

The background of the left page is a soft-focus photograph of pink flowers, likely cherry blossoms, against a light blue sky. The flowers are in various stages of bloom, with some showing green centers.

Spring 2022

Course Descriptions

Department of English

**ENGL
110**

3 Credits

COLLEGE COMPOSITION I

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

This course is designed to introduce students to—and to help them practice—the ways that people in a university setting write, read, and think. Through readings and writing assignments, students learn to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. By the end of the course, students should:

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various contexts;
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, and to how these features function for different audiences and situations;
- Use strategies—such as interpretation, synthesis, response, and critique—to compose texts that integrate your ideas with those from our readings;
- Develop a writing project through multiple drafts;
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing;
- Learn to give and to act on productive feedback to works in progress;
- Reflect on the development of your composing practices and how those practices influence your writing and reading;
- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising;
- Practice applying citation conventions systematically in your own work.*

*these objectives are adapted from the [Council of Writing Program Administrators Outcomes Statement for First-Year Composition](#)

To promote these outcomes, the course will also engage students in a real, current, and on-going academic project. In the process, students engage in serious and sustained work, reading academic and popular essays, writing four or five formal papers, and working through many stages of drafting and revising.

ENGL 130

3 Credits

COLLEGE COMPOSITION II Writing for Public Audiences

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2).

This course, which builds upon ENGL 110, gives students experience with genres and rhetorical situations beyond the academic classroom. It begins with a set of common readings on an important social issue to establish a context for the work of the class. Throughout the semester, students engage in a series of research tasks and writing projects that center on a collaboratively-authored project proposal or recommendation for a specific audience or community. Then, students use the knowledge gained through research and rhetorical awareness to produce documents that will help inform and persuade the public. By the end of the course, students should:

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts;
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes;
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure;
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials;
- Experience the collaborative and social aspects of writing processes;
- Learn to give and to act on productive feedback to works in progress;
- Adapt composing processes for a variety of technologies and modalities to address a range of audiences;
- Gain experience negotiating variations in genre conventions;
- Learn common formats and/or design features for different kinds of texts;
- Practice applying citation conventions systematically in your own work.*

*these objectives are adapted from the [Council of Writing Program Administrators Outcomes Statement for First-Year Composition](#)

Through all of its projects, the course builds students' ability to work rhetorically--to think carefully about the audience, purpose, persona, and genre, as well as the impact that writing can have in the community. Like ENGL 110, this course requires revision, peer review, group projects, and writing workshops.

To promote these outcomes, the course will also engage students in a real, current, and on-going academic project. In the process, students engage in serious and sustained work, reading academic and popular essays, writing four or five formal papers, and working through many stages of drafting and revising.

ENGL 209

3 Credits

INTRODUCTION TO LINGUISTICS

T/TH 9:30-10:45
J. 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 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)
2. Optional: print copy of the *An Introduction to Language*. 11th ed. Cengage.

ENGL 226

3 Credits

INTRODUCTION TO CREATIVE WRITING

MWF 10:10-11:00 K. Coudle-King
T/TH 12:30-1:45 R. Conley



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

Writing is a muscle and good writers exercise regularly. English 226 is an introductory course open to students of any major who are interested in exercising their writing muscles by reading, writing and talking about reading and writing. The class will be discussion-based and focused on reading and writing assignments done both inside and outside of the classroom. Students will additionally be required to compose numerous, original creative works of their own including: short fiction, flash fiction or playwriting, poetry and creative non-fiction. These works will be shared and critiqued in group workshops so that they may be revised as part of the student's creative portfolio.

ENGL 226

3 Credits

INTRODUCTION TO CREATIVE WRITING

MWF 12:20-1:10
Dr. Henry

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

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, ENGL 226 is an introductory creative writing workshop that offers students an opportunity to channel their creative visions and to practice their art in a community of like-minded readers. In this section of the course, students will exercise their creative and critical abilities by writing and analyzing poetry, 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- and workshop-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.



"Big Yawn," by miniature.rhino on Flickr

ENGL 227

3 Credits

INTRODUCTION TO LITERATURE AND CULTURE

Our Planet Earth: Ecocriticism

T/TH 11:00-12:15

Dr. O'Donnell

This is an Essential Studies course and will count towards your distribution requirement in Humanities. It also forms part of the cross-listed core curriculum in Environmental Studies.



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 ranches or archeological sites or city slums. Packaged tours of catastrophic environmental sites, prisons, multi-cultural brothels, saints' tombs or sacred shrines, are all on sale today. Ecotourism, Egotourism, Dark Tourism and Greenwashing are modern terms to discuss and explore amid current efforts to deport "unwanted people" from what they thought was home. People often use mountains or wildlife refuges as background settings for selfies, or hunt from a drone or light aircraft. Climate Change deniers have teamed up with Anti-Vaxxers and White Supremacists with spectacular success because they understand rhetoric and imagery.

Here are some questions we might explore:

- How do origin stories inform our thinking about the violence of climate change?
- What kind of future are climate activists really trying to protect?
- Can works of art help us to imagine disaster as a break from "business as usual"?
- Will the processes of settler colonialism repeat in the face of environmental upheaval?
- How might conscious acts of listening change our understanding of what constitutes an environment?
- How do we balance geopolitical climate activism with more local concerns?
- What might empathy bring to our climate politics? Is ecocide inevitable?

Required texts include Greg Garrard's *Ecocriticism: The New Critical Idiom*, selected films and rhetorical analyses of social media, environmental justice campaigns, and successful projects currently in progress all over the globe. Everyone is welcome in this class where ideas and self-expression are important.

ENGL 230

3 Credits

ANALYZING WORLDVIEW

Identity and Ways of Talking

MWF 9:05-9:55

Dr. Tetteh-Batsa

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

The way we talk reflects who we are, how we see ourselves, and sometimes, how we want others to see us. In this course, we will use literature and film to examine the ways in which cultural beliefs, ideas, and assumptions about language—how we talk— affect our sense of self and place in the world. We will also consider how these beliefs and assumptions are imbricated in systems of power that organize privilege and oppression.

This is a discussion-based, writing-intensive course. Students will write **weekly reflexive papers** that respond to our readings and film, **2 midterm papers** that analyze issues raised in our readings and conversations, and **a final creative project** that educates others on the ways narrow beliefs about language, dialects, and accents can be harmful to our sense of self and/or support the "construction of privileged and stigmatized identities."

Required Texts:

- Alice Walker. *The Color Purple* (1982).
- Jade Snow Wang. *Fifth Chinese Daughter* (2003).
- Zitkala-Sa. *Impressions of an Indian Childhood* (2010)
- Julia Alvar. *How the Garcia Girls Lost Their Accents* (2010).

Film (Instructor will provide access):

Barry Levinson. *Avalon* (1990).

Additional readings and links to documentaries will be posted on Blackboard.

*I find that if you
stay long enough,
learn the
language,
you get a sense of
who locals are
as people.
- Clay Hubbs*



Clay Hubbs @TransAbroad @GregoryHubbs" by planeta is licensed under CC BY-SA 2.0

ENGL 230

3 Credits

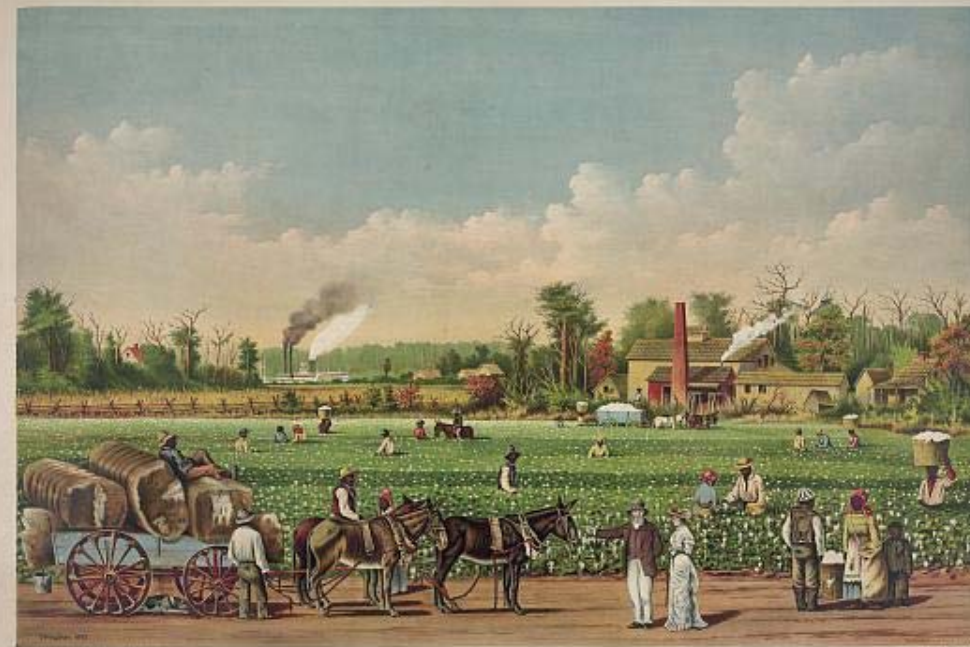
ANALYZING WORLDVIEW

Property and Ownership

MWF 10:10-11:00

Dr. Koleva

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



A COTTON PLANTATION ON THE MISSISSIPPI.

Through examination of film, literature, and other writings, this course will focus on American ideas of property and their relationship to systems of privilege and oppression. We are interested in how ideologies of ownership, framed as cultural stories, underlie the web of social relations and channel the mechanisms for social opportunity and wealth (re)distribution.

We will start by examining news stories about owners and wealth in the media that condition our cultural understanding of private property as a value. Then, we will turn to novels, stories, and films to explore the historical and regional understandings of the ideologies of ownership in America and how the normalization of these ideas - through a range of property rights - was used against people of different racial and ethnic groups. Students will complete the course by developing creative projects with attention to how the cultural assumptions about ownership still shape us.

ENGL 230

3 Credits

ANALYZING WORLDVIEW

Labeling Personal Identities

T/TH 9:30-10:45

K. Moore

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

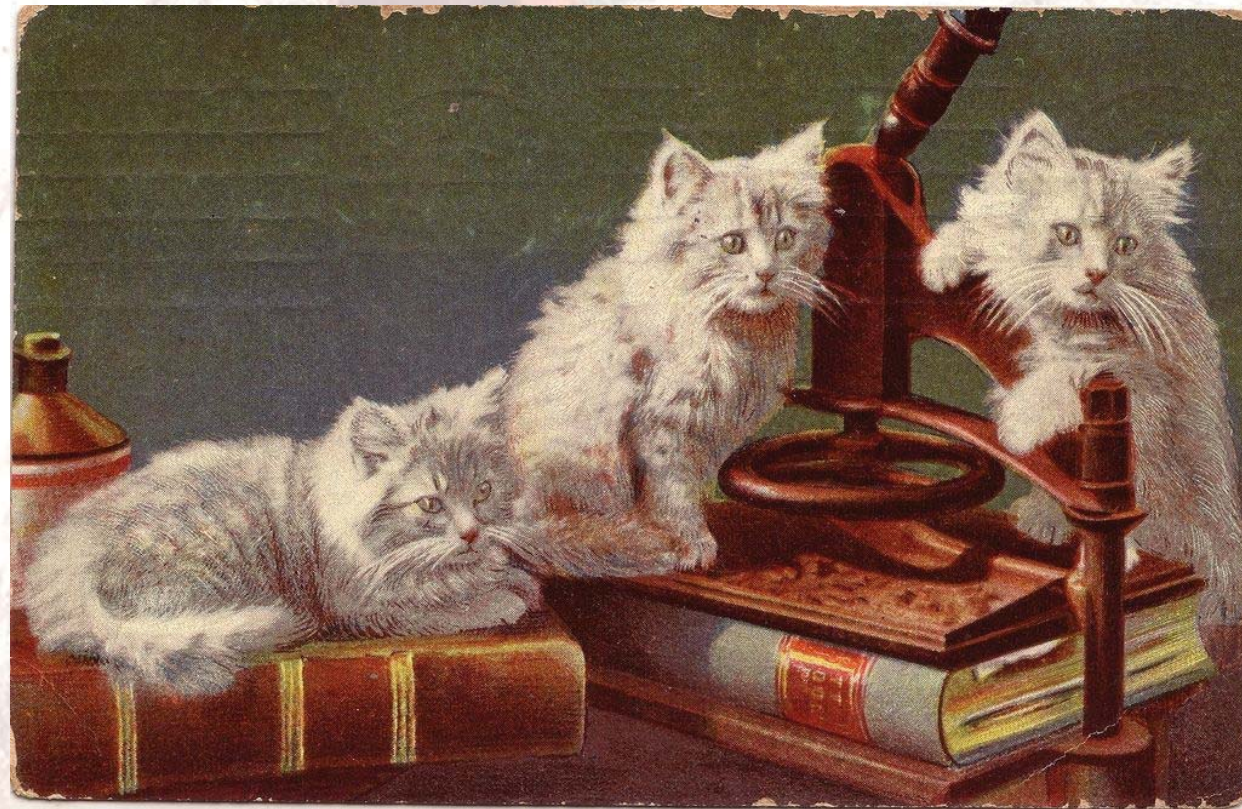
This course uses literature and film to examine how we as humans label our identity. We can think of identity as how we view ourselves. We will begin the semester by taking a personality quiz to begin to explore this seemingly inherent need to label ourselves. And often, college is a time when students attempt to find their place in society. From there, we will explore stories that deal with identity which includes gender and sexuality. The readings in this course will include literature, film, newspapers, magazines, etc. about naming personal identity. Some examples include medieval knights, female vampires, a memoir, and young adult film. We explore where this urge to label originates from and how that continues today. And we will ask the question: what good does this do for our society? Ultimately, we can begin to recognize that labeling our identities changes over time.



ENGL
234
3 Credits

INTRO TO WRITING, EDITING, & PUBLISHING

MWF 10:10-11:00
Dr. Henry



"1912 Dutch print of three white cats with a bookbinding press."

We know how it feels to encounter a book or a literary magazine—the feeling of the physical book's heft in your hand and the visual appeal of its font and margins, or the joy of seeing an online mag that carefully selects fonts and widgets. While the book and magazine are, of course, beautifully crafted aesthetic objects, they're also products of collaborations between writers, editors, designers, and publishers. The magazine and the book are also products produced by an industry that has constantly evolved to confront the new realities of industrialism, mass media, and—in our own era—the emergence of digital platforms. So what is the history of this profession? What does it mean to be a writer or an editor in the evolving publishing industry? And what, exactly, goes into producing a publication?

In this course, we'll answer that question, and we'll also study and practice the art of editing. Through critical readings, narrative nonfiction, and hands-on experience, we'll learn more about editing as a potential career track, the role of editors in the publishing industry, and the professional relationships between editors and writers. We'll also draw inspiration from some of the publishers and publications represented in our UND literary community, like the Digital Press @ UND, *North Dakota Quarterly*,

ENGL
271
3 Credits

READING AND WRITING ABOUT TEXTS

T/TH 12:30-1:45
Dr. Kitzes

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



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

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

specific types of arguments, and engage both critical and creative parts of your mind. Because this course is designed to be an advanced writing course, we will emphasize writing as a process. Many assignments are designed in stages, with opportunities for revision along the way.

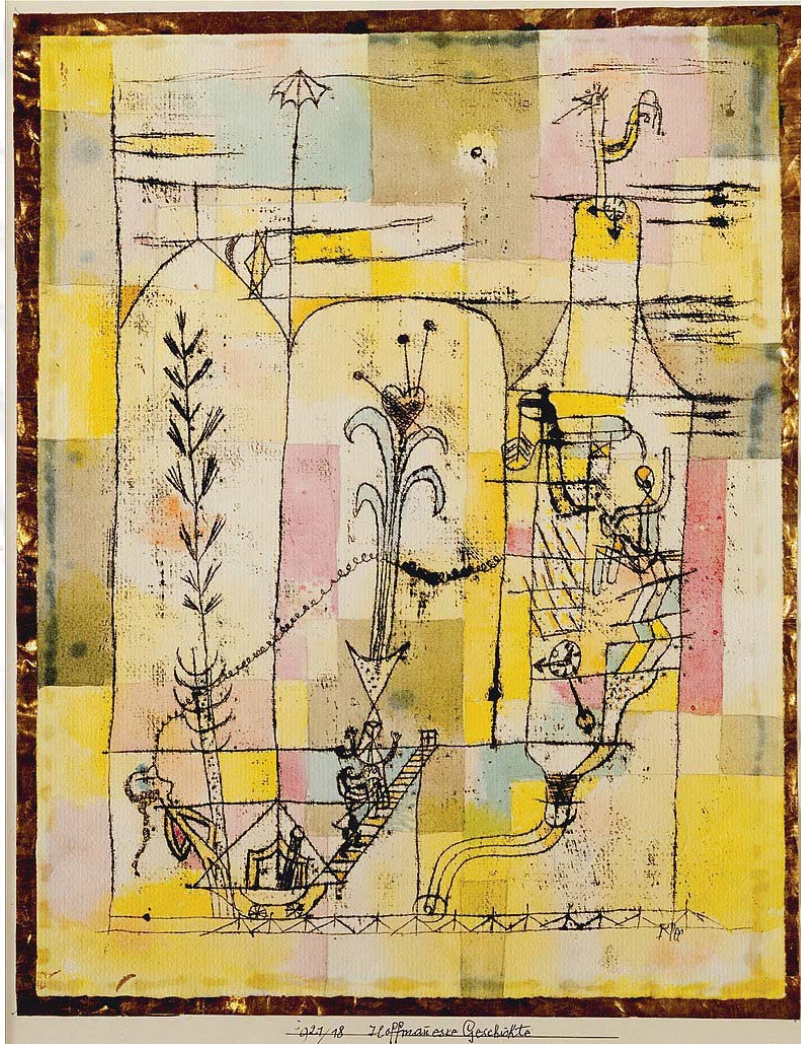
It is always my hope to get people excited about literature. It is also my expectation that, over the course of the term, you will become more thoughtful about what it means to read and write about literary texts.

ENGL
272

3 Credits

INTRODUCTION TO LITERARY CRITICISM

MWF 11:15-12:05
Dr. Robison



Tale à la Hoffmann by Paul Klee (1921)

We spend much of our life "interpreting": we try to understand, for example, the actions, behaviors, and words of our friends and family; the political assumptions behind the news we read and see; the values implicit in our laws or in the ethical choices we make; the larger meanings behind the films, books, and television shows we consume. As important as interpretation is for living a rich and full intellectual life, we should also acknowledge that no interpretation can be fully objective or fully correct: our interpretations are themselves shaped by our own worldviews, by the social and cultural contexts we inhabit.

This course looks closely at the act of interpretation, asking students to become conscious of how they approach literary interpretation and offering students a variety of interpretive strategies with which they can consciously experiment. We will talk, in this class, about literary interpretation as the act of putting on a new pair of glasses that helps you to see texts in a new way. As you "try on" these different lenses (psychoanalytic criticism, gender

criticism, historical criticism, for example), the course will also help you to understand more about the real-world social, political, and philosophical issues that gave rise to these methods of interpretation.

English 272 is required of English majors and minors but is open to anyone who would like to think more about the act of interpretation—and anyone who would like to consider their own interpretive strategies. Students, for example, involved in range of creative projects; interested in artistic, educational, or analytical fields; as well as students considering Law School, will find the issues raised by this class to be productive.

The class will be conducted through active discussion, so students should be prepared to stay caught up with reading assignments and to come to class ready to participate and try out new ideas!

ENGL
302

3 Credits

SURVEY OF ENGLISH LITERATURE II

MWF 12:20-1:10
Dr. 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.

ENGL 304

3 Credits

SURVEY OF AMERICAN LITERATURE II

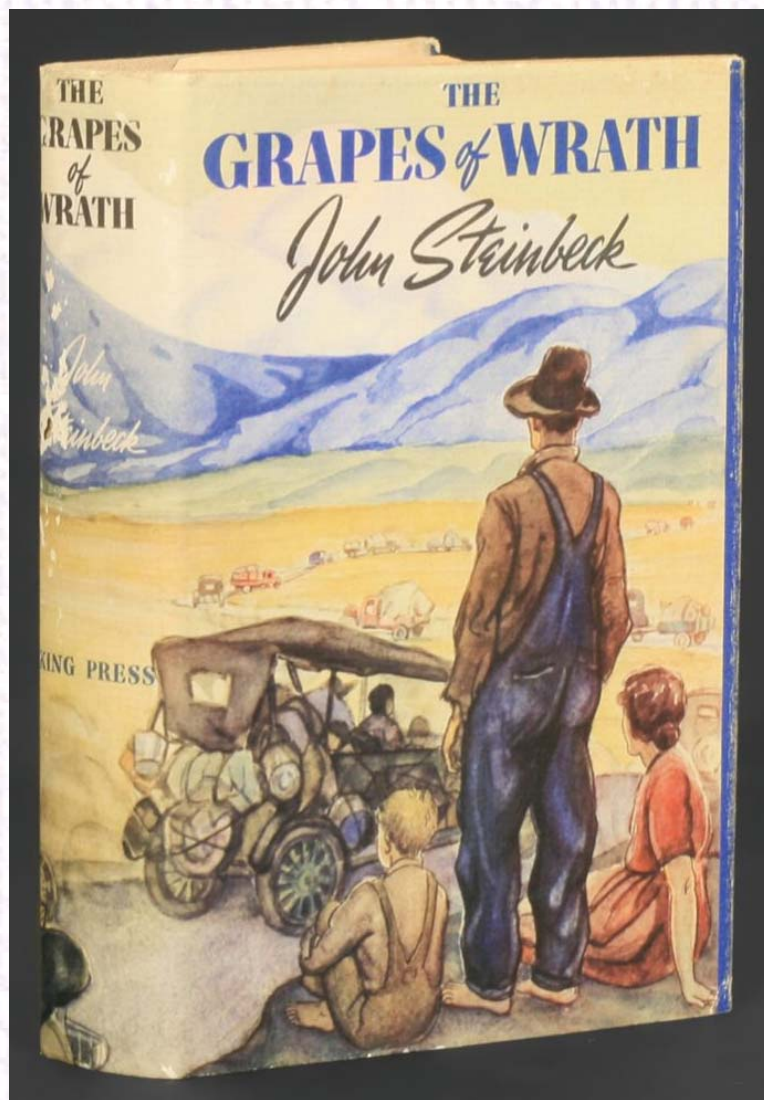
1865-Present
T/TH 9:30-10:45
Dr. Carson

We are going to try a different approach to the “survey” concept in this version of 304. The semester will be organized into three projects:

Project I: A traditional survey approach for the period from 1865-1914: we will use the *Norton Anthology (Volume C)* for this section, covering a really fascinating range of writers and traditionally defined literary movements. We’ll also analyze the pros and cons of using the “survey” approach to scholarly study.

Project II: For the middle-ish part of the semester, we will read John Steinbeck’s *Grapes of Wrath* and we’ll analyze this novel as a Depression-era work of social art and political commentary. First, we will study American literary and historical contexts related to the novel (including the emergence of documentary photography as an important American art form) and secondly, we’ll “internationalize” our inquiry and talk about how *Grapes of Wrath* looks to us if we analyze it in relation to other writers, thinkers and events both inside and outside of the United States. I think you will find the artistic, political and philosophical possibilities here to be intellectually energizing.

Project III: Since there has been so much remarkably diverse and creative work across multiple genres produced in the later 20th century to the present day, we will open our options widely for the last third or so of the semester. Students will be able to decide where they would most like to focus their energies, including the chance to bring in more recent narrative nonfiction, digital works and new/mixed media arts. You will be able to design final independent projects aimed at critically developing your own interests, and of course, the UND Writers Conference will offer all kinds of opportunities to read and interact with our guest writers.



ENGL 308

3 Credits

THE ART OF WRITING NONFICTION

T/TH 9:30-10:45
T/TH 11:00-12:15
A. Kielmeyer

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

This course will serve as an introduction to the analysis and craft of non-fiction writing. We will explore a range of genres including travel and science writing, literary journalism, memoir, criticism, observational and argumentative essays, and humor and satire. While reading a range of genres of non-fiction texts, we will work to understand how authors use rhetorical and creative strategies to write compelling non-fiction. We will then use what we learn about effective reading strategies to work through the process of crafting your own essays in several genres and on a variety of topics, mostly of your choosing.

Through close readings and workshops, we will spend the semester trying to understand and recreate the tension between traditional creative writing strategies (plot, narrative, character development, conflict) and the accuracy that creative non-fiction writers must balance in order to maintain the distinction of *non-fiction*. You will practice developing an eye for writing techniques and methods, while also testing out your own voice as an *essayist*, in order to help build confidence and authority in your ideas and perspectives as readers and writers.

This course will be discussion based, and will require regular participation through active and engaged reading and writing.

“When you slip on a banana peel, people laugh at you; but when you tell people you slipped on a banana peel, it’s your laugh.”



Nora Ephron



ENGL 308

3 Credits

THE ART OF WRITING NONFICTION

Ways of Healing: Innovations in Science/Medicine
MWF 12:20-1:10
Dr. Tetteh-Batsa

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

In this course, we will write nonfiction pieces---- true stories and essays based on real events, real people and facts. To attract and sustain readers' interest in the subjects we write about, in the issues we care about, and in the topics that fascinate us, we will practice and master the art of deploying creative techniques in our true stories and facts-based essays.

We will take for our collective class theme or subject, stunning advancements in science and medicine and the prospect of living healthier, longer lives. We will read nonfiction texts that indulge our fascination with artificial intelligence and patient-care, tele-medicine, smart pacemakers, genome-editing, Crispr technologies, and so on. We will go beyond our fascination with scientific discoveries to the rewarding work of writing for a public audience. We will, to be specific, address the personal, social, economic, cultural, and racial contexts of these scientific marvels, and ask questions about cultural controversies, power, ownership, and ethics.

Students will author three nonfiction essays---a personal essay, process or profile essay, and a public essay. The essays will dialogue with our class theme. Minor writing assignments will include weekly logs that document students' evolving ideas and reflections on class discussions. We will also encourage and build a supportive writing community through peer workshops and instructor-led conferences.

This advanced composition course is for **all** students-- the research, writing, critical thinking and analytical skills students gain will advance writing in other disciplines. The course will also interest students considering careers in science and technology, science journalism, healthcare journalism, social justice reporting, publishing, and so on.

Required Texts

- Lee Gutkind. *You Can't Make This Stuff Up. The Complete Guide to Writing Creative Nonfiction* (2012).
- Thomas Hager. *The Demon Under the Microscope: From Battlefield Hospitals to Nazi Labs, One Doctor's Heroic Search for the World's First Miracle* (2006).
- Barry Werth. *The Billion Dollar Molecule: One Company's Quest for the Perfect Drug* (1994).
- Additional readings provided by instructor on Blackboard.



ENGL 308

3 Credits

THE ART OF WRITING NONFICTION

Travel Writing
T/TH 2:00-3:15
Dr. O'Donnell

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

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 US writers we will study in this course have travelled 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 solitudes, 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 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 ranches or archeological sites or city slums. Packaged tours of catastrophic environmental sites, prisons, multi-cultural brothels, saints' tombs or sacred shrines, are all on sale today. Ecotourism, Egotourism, and Dark Tourism are modern terms to discuss and explore amid current efforts to deport "unwanted people" from what they thought was home.



What's going on here?

With internet connections, 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?

ENGL 359

3 Credits

YOUNG ADULT LITERATURE

T/TH 11:00-12:15
Dr. Donehower

Just as young adulthood is a time of reckoning with one's own identity, much young adult literature focuses on questions of identity and culture. In this course, we'll examine young adult literature from diverse perspectives to interrogate this theme of identity. Please note: Although the target audiences for these texts include younger readers, this is not a class about teaching adolescent literature in the middle school or high school classroom. Rather, our focus will be on reading and interpreting adolescent literature from a college level, critical analysis, literary point of view. In addition, please be aware that many of these texts deal with sensitive issues, including racism, violence, and sexuality.



ENGL 365

3 Credits

BLACK AMERICAN WRITERS

(also offered as ENGL 365HON)

Wednesdays 4:00-5:30 Online

Dr. Carson

This is an Essential Studies course and will count towards your distribution requirement in Humanities. This course also meets the "W" Special Emphasis area.

***This section of ENGL/HON 365, "Black American Writers," is an **online synchronous course**, structured as a mix of required once-weekly Zoom class meetings and independent reading and writing.

Here is the work we will do in this version of "Black American Writers":

We'll interpret and analyze specific artworks (literary, visual, film, new media, music) produced by Black American writers and artists within the contexts of African American, American and world history.

We'll structure the early part of the course by working through Nell Irvin Painter's *Creating Black Americans: African American History and its Meanings, 16-19 to the Present*, which will also let us review key eras of American history through the lens of African American experience. Painter also uses visual art as a key element in this book, which opens all kinds of directions for us.

As we go, we will work to critically analyze the use of "race" as a category of experience in creative arts, scholarly inquiry and critical analysis. You will have the chance to critically assess your own interpretive lens and perspective, and be able to critique that lens as it influences your work with the texts and historical issues of our course.

And by the end of the course, you will be able to design your own independent project sparked by your ability to design "working questions" for further inquiry within conceptual frameworks central to Black Studies as an interdisciplinary field of inquiry.

Students from all majors are welcome in the course. The course does not presume that you have prior background in Black or African American studies, but the course does require serious interest in doing interdisciplinary work in a dynamic and multi-dimensional subject. All students will get good experience with close reading, critical analysis of literature and visual art, and you will have many opportunities for thoughtful class discussion and sharply focused writing.

OUR TEXTS:

1. *Creating Black Americans: African American History and its Meanings, 1619 to the Present.* (Nell Irvin Painter). [ISBN. 978-0195137569]
2. *Les Blancs. The Collected Last Plays* (Lorraine Hansberry) [ISBN. 978-0679755326]
3. *Digital texts* assigned and added via Blackboard to our Project Blocks.
4. Blog of the *African American Intellectual History Society*. (<https://www.aaihs.org/black-perspectives/>)
5. Many other digital humanities and media/new media projects (as assigned)
6. Film(s): *Black Panther*, *I Am Not Your Negro*, *Sighted Eyes/Feeling Heart*.

ARTIST.

If you only know "A Raisin in the Sun,"
then you don't know Lorraine Hansberry.



Sighted Eyes | Feeling Heart

ENGL 367

3 Credits

INDIGENOUS LITERATURES (also offered as ENGL 367HON and IS 379) MWF 11:15-12:05 Dr. Alberts

This is an Essential Studies course and will count towards your distribution requirement in Humanities. This course also meets the "W" Special Emphasis area.



In 1983, 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 53rd Annual UND Writers Conference (at least one author will be among class assignments). Students will also have the opportunity to contribute to the National Endowment for the Humanities funded "Strengthening & Preserving the Mandan, Hidatsa, and Arikara Nation's Humanities Infrastructure" project.

Some Possible Texts Include (final list to be determined, but you can follow many on social media):

- *The Inconvenient Indian* (2012), Thomas King (Cherokee/Greek; American-Canadian)
- *There There* (2018), Tommy Orange (Cheyenne/Arapaho)
- *The Only Good Indians* (2020), Stephen Graham Jones (Blackfeet)
- *The Removed* (2021), Brandon Hobson (Cherokee)
- *The Night Watchman* (2021), Louise Erdrich (Ojibwe)
- Excerpts from *When the Light of the World Was Subdued, Our Songs Came Through: A Norton Anthology of Native Nations Poetry* (2020), eds. LeAnne Howe, Jennifer Foerster, and Joy Harjo
- Assorted contemporary music by Indigenous artists (e.g., A Tribe Called Red, Ya-Tseen, Frank Waln, Thomas X, Tall Paul, as well as those found [here](#) and [here](#)).

ENGL 414

3 Credits

THE ART OF WRITING: FICTION The Short Story & the Fantastic MW 2:30-3:45 Dr. Henry

In this upper-level fiction workshop, we'll practice writing short stories that incorporate elements of the fantastic—the uncanny, the marvelous, the supernatural, the unknown, the thing that you *might* have glimpsed in the periphery of your vision.

While the short story may not have the bestseller prestige of the novel, the form has become a mainstay in contemporary publishing. Major magazines like *The New Yorker* regularly introduce readers to short stories by established and up-and-coming writers, and annual anthology series offer us curated selections of the "best" works in the form. This rise of the short story extends from its near-ubiquitous presence in creative workshops the world over, as the form's inherent economy and compression allow writers to discuss storytelling techniques, creative strategies, and craft. However, the short story's presence in outlets like the workshop classroom has led to misconceptions about its function for readers and writers. As Mark McGurl has noted in his book *The Program Era*, and as Matthew Saleesses has recently argued in *Craft in the Real World*, the short story's place in this creative economy has caused many young writers to assume that the form is inseparable from a brand of literary realism that focuses, narrowly, on the lived experiences of middle- or working-class characters.

We'll push back against this by studying how the fantastic offers fiction writers a host of strategies, perspectives, and techniques. We'll encounter writers of magic realism, fabulism, ghost stories, fantasy, science fiction, literary fiction, and more, who incorporate the fantastic into their work. The reading list may include writers like Carmen Maria Machado, Amber Sparks, Ursula K. Le Guin, Margaret Atwood, Stephen Graham Jones, Sequoia Nagamatsu, Haruki Murakami, and more. (Final reading list TBD.) We may



Painting by Monokubo

also draw reading selections from annual anthologies like the *Best American Mystery Stories* and *Best American Science Fiction and Fantasy*. To supplement our readings, we'll encounter craft writing and essays on the topic of the fantastic. In this workshop, you are welcome to write in *any* genre you like—realism, sci fi, fantasy, mystery, and more—so long as your stories engage with the fantastic!

ENGL 415

3 Credits

SEMINAR IN LITERATURE Wilkie Collins and the Sensation Novel MWF 1:25-2:15 Dr. Flynn



This is an Essential Studies Capstone course. This course is approved for Graduate Credit.

There have been so many BBC adaptations of Jane Austen novels, and so many Merchant-Ivory productions of Henry James and E. M. Forster stories, that one can understand why nineteenth-century British fiction is often assumed to consist of nothing but idyllic country parsonages, sedate garden-parties, and stuffy formal dinners. Such assumptions, however, won't long survive a reader's first contact with Wilkie Collins's sensation fiction, which was almost unfathomably popular in the 1860s. Chemical-assisted kidnappings? Check. Murder plots hinging on mistaken identity? Check. Unjust imprisonments in insane asylums? Check. Assassinations by the Italian mob? Check. Infidelity, illegitimacy, bigamy? Cursed diamonds, Hindu cults, and suicide by quicksand? All will be found in the novels we'll read this term.

Collins pioneered both the detective novel and what we would now call the popular thriller; as such, he occupies an important place in the history of British literature. He was a technical innovator, perfecting the serial form, pushing plot to unprecedented levels of complexity, and experimenting with multiple-narrative structures. He also provided insights into the dark underbelly of Victorian culture, where sex and violence intersected with unabashed capitalism and unchecked imperialism. And more than most other nineteenth-century writers, Collins allowed

his female characters to escape their traditional roles as angels of the house, and to explore avenues that Victorian society normally forbade them. In this course, we'll read his four great novels from the 1860s, plus some of his apprentice work and a little of his later, politically active fiction; we'll also pair it with biographical and historical contexts and with critical interpretations of his work. If, along the way, we learn how to scientifically reproduce an opium hallucination in order to solve a dastardly theft, well, that'll be just an added bonus.

ENGL 415

3 Credits

SEMINAR IN LITERATURE Narrative Nonfiction and Documentary Art T/TH 12:30-1:45 Dr. Carson

This is an Essential Studies Capstone course. This course is approved for Graduate Credit.

This Capstone seminar will offer students a chance to closely analyze works of creative nonfiction (including narrative journalism) and documentary art across several genres and performance platforms, including: print, film/video, audio/sound art, and a range of multi-media projects (analog and/or digital).

We will analyze and critique works dealing with a wide variety of topics, and we'll include some fascinating international writers and transnational collaborative projects. We'll work with theories of genre and form(s) and also tackle varied research methods (including the art of the interview) useful in your own projects of scholarly inquiry, creative nonfiction, public humanities and narrative/documentary journalism.

Our shared work will also include a section on *public monuments/parks and museums/exhibits*, which we will analyze as nonfiction narrative artistic works and public performance spaces.

Students in the seminar will then have **several options** for designing their capstone projects, with quite a bit of flexibility in terms of topic and form, but requiring substantial independent work. Some options:

1. A critical/scholarly project, or
2. A project of original narrative journalism/nonfiction, or
3. A project of public humanities.

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

The course requires no previous experience with journalistic writing or documentary, and does not require initial expertise in particular social issues or current events. It does require serious interest in exploring a complex world, and a willingness to work hard to develop an outstanding independent project based on your own research.



ENGL
442

3 Credits

HISTORY OF THE ENGLISH LANGUAGE

T/TH 11:00-12:15
Dr. Sauer



History of the English Language (better known as "HEL") is designed to give students a basic understanding of the history of the English language from a linguistic perspective, and also to illustrate how a changing cultural environment affected the language that millions of people utilize today. Connecting the past and the present will allow us to explore the language more fully. We will also explore the cultural context from each time period, observing the interaction between the two. Topics addressed include, among others, the formation of historical linguistics; Indo-European and Proto-Germanic; Old English; Middle English; Early Modern English; lexicography; development of writing and punctuation; formalization and standardization of rules.

The course requires no previous linguistics knowledge and will include a quick review of basic linguistic principles. Assignments include short weekly homework, three exams, and a semester project. This course also fulfills requirements for both the Linguistics minor and the Linguistics certificate as well as the English major and minor and graduate degrees.

ENGL
501

3 Credits

TEACHING COLLEGE ENGLISH

Thursdays 5:00-7:30
Dr. Donehower

Teaching College English familiarizes students with a variety of theories and pedagogical models that influence the teaching of literature, creative writing, and composition at the college level. By the end of the course, students should be able to articulate a number of different approaches to the teaching of college English and support their particular stances on these approaches. Students will also gain some background in research on literacy acquisition in college-aged students, and on approaches to online, hybrid, and face-to-face instruction.



ENGL 520

3 Credits

STUDIES IN ENGLISH LITERATURE Chaucer, Gower & Contemporaries Tuesdays 5:00-7:30 Dr. Sauer

The transformations underway in England in the late fourteenth century resulted in changes in major institutions of the time—the court, under Richard II, was at an impasse with Parliament; the Church was challenged by reformers on social and theological fronts; social structures were changing to the point of revolution (Great Revolt of 1381). Against this stressful setting rose several great writers, the most significant of which were Geoffrey Chaucer and his “frenemy,” John Gower. Other major contemporaries included William Langland and John Lydgate. Each of these writers explored moral and social concerns, including issues of gender and sexuality and class. Each turned his attention to order and decay in England and medieval Europe. Our focus in the course will be primarily on Chaucer and Gower and their mutually relevant topics and intertwined poems and tales, with attention to topics such as multilingualism, race, gender, politics, literary form, source study, and social status. Relevant contemporaries, especially Lydgate, will be addressed as applicable.

No prior knowledge of Middle English is required; although we will use the primary sources in class, you may consult translations on your own. Any texts written in French and Latin will be read only in translation. Assignments include article responses, a conference-style presentation of your initial seminar draft, and a seminar-length paper.



ENGL 532

3 Credits

SEMINAR IN AMERICAN LITERATURE Race, Identity, and History: Novels of William Faulkner T/TH 2:00-3:15 Dr. Wolfe

In 2008, in the midst of his presidential campaign, Barack Obama gave what became known as his “Speech on Race,” in which he borrowed from some of William Faulkner’s most famous lines: “The past is never dead. It’s not even past.” That borrowing was fitting: Faulkner’s novels, like Obama’s speech, relentlessly examine the complex cultural inheritances that have been “passed on . . . by the brutal legacy of slavery and Jim Crow.” In this course, we will examine the interplay of race, identity, and history in five of Faulkner’s best-known novels: *The Sound and The Fury* (1929), *As I Lay Dying* (1930), *Light In August* (1932), *Absalom, Absalom!* (1936), and *Go Down, Moses* (1942).



ENGL
598

3 Credits

PORTFOLIO WORKSHOP

MW 4:00-5:15
Dr. Flynn



Required for masters' degree students pursuing the portfolio option, this course explores rhetorical strategies of academic writing in the discipline of English, and support students through the development of the portfolio project.

ENGL
599

3 Credits

SPECIAL TOPIC
Readings on "Things"
T/TH 3:30-4:45
Dr. Caraher

This course seeks to examine the role of things, stuff, objects, and material in the humanities. It will combine readings from literary scholars, historians, archaeologists, sociologists, and philosophers, with opportunities to think about objects that appear both in texts and in our everyday life. The goal of the class is both to survey the wide range of conversations that constitute the so-called "material turn," and to determine how these ideas form the basis for new transdisciplinary perspectives our work in the humanities.

