several revisions.

P.S. If enough students are interested in gender and life-writing, we’ll make that happen. But even if we don’t try hard, gender happens anyway. It certainly is only one of many points of departure for life-writing.

ENGL 334
PRACTICUM IN WRITING, EDITING, AND PUBLISHING
3 Credits
MWF 10:00-10:50
David Haeselin

North Dakota’s National Public Radio station, Prairie Public, airs a daily feature about state history called Dakota Datebook. As of now, its name is a little misleading: the program has been broadcast solely over the radio for fifteen years and has never appeared in print. Students in this course will change that: over this semester we will create a book version of Dakota Datebook.

Students will take active roles in all steps of the publishing process. In particular, students will gain practical experience by performing such tasks as selecting relevant essays, tagging these essays for better functionality in the Prairie Public online database, editing and copy editing content, and designing print and digital versions of the book using professional quality publishing and text-setting software.

Once completed, we will next take the necessary steps to successfully release the book. This part of the process will teach students about the business side of the publishing industry. Students will develop familiarity with professional communication and content strategy by collaborating with Prairie Public radio and television, other local news outlets, the ND State Historical Society, Humanities ND, the UND Public Relations department, and with the Digital Press @ UND who will publish the book. Finally, students will plan and organize a release event for the book in bookstores across the state.

We will start the semester with an archive of excellent local history stories; through our combined efforts, we will end it with a published book of them.

Students who have not taken the prerequisite (English 234/299) may seek permission to enroll in this course. Please e-mail Dr. Haeselin: david.haeselin@und.edu
YOUNG ADULT LITERATURE
Tu Th 12:30-1:45
Prof. Michelle M. Sauer

3 Credits

For YA/Adolescent literature readers, the narratives they read often offer glimpses into a diversity of life experiences that they otherwise may never consider, or gain exposure to. Because of the circumstances life hands them, the characters in these texts have no choice but to, in the words of children’s literature scholar Roberta Trites, “disturb the universe,” which we will consider in relation to the diversity of characters presented.

This course introduces a variety of adolescent literature and multimedia for young adults. It will focus on literature that reflects the needs and interests of all, and will include a broad representation of which focus on a variety of ethnic groups, cultural experiences, and historical periods. Each text we will examine features characters that experience life in specifically diverse ways, and often include challenging issues including disability, rape, suicide, racism, homophobia, life after death, etc. As we read, we’ll work to develop a definition of YA. What are the differences between great YA and great adult literature? What are the best ways to understand quality in a YA text? Within what bounds—stylistic, ethical, and otherwise—do the practitioners of the art form work? We will consider genre and theme, with consideration of issues such as literary censorship and representations of adolescence and adulthood. We will use multiple approaches to interpretation, including pedagogical, literary, and sociocultural perspectives.

AMERICAN INDIAN LITERATURES
Voices of the 21st Century
MWF 11:00-11:50
Prof. Crystal Alberts

In 1985, Kenneth Lincoln used the phrase “Native American Renaissance” to describe approximately two decades of Indigenous literatures—roughly from the publication of House Made of Dawn (1968) by N. Scott Momaday (Kiowa) to that of Love Medicine (1984) by Louise Erdrich (Anishinaabe/Ojibwe). For Lincoln, it was a time of “written renewal of oral traditions translated into Western literary forms.”

That was then, enter 2018. Buzzfeed has called it a “New Wave of Native Literature.” The Paris Review is calling it the “New Native Renaissance,” whatever it is labeled, it is happening right now. As such, this class will focus, primarily, on Indigenous literatures published within the last five years. They are political; they push boundaries; they are diverse; they give voice to current urban, island, Arctic, and reservation experiences, as well as embrace Indigenous futurism. Moreover, with approximately 1,200 Indigenous Nations in the US and Canada alone, these literatures are not one.

Students in this class will be expected to participate in detailed discussions about the readings and write thoughtful, argumentative essays. Students will also be asked to attend some events at the 50th Annual UND Writers Conference featuring Tommy Orange, Heidi E. Erdrich, and others, including the opportunity to attend dinner with these authors.

Some Possible Texts Include (final list to be determined, but you can follow them on Twitter):
- There There (2018), Tommy Orange (Cheyenne/Arapaho)
- Heart Berries (2018), Terese Marie Mailhot (Seabird Island Band)
- Split Tooth (2018), Tanya Tagaq (Inuuk)
- Where the Dead Sit Talking (2010), Brandon Hobson (Cherokee)
- Trail of Lightning (2018), Rebecca Roanhorse (Ohkay Owingeh Pueblo/African American.)
- New Poets of Native Nations (2018), Heidi E. Erdrich, ed. (Anishinaabe/Ojibwe)
  - Including Layli Long Soldier (Oglala Lakota), Tommy Pico (Kumeyaay), Natalie Diaz (Mojave), Craig Santos Perez (Chamoru)

Some Possible Music Include Selections from the Following Artists:
- Frank Waln (Sicangu Lakota)
- Tall Paul (Anishinaabe)
- Wah Wahray Benais (Anishinaabe/Ojibwe)
- A Tribe Called Red (Canadian collective)
- Indian Agent (based in Sitka, Alaska)
ENGL 369
LITERATURE AND CULTURE
Topic: Bible as Literature
Tu Th 9:30-10:45
Prof. Sharon Carson

This class will allow us to pursue two interwoven projects of study:

1. We’ll read and analyze “as literature” several key texts from the Hebrew Bible (Tanakh) and the New Testament. Our work in this context will be to analyze these biblical texts using the same critical approaches we would use with other literary works, with special attention paid to narrative, plot, characters, symbolism, metaphor, irony, humor, tragedy, point of view, etc. We will also employ historical-critical method to study the varied historical contexts of these writings as they first appeared, and as they have been interpreted over many centuries.

2. We’ll analyze the ways that selected writers, visual and new media artists and filmmakers have worked with the “biblical story world” within their own art. Here we’ll look closely at the ways that biblical stories and characters are interpreted within these artistic works, especially by writers and artists who seem interested in “art as social commentary.”

The class will involve much reading, careful thought, and careful writing, and will be of interest to a wide range of students, including majors in English, Philosophy, Religion, Classical Studies, History, Sociology and anyone else interested in literary and cultural analysis of biblical texts.

We will hope that our numbers include people bringing a wide range of experience and perspective to the table, including some who have never read biblical texts before, and some who have experience reading this literature from a variety of interpretive angles.

The biblical texts we’ll concentrate on will include:
   - From the Tanakh: Genesis, Exodus, Leviticus, Isaiah, and Job
   - From the New Testament: Mark, Matthew, Philemon, Galatians, James, Revelation

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ENGL 408
WRITING FOR DIGITAL ENVIRONMENTS
Tu Th 11:00-12:15
Prof. Sheila Liming

This course is an Essential Studies Capstone Course, and fulfills the goals of Communication and Information Literacy.

We’ve all heard the complaints: no one reads anymore. But the reports of reading’s death have been greatly exaggerated. They overlook the fact that 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 and by creating content that is designed for this kind of reading.

This class is not only for English majors: any student who would like to learn new techniques for producing and distributing their writing will benefit from experimenting with writing for a multitude of digital platforms. 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. Students will work on a linked, semester-long project of their choosing that will require them to think and produce creatively within a number of different media formats (including digital documents, presentations, and exhibits).
Writing in *The New Yorker*, Ian McEwan heralds the novella as "the perfect form of prose fiction." He elaborates that the form insists on the short story's focus and economy of language. Novellas also offer the capaciousness of novels, but—as McEwan puts it—"spare us their [i.e., novels'] quintuple subplots and swollen midsections." This might suggest that the novella is a hybrid form, something borne of the short story and the novel. But in truth, the novella is the past and the future of fictional form. *Don Quixote*—sometimes dubbed the first Western novel—is in fact a series of novellas that interrupt one another, a structure that contemporary novelists (like Margaret Atwood in *The Blind Assassin*) have also used. Moreover, contemporary publishers, ranging from Tor's science fiction line to university presses like Miami University (OH) Press or Texas Review Press, find in the novella a medium for reinvigorating storytelling for future generations of writers and readers.

What is the allure of the novella? How has it influenced discussions of genre, form, and literary craft in the past century? What opportunities does it provide to readers and writers? And how has it endured, despite the perceived dominance of the short story in the era of MFA programs? In this workshop course, you'll construct your own theory of and approach to this form as you outline and begin crafting a novella-length work of fiction. In doing so, this class will focus on how to prepare and pursue long-form writing projects in a collegial, constructive workshop environment. This work will be complemented by craft essays and criticisms of the novella, which you'll encounter alongside works by major, 20th and 21st-century practitioners of the form. Representative authors may include James Joyce, Rebeca West, Muriel Spark, Mary McCarthy, Ursula K. Le Guin, Tobias Wolf, Haruki Murakami, Lan Samantha Chang, Ian McEwan, or others. Secondary readings may include excerpts from Graywolf's *Art of series*, the *Tin House Writers' Notebooks*, or articles from lit mags and journals.

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**ENGL 414**

**THE ART OF WRITING: FICTION**

*Topic: The Art of the Novella*

**MW 3:00-4:15**  
**Patrick Henry**

**ENGL 415**

**SEMINAR IN LITERATURE**

*Topic: No Future*

**MWF 12:00-12:50**  
**Dr. David Haeselin**

This is an Essential Studies Capstone course. This course is approved for graduate credit.

In a recent interview about adapting *The Handmaid's Tale* for television, Margaret Atwood tried to put an old misconception to rest. "Prophecies are really about now," she argues, because "What else could [they] be about? There is no future." Many writes agree that fiction shouldn't be judged on its predictive ability, but this hasn't prevented plenty of them, Atwood included, from dreaming up compelling and terrifying visions of what's to come. Writers do this, she suggests, in order to better understand their own. This course will trace the past forty years of imaginative divination to see how phenomenon such as gender, sex, reproduction, race, [artificial] intelligence, time, and planet Earth have evolved along in hopes that we can begin to comprehend our dizzying now.

In concert with the 2019 UND Writers Conference theme "What the Future Holds," the course's reading list will pair contemporary visions of the future (including authors slated to appear at the event) with authors selected from the conference's fifty-year history. Texts will come from some predictable sources (speculative fiction/film, information science, and futurist social philosophy) and some less-expected ones (Native American fiction and Asian American poetry). Students will get to write in a variety of forward-facing genres, including: a prophetic think piece, a short history of the future, a disjointed social media timeline, and a multimedia oral history.

Possible Books include:


Possible Films and Television include:

ENGL 415
SEMINAR IN LITERATURE
Topic: The Brontës
3 Credits
MWF 1:00-1:50
Prof. Michael Flynn

This is an Essential Studies Capstone course. This course is approved for graduate credit.

The Brontës grew up in an isolated parsonage in rural Yorkshire — the wild, sparsely-populated northern region of England. With little in the way of an artistic community nearby, Charlotte, Emily, and brother Branwell became an extraordinarily tight-knit group. Long before they thought of publishing novels, they created shared imaginative worlds which straddled the boundary between realism and high fantasy and populated those worlds with complex, ongoing, co-authored stories. One of the things we’ll do this term is to think about this early literary collaboration, and how it contributes to a Brontë novel immediately feeling like a Brontë novel and nothing else, regardless of who the precise author is.

The literary world of Victorian England, however, knew nothing about the Brontës’ isolation (especially since none of the sisters’ books were published under their own names), and when the novels began to appear in the politically tumultuous years of 1847 and 1848, many readers saw them as peculiarly expressive of the times. So we’ll think about history, too — about the Chartist movement in England and political revolutions abroad, about the Industrial Revolution that was starting to transform remote Yorkshire into a manufacturing powerhouse and the economic center of the globe, and about the Woman Question generally and the role of the governess in particular. We’ll also think about the new technologies that were starting to unify Britain in the 1840s, and make it less unusual for such an isolated family to take a place at the center of England’s artistic life.

Primary texts will include the six major novels by the Brontë sisters — Jane Eyre, Shirley, Villette, Wuthering Heights, Agnes Grey, and The Tenant of Wildfell Hall — plus selections from their shared-world juvenilia and poetry. Secondary texts will include biography, history, and literary criticism.

ENGL 415
SEMINAR IN LITERATURE
Topic: Feminist Theory
3 Credits
Wednesdays 3:00-5:30pm
Prof. Kathleen Dixon

This is an Essential Studies Capstone course. This course is approved for graduate credit.

Description: Believe the women! Fight sexual assault with the radical feminists from the 1960s, 70s, and 80s--and 2010s.

Are there women, anyway? Is this a genderqueer question? It could be, but behold Simone de Beauvoir, The Second Sex, mid-twentieth century, Marxist and liberal feminist.

The F Word, feminism--to speak nothing of feminist theory--has often ended up cursed or closeted. Why? Why is it that every generation seems to reinvent feminism? Does the feminine gender engender self-hate?

The course will treat the major forms of feminism: liberal, radical, Marxist, intersectional, pomo/queer, and transnational. Sometimes the readings will offer us a mouthful, but we’ll figure out ways to speak, anyway.

This isn’t just for women. Whatever your gender, come join us in thinking about gender, power, and civil rights.


Evaluation: Let’s write short pieces for weekly sharing and then produce a longer written project that involves some research and analysis (10-15 pp.) that follows some strong interest of yours. I’d be open to new genres (blogs, etc.) that can put serious thought into play.

This course offers humanities credit as well as a means of completing a major or minor in Women and Gender Studies.
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 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 experience in classroom research and producing conference papers based on that research.

REASONS FOR T.A.:
- Pays the bills
- Looks good on C.V.
- The one under grad who cares

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ENGL 521
STUDIES IN AMERICAN LITERATURE
Topic: The Transnational 1850s
Tu Th 2:00-3:15
Prof. Sharon Carson

Working with American literature through transnational theoretical lenses offers us a very wide range of interpretive possibilities, and this seminar will explore those possibilities via a focus on the remarkable American literary productions of the 1850s.

We will work with an eye toward several key questions:

1. How did the international reading, correspondence, activism and travel of selected 1850s American writers seem to condition their literary work in direct and perhaps indirect ways? In what ways has “American literature” been intrinsically “transnational” in this sense?
2. What possible interpretive directions open up for us if we read American texts from this era “through the eyes,” so to speak, of critics and readers residing outside the United States? We will look at international critical work from all periods (including our own) which engages with 1850s American literature.
3. What interesting possibilities emerge if we juxtapose American texts from the 1850s with writings (of any period) from outside the United States? We will work together on at least one comparative reading, and students are welcome to work comparatively on their own projects.
4. How might we analyze some key historical developments in the 1850s in the United States through transnational lenses, and how might that analysis offer some interesting insights into texts by American writers of that period, especially writings which seem to directly address historical events and their meanings? (For example: The national conflict over slavery? Specific developments like the Mexican-American War of the 1840s, The Fugitive Slave Act or the Dred Scott Supreme Court decisions? The Kansas-Missouri border wars? The Mormon Migrations? American responses to Europe’s 1848 Revolutions? Or??)

Much reading, discussion, shorter critical projects. Final seminar projects will allow students to pursue their own interests.

Our primary texts will likely include two novels: Clotel, or the President’s Daughter (William Wells Brown) and The Blithedale Romance (Nathaniel Hawthorne); My Bondage and My Freedom (Frederick Douglass); selected essays, speeches and journalism by Frederick Douglass, Maria Stewart, Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller; selections from Leaves of Grass and prose by Walt Whitman; and international writers still to be determined.

ENGL 531
SEMINAR IN ENGLISH LITERATURE
Topic: Chaucer
Thursdays 5:00-7:30
Prof. Michelle M. Sauer

This course will cover a good portion of the corpus of Geoffrey Chaucer, the most canonical author of the Middle Ages, as well as antecedents of those works as applicable and appropriate. His texts address, often with surprising candor, issues of gender and social methods of imposing gender hierarchies; sexuality and the language of sexual difference; sexual violence and its social and familial implications; class, ethnic, and religious prejudice; and techniques of political control. Contextualized against the backdrop of 14th century turbulent social uprising, Church reforms, and Chaucer’s own shady past, we will begin by looking at Middle English, the language in which these works were produced and in which we will read them. We will then move into a study of Chaucer and related materials. Our focus will be on queer/gendered Chaucer, with special attention given also to global Chaucer and other intersectionalities. In other words, we will be closely examining this canonical author in ways that challenge and expand that view. How are questions of authority and power constructed, for example? What do religious, racial, and gender differences illustrate? How do these depictions shape western literature and thought?
**ENGL 598** PORTFOLIO WORKSHOP  
Tu Th 12:30-1:45  
Prof. Eric Wolfe

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.

**ENGL 599** SPECIAL TOPIC  
Topic: Material Culture  
Tuesdays 5:00-7:30  
Prof. Sheila Liming

We will put this training to the test in our reading of select modern and contemporary literary works that deal directly with anxieties about material culture, including collecting and hoarding. We’ll survey short fiction by writers like Charles Johnson and Carmen Maria Machado, for instance, in addition to longer works by authors like E.L. Doctorow and Magda Szabó.

Ultimately, we’ll work towards crafting creative and critical contributions to these conversations through writing assignments and interactive projects. Students will work towards producing “cultural histories” of a given object or set of objects, which they may present in a range of formats (as teaching demonstrations or syllabi, as podcasts or creative media objects, or as critical essays).