

ENGL 110 | **COLLEGE COMPOSITION I**

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.

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

ENGL 130 | **COMPOSITION II: WRITING FOR PUBLIC AUDIENCES**

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.

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2). (3 credits)

ENGL 209	INTRODUCTION TO LINGUISTICS	J. Zerr	Tu Th 9:30-10:45
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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, homework, and quizzes. (3 credits)

Required Text: Mindtap for Fromkin, Rodman, Hyams. *An Introduction to Language*. (11th ed.) Cengage. (Mindtap access includes ebook and required online quizzes)

ENGL 226	INTRODUCTION TO CREATIVE WRITING	K. Coudle-King C. Henry	MWF 10:10-11:00 Tu Th 12:30-1:45
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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 poetry, short fiction, and playwriting. These works will be shared and critiqued in group workshops so that they may be revised as part of the student's creative portfolio. (3 credits)

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

ENGL 227	INTRODUCTION TO LITERATURE AND CULTURE Ecocriticism	D. Bell	Tu Th 11:00-12:15
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I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

I Wandered Lonely as a Cloud (1807)

In this first stanza of William Wordsworth's love letter to nature, he shares his musings of the pastoral scene as he effortlessly strolls through a patch of daffodils "dancing" in the wind. Noting the time spent in nature as the best times of his life, Wordsworth marvels at nature's beauty and the ease and simplicity as the flowers wave and sway. We are still amazed and fascinated by nature's beauty and serenity over two hundred years later.

But what happens when there are threats to this tranquil relationship between humans and nature? How does pollution impact this relationship? What about climate change? What happens to this appreciation as

humans continue encroaching upon nature's boundaries as populations grow?

In this course, we will use utilize as a key text Greg Gerrard's *Ecocriticism: The New Critical Idiom*, various literature, and films to explore this relationship and the pressures impacting, both positive and negative, the connection between humans and nature. We will also accomplish the learning agenda of critical investigation and analysis by exploring, collecting, and evaluating evidence and information. We will develop an awareness and understanding of informed conclusions or judgments about human-nature interactions. (3 credits)

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.

ENGL 230	ANALYZING WORLDVIEW THROUGH STORY Mothering and Motherhood	Dr. Koleva Dr. Koleva	MWF 9:05-9:55 MWF 10:10-11:00
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In our cultural imagination, we hold mothers and mothering in high esteem. Mothers step into the roles of life-givers, caretakers, and protectors who raise their children to meet parental and public expectations. To preserve this dignified image, mothers have to embrace approved cultural norms and attitudes toward mothering, but where do such norms and framed attitudes come from? How are the dominant cultural views on motherhood employed to judge mothers and their acts of mothering?

This course will begin by focusing on stories of mothering and motherhood in contemporary media to consider how we are culturally conditioned to accept motherhood as a value, and to think broadly about mother functions available to individuals. We will then study cases that illustrate shared community beliefs and practices associated with mothering and motherhood to explore the historical and cultural understandings of the idea of motherhood. In particular, we will examine how specific maternal practices and community beliefs are sanctioned by the dominant culture as harmful or lacking worth. The cases will also help us study how individuals and groups, when measured against the views of "model" motherhood, participate in systems of privilege and oppression. We will wrap up the course by developing creative projects that will help us think further how the cultural assumptions about motherhood still shape us.

Possible texts for discussion, in video and print formats, include Hawthorne's *The Scarlet Letter*, Gillman's "The Yellow Wallpaper," Jacob's *Incidents in a Life of a Slave Girl*, Morrison's *Beloved*, Atwood's *The Handmaid's Tale* and Malladi's *A House for Happy Mothers*. Additional course materials will be provided. (3 credits)

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

ENGL 230	ANALYZING WORLDVIEW THROUGH STORY Movement & Freedom	M. Patterson	Tu Th 12:30-1:45
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From signs reading "Women's Restroom" to "Employees Only," we are accustomed to boundaries setting limits or granting us access to various places and spaces. But the rules governing our ability to move and to travel are not always so simple, and not everyone has the same access. This class uses literature and film to consider the "freedom to move" in both historical and present-day cases, examining how systems of privilege and oppression create barriers for people in regard to categories including race, gender, and class. Within the topic of movement & freedom, we will specifically explore contexts like slavery, segregation, Japanese internment camps in the U.S., immigration, and the U.S. prison system. To help us think critically about these ideas, we will look at potential texts like George Takei's graphic novel *They Called Us Enemy*, Colson Whitehead's *The Underground Railroad*, and Louise Erdrich's *The Round House*, and movies & TV such as *Persepolis*, *Selma*, and *Orange is the New Black*. (3 credits)

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

ENGL 234	INTRODUCTION TO WRITING, EDITING, & PUBLISHING	Dr. Henry	MW 1:25-2:40
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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*, *Modern Language Studies*, and/or our student-run, campus lit mag *Floodwall*. Through a variety of individual writing assignments and classroom activities, we'll also learn many of the skills that will allow you to forge your own path in editing and publishing. (3 credits)

ENGL 271

READING AND WRITING ABOUT TEXTS

Dr. Robison

MWF 10:10-11:00

This course serves as the introduction to the English major or minor—and is also a great class for anyone interested in learning more about interpretation.

We will practice close reading, literary analysis, and the many skills involved in writing about literature. We will also talk about why we are practicing these things: why is interpretation important? What is involved in the act of interpretation? What do we bring to our readings of texts? How do we bring the ideas and interpretations of others into our own interpretations?

We will read a variety of texts and genres, and students will write both formal and informal papers. This class will be primarily discussion-oriented. Students should be prepared to read carefully, to ask lots of questions, and to try out new ideas through their writing and through class discussion.

(3 credits)

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

ENGL 272

INTRODUCTION TO LITERARY CRITICISM

Dr. Kitzes

Tu Th 12:30-1:45

This course provides an introduction to literary theory. Specifically, it is an introduction to reading, writing about and applying literary theory to the texts that you might read in a course on English literature. We will be guided by basic questions, including the following: what distinguishes theory from criticism? What problems in reading or interpreting literary texts does theory address? Why are there so many models and approaches to theory; and where do they come from? Do theoretical frameworks change the way we approach reading, interpreting, or writing about literary texts?

As you quickly will discover, our field is too large to lend itself to anything like a survey. Therefore, we will read an assortment of texts, selected to give you as much of an introduction as the limitations of a single semester course impose. They do not provide a comprehensive overview. They should excite you and stimulate your thinking about our subject well beyond those limits. As you can see from the list below, some of our texts are recognizably literary. Others are recognizably theoretical. Many are neither fish nor fowl. (3 credits)

Possible readings may include, though not be limited to, the following:

- T. S. Eliot, *Selected Prose*
- Oscar Wilde, *The Soul of Man under Socialism and Selected Critical Prose*
- Charles Baudelaire, *Selected Writings on Art and Literature*
- Edgar Allan Poe, *Selected Poetry, Tales and Essays (Case Studies in Critical Controversy)*
- Walter Benjamin, *Illuminations*
- Roland Barthes, *Mythologies*
- Susan Sontag, *Against Interpretation and other Essays*

ENGL 299	SPECIAL TOPICS Idea Lab: Methods in Ethnic Studies	Dr. Carson	Hours Arranged
<p>This one credit lab/workshop class will involve interested students and several faculty guests in asking this question: What would a good “methods” class in Ethnic Studies look like?</p> <p>We are asking this as we establish a new Ethnic Studies Minor at UND and as we work to build a methods course that will be required in the Minor.</p> <p>Hours and meeting times of the class will vary, and students will be able to choose among several ways of contributing. More details as we assemble the interested parties in January!</p> <p>Feel free to contact Dr. Sharon Carson with any questions: sharon.carson@und.edu (1 credit)</p>			

ENGL 302	SURVEY OF ENGLISH LITERATURE II	Dr. Flynn	MWF 11:15-12:05
<p>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?</p> <p>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. (3 credits)</p>			

ENGL 308	THE ART OF WRITING NONFICTION	R. Conley	MWF 9:05-9:55
<p>English 308 is an advanced writing course open to all majors and focused on the art and craft of creative nonfiction. In this course students will learn how and why writers make the choices they do – from the questions they ask, the research they complete, the secrets they tell and those they do not – and will practice making similar choices in their own writing. Students will compose 3 essays for each genre unit we cover over the course of the semester. Ultimately, these pieces will be revisited and revised for a final portfolio project or students can choose an intensive radical revision project using 1 of their strongest pieces in lieu of the portfolio.</p> <p>This course is student-centered and student-lead, meaning that the entire course is shaped by the collective interests of the class. We are focused on the rhetoric and craft of creative nonfiction, but what specifically that will look like is determined as the semester moves. In the past, students have read and written memoirs, literary journalism, cultural critiques, humor, satire, polemics, travel, food and science writing. We will bend genres, reading and writing micro-essays, listicles, chronologies and lyric essays. We will also discuss ethics, the nature of truth, and the strengths and weaknesses that come from practicing vulnerability in writing. (3 credits)</p> <p><i>This is an Essential Studies course and will count towards your distribution requirement in Fine Arts and Advanced Communication.</i></p>			

ENGL 308	THE ART OF WRITING NONFICTION	A. Kielmeyer A. Kielmeyer	Tu Th 11:00-12:15 Tu Th 2:00-3:15
<p>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. We will work to understand how authors use rhetorical and creative strategies to write compelling non-fiction, and then use what we</p>			

learn about effective reading strategies to work through the process of crafting your own essays.

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. (3 credits)

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

ENGL 359

YOUNG ADULT LITERATURE

Dr. Midkiff

Tu Th 11:00-12:15

Young Adult (YA) literature is not just for adolescents, because it reveals how we think about adolescence. This course approaches YA in all its complexity, focusing on the historical, social, and aesthetic factors that shape this literary category. We will think about how YA texts are cultural artifacts that explore the construction of adolescence and discuss how authors and publishers imagine young adults, both as characters and as readers. We will also explore the opportunities and challenges related to the demand for diversity in texts for young adults, such as how authors represent the experiences of growing up in a variety of environments and circumstances. Throughout, we will discuss YA books as literary texts and examine the ways that authors of YA employ techniques and innovations in voice, structure, figurative language, and genre in ways that are similar yet distinct from literature for older and younger audiences. (3 credits)

ENGL 365

BLACK AMERICAN WRITERS

Dr. Carson

W 4:15-5:45
Online Synchronous

***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, taking place on the regular Spring 2023 semester schedule.

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" and Black identities 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. (3 credits)

OUR TEXTS:

1. *Creating Black Americans: African American History and its Meanings, 1619 to the Present*. (Nell Irvin Painter). [ISBN. 978-0195137569]
2. Selected fiction and drama (varies each semester)
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. Other digital humanities and media/new media projects (as assigned)
6. Film(s): *Black Panther*, *I Am Not Your Negro*, *Sighted Eyes/Feeling Heart*.

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

ENGL 414	THE ART OF WRITING: FICTION The Novella	Dr. Henry	MW 3:00-4:15
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Writing in *The New Yorker*, Ian McEwan heralds the novella as "the perfect form of prose fiction." He elaborates that the form insists on the short story's focus and economy of language. Novellas also offer the capaciousness of novels, but—as McEwan puts it—"spare us their [i.e., novels'] quintuple subplots and swollen midsections." This might suggest that the novella is a hybrid form, something borne of the short story and the novel. But in truth, the novella is the past and the future of fictional form. *Don Quixote*—sometimes dubbed the first Western novel—is in fact a series of novellas that interrupt one another, a structure that contemporary novelists (like Margaret Atwood in *The Blind Assassin*) have also used. Moreover, contemporary publishers, ranging from Tor's science fiction line to university presses like Miami University (OH) Press or Texas Review Press, find in the novella a medium for reinvigorating storytelling for future generations of writers and readers.

What is the allure of the novella? How has it influenced discussions of genre, form, and literary craft in the past century? What opportunities does it provide to readers and writers? And how has it endured, despite the perceived dominance of the short story in the era of MFA programs? In this workshop course, you'll construct your own theory of and approach to this form as you outline and begin crafting a novella-length work of fiction. In doing so, this class will focus on how to prepare and pursue long-form writing projects in a collegial, constructive workshop environment. This work will be complemented by craft essays and criticism of the novella, which you'll encounter alongside works by major, 20th- and 21st-century practitioners of the form. Representative authors may include James Joyce, Rebecca West, Muriel Spark, Mary McCarthy, Ursula K. Le Guin, Tobias Wolff, Haruki Murakami, Lan Samantha Chang, Ian McEwan, or others. Secondary readings may include excerpts from Graywolf's *Art of* series, the Tin House Writers' Notebooks, or articles from lit mags and journals. (3 credits)

This course is approved for Graduate Credit.

ENGL 415	SEMINAR IN LITERATURE Survey of the English Novel II	Dr. Flynn	MWF 12:20-1:10
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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 emergence of poststructuralist theories of language.

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. (3 credits)

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

ENGL 415	SEMINAR IN LITERATURE Austen, Feminism, and Contemporary Film	Dr. Wolfe	Tu Th 12:30-1:45
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With the appearance in 1995 of both Amy Heckerling's *Clueless*—a contemporary adaptation of the plot of Jane Austen's *Emma*—and the BBC's adaption of *Pride and Prejudice*, Austen became a hot property in

Hollywood. A remarkable number of film adaptations have appeared over the last two decades, ranging from relatively faithful period dramas to other contemporary updates. One of our central questions in this course will be "Why now?" That is, what is it about Austen's novels that make them fitting for filmic adaptation at this cultural moment? To that end, we will read several of Austen's novels and watch a number of the recent films, paying special attention to how Austen is being interpreted by Hollywood. (3 credits)

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

ENGL 428	DIGITAL HUMANITIES	Dr. Alberts	Tu Th 9:30-10:45
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In 2010, Matthew Kirschenbaum asked "What is Digital Humanities and What's it Doing in English Departments?" By the time he asked those questions, as he makes clear, essays like his were "already genre pieces." Courses in Digital Humanities (DH) had already been taught at UND for a couple of years, and it was offered elsewhere long before that. In fact, formerly known as "humanities computing," DH traces its origins back to 1949 and Father Busa, who worked with Thomas Watson founder of IBM. *Simply put, the fact is that humanities scholars have been working with computing and the digital since the invention of computers.*

Seventy-three years later, it is more or less expected that students and scholars in the humanities will have some knowledge of digital methods, and maybe even the related scholarship, as the field of digital humanities continues to mature and advance, preparing people for possible careers inside and outside academe that may or may not involve teaching. This class will involve a brief overview of the history and field of DH, particularly relating to attempts to "decolonize" or #TransformDH. However, it will primarily be focused on expanding NEH-funded collections freely available through the Chester Fritz Library's Scholarly Commons, such as the [William Langer Papers](#) or the [Usher Burdick Collection](#).

As students in this course, you will learn how develop and process a scholarly/education digital collection from start to finish, including:

- archival research
- introductions to copyright law and ethical issues surrounding digital collections
- database management (bepress, UND's Scholarly Commons)
- basic HTML/web design
- Web ArcGIS mapping
- the creation of supporting content

Our class will involve some face-to-face, in real-life, hands-on work in the Special Collections Department at the Chester Fritz Library, although the instruction may be hybrid or online as needed.

There aren't any prerequisites for this class. It is open to all majors. All levels of computer knowledge are welcome. It is a required class for the undergraduate Certificate in Writing and Editing. (3 credits)

This course is approved for Graduate Credit.

ENGL 501	TEACHING COLLEGE ENGLISH	Dr. Donehower	W 4:30-7:00
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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. (3 credits)

ENGL 532	SEMINAR IN AMERICAN LITERATURE Comparative Religions and Literatures	Dr. Carson	Tu Th 2:00-3:15
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This will be an interdisciplinary seminar for students interested in gaining more experience in methods and theories for the comparative study of religion. We'll embark on that collective project with an eye toward developing more depth and experience for your own interpretive work with religion (and critiques of religion) in literature, drama, film, and other art forms. No prior experience in the subject required, just a serious interest.

Our work with methods in comparative religion will focus on the remarkable diversity -and thus really interesting challenges- in the comparative study of Judaism, Christianity and Islam as closely linked but

distinct traditions. We'll start with our first "case study" in the bibles-as-literature mode, which will get us right into comparative waters related to the complex category "Abrahamic traditions" and the remarkable diversity *within* these traditions just within the U.S.

I will have a series of readings for you which will introduce a range of methods and approaches for dealing with religion as a complex subject matter. I am thinking we might work with a second "case study" focused on the influence of Bahá'í tradition among many key Black American writers and thinkers of the early and mid-20th century (Alain Locke, Coralie Franklin Cook, Robert Hayden, W.E.B. Du Bois, Nina Du Bois, Harriet Gibbs Marshall...)

This is an American Literature seminar, so we will work together with primary texts by American writers. Still choosing texts, but right now am leaning toward: *Angels in America* (playscript and film) by Tony Kushner, an intensively collaborative project making extensive figurative use of Jewish and Mormon tropes, and *Go Tell it On the Mountain*, by James Baldwin, a novel with deep symbolic engagement with Black Pentecostal traditions.

Our goal here is not comprehensive coverage of any specific religious tradition, but a stronger working knowledge of key questions and approaches in the field, and a "methodologically informed" sense of various ways to pose a perceptive literary/arts critique when working with religion as a category of experience and representation. We'll all hopefully wrap the seminar with our own excellent "further questions" to drive future work. (3 credits)

ENGL 540	SCIENCE WRITING	Dr. Donehower	Online Jan 9-Mar 3
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Non-English Majors

Writing Science is designed for graduate students in the sciences and other technical fields who want to learn writing and rhetoric skills and practices that are transferable to their professional areas of expertise. (3 credits)

ENGL 598	PORTFOLIO WORKSHOP	Dr. Wolfe	Tu Th 11:00-12:15
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Required for M.A. 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. (3 credits)

ENGL 599	SPECIAL TOPIC Science Fiction: Theory and Interpretation	Dr. Link	Tu 3:30-6:00
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In this class we will examine the history and development of twentieth century science fiction. We will also take a close look at the definitions of science fiction and the conventions associated with the genre, as well as analyze the major themes, ideas, and issues that science fiction narratives have grappled with during the past century, from familiar problems of thought, faith, and culture, as well as problems of human identity, artificial intelligence, and the relationship between humans and technology. Class readings will cover a wide spectrum of twentieth-century science fiction, from hard science fiction to soft science fiction to the experimental "New Wave" to more recent movements such as cyberpunk and steampunk. We will also examine the intersections of science fiction with music and the visual arts—including film and television—as part of our investigation into the role and influence of the speculative imagination in contemporary culture. (3 credits)

Class readings will *likely* include:

- *Stories of Your Life and Others* by Ted Chiang
- *The Left Hand of Darkness* by Ursula K. Le Guin
- *The Three Stigmata of Palmer Eldritch* by Philip K. Dick
- *The Sirens of Titan* by Kurt Vonnegut
- *Parable of the Sower* by Octavia Butler
- *The Fifth Head of Cerberus* by Gene Wolfe
- *The Forever War* by Joe Haldeman
- *Roadside Picnic* by Arkady and Boris Strugatsky
- *A Clockwork Orange* by Anthony Burgess
- *Watchmen* by Alan Moore
- And a variety of short stories by H. P. Lovecraft, Alfred Bester, James Tiptree (Alice Sheldon), William Gibson, J. G. Ballard, Italo Calvino, Samuel Delany, and more.

