ENGL 100 | Individualized Instruction in College Composition | 1 credit | Staff
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Supplemental, individualized writing support for students enrolled in English 110.
For enrollment, students must have an ACT English score of 14-17 or an SAT Writing score of 360-420 or a COMPASS Writing Skills score of 76 or below or an ACCUPLACER WritePlacer score of 4 or below. ENGL 110 is the co-requisite. This course is not degree countable.

ENGL 110 | College Composition I | 3 credits | Staff
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This is an Essential Studies course and will satisfy your distribution requirement in Communication (1).
The object of this course is to train students in techniques of college-level reading and writing so they become active participants in the projects of analysis and interpretation that constitute the work of the university. In a flexible workshop setting, you will learn strategies of revision and intellectual reflection, learning how to work recursively as you read, re-read, write, and re-write intellectually challenging essays that mediate between theoretical frameworks and real-world examples (both personal and cultural). While the focus of the course is on “expository”, scholarly prose, you will read a variety of texts (paintings, advertisements, videos, buildings, automobiles, etc.). With the help of the instructor and your peers, you will draft, critique, and revise your work, building a collection of rough drafts and final drafts for evaluation by the instructor. Grading criteria and common expectations for the amount and kinds of writing to be produced in the course are spelled out in the course packet distributed to each student at the beginning of the semester.
For enrollment, students must have an ACT English score of 18 or above or an SAT Writing score of 430 or above or a COMPASS Writing Skills score of 77 or above or an ACCUPLACER WritePlacer score of 5 or above or ENGL 95.
Required Texts: *Ways of Reading*; *They Say, I Say*; UND Guide to College Composition (5th ed.)

ENGL 120 | College Composition II | 3 credits | Staff
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This is an Essential Studies course and will satisfy your distribution requirement in Communication (2).
Writing from Research teaches independent research in the academy. The course builds on the techniques and skills learned in English 110, by teaching critical research writing. English 120 is designed to stimulate thinking and writing on a broad range of topics within a specific field of research. Individual sections are organized around a particular subject or issue, but the purpose of English 120 is common to all sections: by mid-semester we expect each student to be doing critical research in an area of interest that is both personal and academic. Students in 120 are invited to become active researchers, developing ways of understanding unfamiliar subjects by building on personal interest and knowledge. By the end of the semester students will produce a long critical research paper that develops an argument by applying skills of academic analysis to a particular case study. Instructors will offer guidance in the development and revision of theoretical ways of thinking, teaching students how to conduct independent research and how to make scholarly use of research materials. Writing from Research is designed to invite all students to find a way of becoming passionate about a particular aspect of academic writing. The texts used in the course are designed to get things started, but it is the responsibility of the individual student, in collaboration with the other participants in the class, to make the subject personally interesting. Required Text: Varies with instructor

ENGL 125 | Technical and Business Writing | 3 credits | Staff
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This is an Essential Studies course and will satisfy your distribution requirement in Communication (2).
Technical and Business Writing is designed as a writing course to follow at least one semester of freshman composition (English 110 being the standard expected prerequisite). It is a course in composition for students interested in professional careers, particularly for future scientists, engineers, technicians or writers of nearly any kind of specialized report.
This course is specifically designed to provide for the technical or professional student who desires to develop technological work, particularly the process of researching, preparing, and writing a professional report substantial in length and competent in quality.
Required Text: *Writing that Works* (10th ed.)
ENGL 209 | Introduction to Linguistics | MWF 11:00-11:50 | 3 credits | Jessica Zerr
---|---|---|---|---
This course is designed to give you an overview of the study of language as well as a greater appreciation for language. We will familiarize ourselves with the structure of language, ask how language works to make meaning, consider how people acquire language(s), discuss how language is used in particular social contexts, and examine the dynamic nature of language. We will also briefly consider how language is encoded into writing systems and how literacy skills relate to language. While we may look at examples from many different languages, English will provide the basis for most discussion and analysis.

Required Text:

ENGL 209 | Introduction to Linguistics | T TH 9:30-10:45 | 3 credits | Xiaozhao Huang
---|---|---|---|---
This course is designed for you to learn different areas of language including morphology, semantics, syntax, phonetics, phonology, sociolinguistics, language changes, the history of writing systems, and language acquisition. Course requirements: take-home assignments and examinations.

Required Text:

ENGL 225 | Introduction to Film | 1. 2:00-4:00 T / 2:00-2:50 W
2. 2:00-4:00 T / 3:00-3:50 W
3. 2:00-4:00 T / 2:00-2:50 TH | 3 credits | Christopher Jacobs
---|---|---|---|---
This is an Essential Studies course and will count towards your distribution requirement in Humanities.

This essential studies class is designed to sharpen your analytical skills. This class will introduce you to the basics of film production, narrative, performance, style, cinematography, editing, sound, etc. It will also expose you to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the 1890s, through the so-called "silent era" of the 1910s-20s and the "golden age" of Hollywood in the 1930s-50s, up to the present, including some films in foreign languages with English subtitles. Students interested only in the latest Hollywood hits are in the wrong class and should drop immediately to make room for serious students. We will be viewing films to see how they function as commercial/entertainment/artistic artifacts, as well as how we might place them within certain historical/cultural perspectives, and why these ways of seeing film might be more or less important to us as viewers. You will learn how filmmakers can guide and manipulate audience response. By the end of this class you will become adept at viewing films with an eye toward how they affect you as a person. There will be three papers and three unit tests, but no comprehensive final exam. Students will also be expected to post weekly reactions/analyses to a Blackboard online discussion forum about the films assigned for class. Our text will be Richard Barsam's and Dave Monahan's "Looking at Movies" (fourth edition), which comes in a packet with two DVDs of tutorials and short films plus another book "Writing About Movies."

ENGL 226 | Introduction to Creative Writing | MWF 12:00-12:50 | 3 credits | Ben Morris
---|---|---|---|---
This is an Essential Studies course and count towards your distribution requirement in Fine Arts.

This course is designed as an introduction to the mechanics, techniques, and theory of creative writing. We’ll give close attention to process, specifically the invaluable role of drafting and revising. We will begin with active reading, engaging various modern and contemporary authors ranging from Ernest Hemingway to E. Annie Proulx, Elizabeth Bishop to Stephen Dunn. We will focus primarily on fiction and poetry, but may also look at pieces of nonfiction and drama to aid in our understanding of voice. Students will group workshop their own original material in class and turn in a completed portfolio of revised work at the end of the semester.

NOTE: All students who are majoring or minoring in English and wish to take 226, and all non-majors interested in participating in the creative writing sequence (intermediate and advanced creative writing) should contact Elizabeth Harris, Creative Writing Coordinator, for an override into English 226: elizabeth.harris@und.edu or phone: 701-777-2703. These overrides must be obtained between the period of Nov. 4 and Nov. 22 (early enrollment). Students will need to have decided upon a section in order to receive an override. This course will be opened to all majors on November 23.
**ENGL 226**  Introduction to Creative Writing  
T TH  11:00-12:15  
3 credits  
Geoff Peck

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

The objective of this course is to learn the elements of craft writers use in their work; to apply these elements to your own work; to learn to recognize and discuss these elements in assigned readings and in each other’s work during workshops. These goals are achieved through in-class discussions, workshops, and writing exercises that allow you to practice using craft techniques to make aesthetic choices, and through developing your own writing style through assignments and revisions.

**Required Texts:**

**NOTE:** All students who are majoring or minoring in English and wish to take 226, and all non-majors interested in participating in the creative writing sequence (intermediate and advanced creative writing) should contact Elizabeth Harris, Creative Writing Coordinator, for an override into English 226: elizabeth.harris@und.edu or phone: 701-777-2703. These overrides must be obtained between the period of Nov. 4 and Nov. 22 (early enrollment). Students will need to have decided upon a section in order to receive an override.  This course will be opened to all majors on November 23.

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**ENGL 226**  Introduction to Creative Writing  
T TH  12:30-1:45  
3 credits  
Cameron Kelsall

This course will introduce students to various techniques and approaches for writing poetry and fiction. Focus will be placed both on generating new works and reading published work as writers—looking at what emphasis other writers place on craft, style, language, etc. In-class writing assignments and prompts will lead to long-form writing and revision. Students will also become familiar with workshop structure and critique through active engagement in the process. By the end of the semester, students will have written and revised both poems and stories and grown familiar with the workshop process. Texts are under consideration; they will likely include both published fiction and poetry and craft texts on both genres.

**NOTE:** All students who are majoring or minoring in English and wish to take 226, and all non-majors interested in participating in the creative writing sequence (intermediate and advanced creative writing) should contact Elizabeth Harris, Creative Writing Coordinator, for an override into English 226: elizabeth.harris@und.edu or phone: 701-777-2703. These overrides must be obtained between the period of Nov. 4 and Nov. 22 (early enrollment). Students will need to have decided upon a section in order to receive an override.  This course will be opened to all majors on November 23.

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**ENGL 227**  Introduction to Literature and Culture: Science Fiction  
MWF  9:00-9:50  
3 credits  
Rebecca Weaver-Hightower

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.

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

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**ENGL 228**  Diversity in Global Literatures: Gender and Culture  
T TH  11:00-12:15  
3 credits  
Kathleen Dixon

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. We can maybe get some insight from writers with a dual background. We’ll start with Constantine Cavafy’s famous poem “Ithaca,” in both modern Greek and an English translation. Then it will be onto Sherman Alexie’s Blasphemy, a contemporary account of what it’s like to be both an American success story and a member of the Spokane Indian Nation. Next we’ll read The Woman Warrior, Maxine Hong Kingston’s novel about being second generation Chinese-American. Then we’ll take the plunge! The Nigerian writer, Wole Soyinka, is an award-winning, world-celebrated playwright, who wrote Death and The King’s Horseman; we’ll read it in a Norton Critical edition so that we will have adequate background to understand it (I may also invite a Nigerian friend for her views on it). Diwata is a collection of poems by Barbara Jane Reyes, born in the Philippines. We will end with Virginia Woolf’s Mrs. Dalloway. Altogether, we’ll see different expressions of gender in cultures often undergoing change.

ENGL 229  Diversity in U.S. Literatures: Arab-American Literature  MWF 10:00-10:50  3 credits  Gaber Hasanean

This is an Essential Studies course and will count towards your distribution requirement in Humanities. This course also meets the U.S. Diversity special emphasis area.

What are the stereotypes that most Americans have of the Middle East? How does the media shape this image? What does it mean to be an Arab American living in post-9/11 America? This course will examine literature written by Arab American writers in order to answer these questions. This literature will help us discuss the identity crisis suffered by millions of Arab Americans, especially second generation citizens of Arab origin, who seek to be fully integrated in the American society in spite of stereotypes and misrepresentations. This crisis has social, cultural and political elements that we will consider as we look at how the Arab American community represents itself to the dominant culture through these literary texts.

The course requires regular attendance, thoughtful reading of primary and secondary sources, and active class discussion. Students will also write four papers and reading responses. The reading list is not yet fully determined, but will likely include Toufic El Rassi’s graphic novel Arab in America, Najla Said’s memoir Looking for Palestine, Yussef El Guindi’s play Our Enemies, and Edward Said’s Covering Islam.

ENGL 235  The Art of Filmmaking: From Script to Screen  W 5:00-7:30  3 credits  Christopher Jacobs

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

This essential studies class will exercise your skills in creative thinking, applied to all three phases of movie making: preparation, shooting, and assembly into a final product. It is intended as a concise but comprehensive course on using recent digital technology for personal self-expression in the dominant literary form of the past century—moving pictures—starting with the written word (the screenplay). While learning cinematic storytelling concepts, the class will work together to develop a script and follow it into a finished movie through the various stages of preproduction, production, and postproduction, spending about a month on each phase. Class members will take turns performing the various crew functions to gain a broad range of experience. Some time may also be devoted to discussing options for distribution and exhibition for the independent moviemaker. The first part of the semester, the class will view one or more episodes of “Project Greenlight” each week. Several feature films (Hollywood and independent) may also be viewed and discussed as examples of motion picture production realities and/or what can be done with limited means. Each student will write (or revise) one script from which the class project(s) will be chosen. Occasional short critical papers will be assigned but the final grade will depend heavily upon class participation, as the main project(s) for the class will be a group effort (by the whole class or two or more smaller groups, depending upon prior experience and/or length of the script chosen to produce). There will be no exams. Note that a significant amount of the work of writing, producing, and editing the movie(s) will need to be done outside of the regular weekly class period.

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

ENGL 271  Reading & Writing about Texts  MWF 11:00-11:50  3 credits  Rebecca Weaver-Hightower

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

The course is required of all English majors, and it is recommended that you take it as early as possible, so that the skills you work on here will be available to you in your upper-level courses.

This course explores what it means to be an English major, specifically targeting the reading and writing skills needed for upper-level English classes. We will study the kind of work English faculty and critics do and will practice analyzing and writing about poems, short stories, novels, plays, and films. We’re going to read some really great literature this semester, by authors like the Canadian
Nobel Laureate, Alice Munro; the Irish Nobel Laureate, William Butler Yeats; the Nigerian Nobel Laureate, Wole Soyinka; and the (twice) Booker-Prize winning Australian author, Peter Carey. We are also going to watch films by the master English cinematic craftsman, Alfred Hitchcock, in order to discuss how to analyze and write about film.

Most importantly, we will learn to construct original and arguable theses and to write clear, thoughtful and persuasive literary analyses. This class will be writing intensive, involving work on writing through drafting and revising, participating in small group workshops, and studying professional writing and the fundamentals of research. Grading will come from a combination of class participation, daily in-class writings, workshops, and three formal essays.

NOTE: Students looking to enroll in ENGL 271 must contact Kristin Ellwanger in the English office (701-777-3984 or kristin.ellwanger@und.edu) for a permission number to register. Students from all disciplines are welcome, but since this course is required for the English degree, English majors and prospective majors are given priority during the initial enrollment period. This course will be opened to all majors on November 23.

ENGL 272 Introduction to Literary Criticism T TH 11:00-12:15
3 credits Sheryl O’Donnell

Designed as the second part of the introduction to the English major, this class surveys dominant ways of approaching literature, known as “theory.” This knowledge will show you how the discipline works, help you understand your coursework in a larger context, and deepen your ability to analyze texts. At the same time, this class is also about recognizing how and why you already interpret literature in the ways that you do, and what the social and political implications of those interpretations are. Critical theory gives us a shared vocabulary to talk about what we do as readers and writers of texts, as thinkers, as historical and cultural subjects; it challenges us to become more thoughtful choices as members of academic and social communities; and enables us to revisit our basic assumptions and values, and try on new ways of thinking. What if there are no texts? What if the author is dead? What if reality is constructed? We will be debating these and other fascinating, crucial questions as we survey the major strains of critical theory that underpin not just the study of literature, but much of the academy. This course will balance accessible explanations of critical theory with examples of primary thought, and applications of theoretical concepts to literary texts with discussion of abstract theoretical issues and implications beyond the classroom.

Writing Assignments
Reading logs, short papers, one longer paper, and a class project to be presented at semester’s end. Films and videos will be a part of this course, as are fieldwork assignments involving observation and interviews.

Required Texts:
Robert Dale Parker, How to Interpret Literature: Critical Theory for Literary and Cultural Studies, 2nd Ed.
Oxford UP, 2011
Alice Munro, Open Secrets
Zadie Smith, NW
Charles Baxter, Griffin

ENGL 272 Introduction to Literary Criticism T TH 12:30-1:45
3 credits Melissa Birkhofer

In this course students will learn to apply critical theory to various literary, visual, and digital texts. Students will become familiar with theoretical frameworks from the 20th century to the present including, but not limited to: Marxist theory, structuralism, post-structuralism, postcolonial theory, feminist theory, and Queer theory. Over the course of the semester students will apply their learning to texts across historical periods and literary genres. This class will be discussion-based, so students should read carefully and be prepared to participate. Students will be graded on: active participation, a reading journal, writing reflections, a group presentation, and two papers. Required of English majors.

ENGL 302 Survey of English Literature II MWF 12:00-12:50
3 credits 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.

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<th>ENGL 304</th>
<th>Survey of American Literature II</th>
<th>MWF 11:00-11:50</th>
<th>Crystal Alberts</th>
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In 1868, John William DeForest raised a number of questions about the literature of the United States: where were America's Thackeray and Balzac? Where were the authors that could paint "the picture of the ordinary emotions and manners of American existence?" Where were the writers who could speak not just to New Englanders, but also to "Southerners and Westerners and even New Yorkers?"

As an introduction of literature of the United States from 1865 to the present, this course tries to answer some of these questions, as well as identify what makes literature distinctively "American." During the semester, we will investigate the various movements of this time period that worked to create an American literary tradition that could be representative of our culturally diverse nation, including regionalism, realism, naturalism, modernism, postmodernism, and beyond.

As this is a broad survey, we will not be able to read every significant author who wrote during this period. However, we will examine a number of major writers who exemplify the various literary movements to obtain an understanding of the general characteristics of each. Because we will situate these works in their historical and social context, this course will be useful not only to students planning on taking upper-level courses in English, but also those who are interested in expanding their understanding of American culture.

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<th>ENGL 308</th>
<th>The Art of Writing Nonfiction</th>
<th>T TH  9:30-10:45</th>
<th>Sharon Carson</th>
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This course fulfills the Essential Studies categories of Fine Arts and Advanced Communication, and the Essential Studies goal of Written Communication.

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.

We will work in two genres of narrative non-fiction: written narrative journalism (including works produced for new media), and audio documentary. We will read -or listen to--already produced works by American and international writers. You will read some very talented contemporary writers as well as some very famous pieces of narrative journalism from the past. We will work on techniques related to writing non-fiction, and you will have the chance to read a range of people talking about their work as writers.

We will also listen to, and analyze, a few especially compelling works of audio documentary. (Students who are especially interested in the audio forms of narrative non-fiction will have the option to produce their own experimental and short sound pieces if they have the background to do so...we will not be working on audio production methods in the class, although students may choose to write scripts for one of the assignments.)

The course is an excellent opportunity to work seriously on your own writing and your capacity for sustained critical thought about interesting questions. It is especially well suited for students who are interested in writing about current events, community politics, social and arts issues, and those who would like to try working on interviews as a form of literary art.

In addition to the required books for the course, we'll work with numerous handouts, audio clips, radio project websites, and several readings on narrative journalism and documentary theory. 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.

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<th>ENGL 308</th>
<th>The Art of Writing Nonfiction</th>
<th>T TH  12:30-1:45</th>
<th>Sheryl O'Donnell</th>
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It is open to all students who wish to explore “the fourth genre,” creative nonfiction, i.e. fact-based prose with literary features such as metaphors, deliberately constructed tone and atmosphere, narrators with personalities. Creative nonfiction grows out of research, but will not be documented, as it would be in an academic paper, but baked into the text itself.

Students will conduct fieldwork observations, interviews, and online investigations of events, people, and cultures both close to home and far away. Frequent writing assignments, two required short papers, and a long term project to be presented at semester's end. One event we will attend is the UND Writers Conference, the most important cultural event in the region.

Required Texts:
Christine Byl, *Dirt Work: An Education in the Woods*
Hal Herzog, *Some We Love, Some We Hate, Some We Eat: Why It’s So Hard to Think Straight About Animals*
Maxine Hong Kingston, *Veterans of War, Veterans of Peace*
David Rakoff, *Half Empty*

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**ENGL 308**  
The Art of Writing Nonfiction  
**MWF 1:00-1:50**  
3 credits  
Heidi Czerwiec

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

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

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

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**ENGL 316**  
Shakespeare  
**T TH 9:30-10:45**  
3 credits  
Yvette Koepke

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

Shakespeare has long been considered a pinnacle of Western culture and thus a class that every college student should take. In this course, we will explore why by considering different meanings of “Shakespeare,” including literary, historical, personal, thematic, and cultural. By carefully reading, discussing, and writing about a number of later plays, we will analyze elements of language and structure that continue to have influence—and improve your interpretive skills in the process. We will incorporate selected historical texts and criticism to contextualize the plays and deepen our understanding of the time when Shakespeare was writing and being performed. Reading a range of dramas—tragedy and comedy, common and unknown—will open up a variety of topics on society and relationships still relevant today. In this way, the plays offer opportunities to examine your own views and experiences. And we will extend this examination by looking at how “Shakespeare” gets used in our culture, whether directly as in films or rewritings or indirectly through references or T-shirts.

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**ENGL 320**  
Studies in American Fiction: American Short Story  
**MW 3:00-4:15**  
3 credits  
Elizabeth Harris

In this class we'll look at the development of the short story in the US, from its origins to the present. We'll consider how the stories work aesthetically and also consider their historical/cultural contexts. The class will require close readings and daily writings about the assigned stories. There will be exams and a paper (7-10 pages).

**Texts:**  
Hitchcock, et. al., *American Short Stories, 8th Edition*  
Raymond Carver, *What We Talk About When We Talk About Love*  
various handouts
The central topic is American Modernism, but calling it “modernism” doesn’t explain much. (“Modernism” is a dumb word anyway, since “modernist” implies “contemporary,” but in literary history it refers to a movement developed in the 1920s, no longer contemporary, no longer modern.)

The readings are difficult; that’s the appeal of the course. It could have been called “Difficulty in literature.” We’ll ask what makes something difficult. Are there different kinds of difficulty? What are readers supposed to do when they run into it? We won’t ask whether it’s a good thing or not, but we’ll see soon that the poetry of modernism provides one good test case after another. Modernist poets loved difficulty.

The course has a center: we’ll be spending most of our time reading Wallace Stevens, who is American, a modernist and difficult. There are readers who consider him the greatest poet of the 20th century. (Your teacher is one of them.) The central task we’ll take on is simply reading as much of his complete works as we can, using the other readings as background and context.

Readings:
- John Ashbery, *Selected Poems* (Penguin)
- Wallace Stevens, *Selected Poems*, ed. John N. Serio (Knopf)
- Marianne Moore, *Complete Poems* (Penguin)

Katniss. Harry. Bella. No last names necessary: everyone knows who they are. Figures from Young Adult Literature have entered our cultural consciousness like never before. Why? How do these texts reflect and shape society? What does their popularity tell us about ourselves? About our world? And about “literature”? We will explore these questions in a range of contemporary novels, focusing especially on the issues of identity and love central to the genre.

This class came about because of the popularity of Arthurian literature and traditions, and with that, the enduring desire of individuals to study them. Arthurian-based literature is a medieval genre, but has persisted in our popular culture and imagination, showing up in modern literature and movies to this day. As well, we will consider the concept of chivalry, the institutions and literature of chivalry in the Middle Ages, and the cultural impact of chivalry from the Middle Ages to the present.

Most of the course focuses on the original “Arthurian” literature from the Middle Ages. Why use quotation marks around Arthurian? Because technically, we will be looking at chivalric literature, or romances in general, not only “King Arthur stories,” but also these have become grouped together under the heading “Arthurian Romances.” So, in the cheerleader version: Courage! Honor! Idealism! Victory! Armor! Love! Romance! Youth!=CHIVALRY.

In this course, we study the development of chivalric mentality in literature and thought from the Middle Ages to modern times. This course starts with the flowering of chivalry in the twelfth-century European West. Stories of King Arthur form the central thread around which we weave studies of chivalric education and variation, of chivalric rejection and renewal.

It was Colin McCabe who called Joyce “the major writer in English since Shakespeare” (*James Joyce & the Revolution of the Word*, p. 3). You can hear the same argument in this course.

The greatest part of the course will be a slow, deliberate reading of *Ulysses*. I could tell you all the reasons *Ulysses* is so important, how Joyce masters the possibilities of prose in English, how funny it is, how it changes the rules for his successors, but the important thing is just to read it. Readers often anticipate that *Ulysses* is unusually difficult. Read it slowly, with company. You’ll like it.

You’re likely to know the other works: *Dubliners* and *Portrait of the Artist* are the works that led up to it. Thomas Mann’s “Tonio Kröger” (in the Mann collection) is there for comparative purposes. (It resembles *Portrait of the Artist*.)
Required Texts:
Thomas Mann, *Death in Venice & Other Stories* (Signet), Tonio Kröger:
Joyce, *The Portable James Joyce*, ed. Harry Levin
Joyce, *Ulysses* (Oxford Univ. Press edition)
   (Try to get this edition. It makes a difference, both in pagination and in big editorial issues.)
Don Gifford, ed., *Ulysses Annotated* (University of California Pr.)

Recommended:
Joyce, *Finnegans Wake* (Penguin) [A course in FW would be a different project. Too bad.]

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**ENGL 408**  
**Advanced Composition**  
MWF 1:00-1:50  
3 credits  
Kim Donehower

This is an Essential Studies course and will count towards both your Humanities and your Advanced Communication requirements. This course also fulfills UND’s Essential Studies Capstone graduation requirement and is open to all upper-division students who are completing their degrees in any UND department or professional school. This course is not eligible for graduate credit.

The central goals of English 408 are to help you improve your written communication and your information literacy skills. As you come to the end of your undergraduate career, you will want to consider what you have to communicate to others about the substance of your learning. This course asks you to take a piece of writing in your major or other area of expertise and rewrite it for two very distinct audiences: experts, and the general public. In the course of doing so, you must engage in sophisticated rhetorical analysis of your own and others’ writing. You must also do significant research both to expand your original work and to make good decisions about the best ways to reach your target audiences.

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**ENGL 414**  
**The Art of Writing: Fiction and Translating Fiction**  
W 5:00-7:30  
3 credits  
Elizabeth Harris

This course is the third in the undergraduate sequence of creative writing: an advanced class in fiction writing. Along with developing students’ skills in writing and reading short stories, we will also be considering the art of translating fiction. 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).

The class will then break down into those writing original fiction and those translating fiction from another language; this will be both a fiction and a translation workshop. If you are writing original fiction, you will need to have had Eng. 306, the intermediate fiction workshop, or past experience in creative writing (graduate students simply with an interest in the topic, without past experience, are welcome). If you are translating fiction, you will need to have a strong background in a second language as well as strong writing skills in English (though previous training in creative writing is not required). All students will need my permission to take this class. Undergraduates and interested graduate students are all welcome.

Texts:
*The Art of the Story: An Anthology of Contemporary Short Stories*, Edited by Daniel Halpern
Be prepared to spend money for copies.

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**ENGL 415**  
**Seminar in Literature: Survey of the English Novel II**  
MWF 1:00-1:50  
3 credits  
Michael Flynn

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

The novel is such a dominant feature of today’s literary landscape that it can be hard to imagine a time without it. But as its name indicates, the genre is a relatively new one; while the epic poem and the tragic play, for instance, have histories stretching back thousands of years, the novel has only been around since the early eighteenth century. Genres, like biological organisms, develop rapidly in their youth, and the novel has evolved at an astonishing pace in the last hundred and fifty years. Victorians who read their age’s “large loose baggy monsters” to while away the hours on railroad trips would have been bewildered by the artfully constructed and densely experimental texts being written just a few generations later.

This course is the second of two that will survey the history of the English novel, and will trace the genre from 1850 into the postmodern period. We’ll talk about the novel’s division into two disparate branches – pop lit and art – a division inescapable today because of the specialization of publishers and the shelving strategies of libraries and bookstores. We’ll discuss the emergence of short fiction and the novella, a process which occurs more than half a century later than it does in America. And we’ll watch the
novel respond to the rise of modern psychology, to the growing influence of moral and epistemological relativism, and to the increasingly undeniable truth that the twentieth- and twenty-first-century world is far too complex for any one individual to comprehend.

The first course in the sequence was offered in the fall, and traced the career of the English novel from its emergence in the 1710s up to about 1850. But this course will stand on its own, and students are more than welcome to take it whether or not they enrolled in the first.

<table>
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<tr>
<th>ENGL 415</th>
<th>Seminar in Literature: African-American Fiction and Theory</th>
<th>MWF 10:00-10:50</th>
<th>Chris Nelson</th>
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<tr>
<td></td>
<td>This course is an Essential Studies Capstone Course, and fulfills the goals of Written Communication and Critical Thinking. This course is approved for graduate credit.</td>
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As Barack Obama campaigned for the presidency in 2007, more than one media outlet debated whether or not Obama would be able to carry the African-American vote by questioning whether he was “black enough.” Such reactions unintentionally highlighted the ongoing, problematic, and contested nature of “race” and any number of terms and issues surrounding it. Why do questions of who can authentically or authoritatively speak for/about African-Americans, not to mention assumptions about the responsibilities of racially marked public figures to their respective communities, continue to gain mainstream traction? In a broad sense, this course will highlight and explore the longstanding persistence and effects of these kinds of questions through a historical analysis of African-American short fiction and novels. Starting with the Harlem Renaissance, we will work our way through the realism and modernism of the 40s and 50s to the upheavals of Civil Rights and the Black Arts Movement and through to contemporary times. Based in part on the migration out of the rural South and into the northern urban landscape, the 1920s marked a time of explosion in African-American published writing and thought. Intense dialogue and conflict over the role and composition of literature and the writer in many ways set the stage for the kinds of questions that Black intellectuals and writers would continue to circle around, even today: What is the role and responsibility of the writer to his/her racial or cultural community? On the one hand, this question is literary: Must literature be “serious”? What about the vernacular, including the role of folktales, oral traditions, and musical expression? On the other, it broadens to incorporate issues of identity politics, “community,” and traditions that one does/should identify with; concerns about how and to what extent to continue to address the violent dislocations of a slave past versus a focus on a “new” future; the influences of local, regional, and (inter)national environments and economic class as many African-American writers sought to imagine new communities while also searching for a sense of rootedness in a more distinctly African ancestry. The course will require active participation in class discussion, frequent informal writings, and three formal papers. Readings will include the novels below, plus a packet of handouts including short fiction and theory.

Required Texts:
- Jean Toomer Cane
- Nella Larsen Quicksand
- Zora Neale Hurston Their Eyes Were Watching God
- Chester Himes If He Hollers, Let Him Go
- James Baldwin If Beale Street Could Talk
- Ishmael Reed Yellow Back Radio Broke-Down
- Toni Morrison Sula
- Gayl Jones Corregidora
- Colson Whitehead The Intuitionist
- Chimamanda Ngozi Adichie Americanah

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<tr>
<th>ENGL 418</th>
<th>Second Language Acquisition</th>
<th>T TH 11:00-12:15</th>
<th>Xiaozhao Huang</th>
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<td></td>
<td>Prerequisite: English 209 or permission from the instructor.</td>
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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, 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.

Required Textbook:
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<th>Course Code</th>
<th>Course Title</th>
<th>Schedule</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ENGL 423</td>
<td>Methods &amp; Materials for Teaching Middle/Secondary English</td>
<td>W F 8:00-10:50 3 credits</td>
<td>Kim Donehower</td>
</tr>
<tr>
<td>ENGL 501</td>
<td>Teaching College English</td>
<td>MW 3:00-4:15 3 credits</td>
<td>Christopher Basgier</td>
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<tr>
<td>ENGL 511</td>
<td>Problems in Literary Criticism: Gender/Queer Theory</td>
<td>TH 4:00-6:30 3 credits</td>
<td>Michelle Sauer</td>
</tr>
<tr>
<td>ENGL 532</td>
<td>Seminar in American Literature: Novel as Social Criticism</td>
<td>T TH 2:00-3:15 3 credits</td>
<td>Sharon Carson</td>
</tr>
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The English methods course for secondary education students, this class prepares students to teach English in their student teaching placements and in their careers as teachers. We will discuss and practice the how’s and why’s of assessment, standards, assignment design; teaching writing and reading processes, and teaching grammar, usage, and style. By the end of the course, students should understand the ways literacy instruction can develop adolescents’ abilities as thinkers, readers, and writers, and be able to make informed choices about their own teaching practices. Assignments include a unit plan, demonstration lessons, and the development of materials to be used in the field. Co-Requisite: T&L 486 field experiences (60 hours).

ENGL 501: Teaching College English

This course is designed to introduce students to the theory and practice of teaching college English. Put differently, in this course, we will discuss both what we do as teachers of English and why we do it. To that end, we will cover a range of topics, including writing outcomes (both at UND and nationally), disciplinary histories of English, graduate students’ multiple roles in the English department, and theories of literature and writing instruction. These resources will help you develop and justify your own teaching philosophy, which you will produce as part of a teaching portfolio and revise over your entire academic career. Ultimately, then, this course will help you become knowledgeable, reflective teaching professionals, whether you’re teaching composition, creative writing, or literature.

ENGL 511: Problems in Literary Criticism: Gender/Queer Theory

The semester’s focus will be on two related schools of criticism—Gender Theory & Queer Theory. Our focus will be on the theories themselves, with literature and literary applications being a secondary focus of our classroom experience.

Queer theory calls into question the efficacy of traditional categories of sexual identification such as heterosexual, gay, lesbian, and bisexual, and focus instead on a more fluid constituency, who share non-hetero-normative positioning as their identity-forming characteristic. Queer Theory pays particular attention to the tension between non-normative sexualities and the concept of heterosexuality against which they are typically defined. Gender studies focuses on issues of sex and gender in language and society, and often addresses related issues including racial and ethnic oppression, postcolonial societies, and globalization. Queer Theory and Gender Theory also closely examine the roles that bodies and pleasures play in power constructs, and have therefore substantially reconfigured the ways in which subjectivity gets discussed in contemporary academic settings.

Some topics that we may encounter and/or explore (not an exhaustive list) include:
- how assumptions of biological sex, gender, desire and sex shape our society
- how language is used to support and shape assumptions and definitions
- the intersection of sexuality and identity construction (e.g. self-formation and self-dissolution)
- the intersections of race, class, and queer theory
- the historical emergence of the concept of sexuality
- fetishism, perversity, fantasy, s/m
- femininities, masculinities, transgender, polymorphic identity

ENGL 532: Seminar in American Literature: Novel as Social Criticism

“From Wieland to Another Country: Novel as Social Criticism”

Our work in this seminar will focus primarily on American novels as literary modes of social criticism, with a strong emphasis as we go on our own literary criticism as itself a mode of social critique. Our theoretical and philosophical resources will be wide ranging and students will develop a substantial project of critical engagement guided by their own interests.

We will read through and across a wide swath of time, starting with Charles Brockden Brown’s *Wieland* (1798) and ending our American texts with James Baldwin’s *Another Country* (1962).

We can start by asking about what a diachronic sequence like this sets up, interpretively and politically. All along the way, we will also bring in international frames and literary works (Italian and Turkish) in order to work with (and critique) the category “American” in transnational and comparative ways.
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.

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.)

Beaoucups of handouts