

Fall 2024 Course Descriptions

Department of English

Updated 5/14/24

ENGL 110 <i>3 credits</i>	COLLEGE COMPOSITION I
<p>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:</p> <ul style="list-style-type: none">• 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. <p>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.</p> <p>Essential Studies: Communication (1)</p>	

ENGL 130 <i>3 credits</i>	COMPOSITION II: WRITING FOR PUBLIC AUDIENCES
<p>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:</p> <ul style="list-style-type: none">• 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. <p>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.</p>	

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.

Essential Studies: Communication (2)

ENGL 226 <i>3 credits</i>	INTRODUCTION TO CREATIVE WRITING	K. Coudle-King	Tu/Th 12:30-1:45 Tu/Th 2:00-3:15
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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: 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.

Essential Studies: Fine Arts

ENGL 227 <i>3 credits</i>	LITERATURE AND THE ENVIRONMENT Ecocriticism	C. Fuller	MWF 10:10-11:00
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This course will introduce a multitude of approaches where cultural and literary theory engage questions of nature, environment, ecology, and notions such as the Anthropocene. Although the focus will be on contemporary thinkers and writers, the course will also consider the historical context of current thinking. Although the goal of the course will be to observe, enrich, engage deeply, and form new understandings of the natural world, the building blocks of the humanities will be used to do so: reading, writing, thinking, and discussing. To aid us, we will read an assortment of texts including poetry, memoir, a novel, and narrative science. Our readings will draw focus by class discussions as we learn to observe patterns and build context across our texts. Writing will be our most important tool: we will use various modes of detailed writing to enrich our knowledge of the natural world, including a flexible culminating project that demonstrates our interests and engagements.

Essential Studies: Humanities; also cross-listed core curriculum in Environmental Studies.

ENGL 230 <i>3 credits</i>	ANALYZING WORLDVIEW THROUGH STORY Patriots and Patriotism	Dr. Koleva	MWF 9:05-9:55 MWF 10:10-11:00
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In his 1961 inaugural address to fellow Americans, JFK famously declared, "Ask not what your country can do for you – ask what you can do for your country." This historic presidential statement has long become a verbal patriotic emblem recognizable by generations of Americans of different social, racial and ethnic backgrounds. The statement links the demand for patriotic attitudes to the needs of the country, and today it invites us to think again about patriots and patriotism. So, who is a patriot? What does it mean to be patriotic? What is a patriotic act? These are valid questions to help study views of patriotism and their ideological demands on various individuals and groups of people in different times.

In this course, we will study the ideas, beliefs and practices associated with patriotism as coded and disseminated by power structures and centers of influence and explore how individuals and groups, embedded in patriotic culture, respond to patriotic calls. We are interested in experiences seen as patriotic, but also in experiences that could be perceived as unpatriotic, traitorous, hostile, or lacking worth when read through the lens of the dominant patriotic ideology and its supporters. We will also look at some privilege and inclusivity mechanisms of the patriotic projects to think about their goals, and we will also trace the isolationist and oppressive mechanisms of the patriotic agendas that are used against individuals and groups whose attitudes and behaviors are deemed suspicious, noncompliant, or harmful.

We will work with a mix of sources - novels, memoirs, films, speeches, posters, photographs, media publications, and ads – to illustrate dominant patriotic visions that have saturated the American cultural space at various moments in time. We will begin by examining cultural messages about patriotism today. Then, we will consider the militaristic and peace brands of patriotism during the Civil War, the Vietnam War, and the Iraq War. We will wrap up the course by thinking further how the cultural assumptions about patriotism still shape us.

Essential Studies: Humanities/Analyzing Worldviews

ENGL 231 <i>3 credits</i>	LITERATURE AND SOCIAL ISSUES Literature, Film, and Social Issues	D. Bell	MWF 11:15-12:05
<p><i>"What counts in life is not the mere fact that we have lived. It is what difference we have made to the lives of others that will determine the significance of the life we lead."</i></p> <p>~ Nelson Mandela</p>			
<p>Nelson Mandela (1918-2013), former South African president and social activist, believed that humanity's purpose embodies a participation in the "difference we have made to the lives of others." The value of humankind held by Mandela continues to resonate, and literature reflects humanity's objectives while mirroring the societal values in which it is produced.</p>			
<p>ENGL 231 will introduce students using critical texts to explore the relationship between social issues and justice, literature, and film to support them in noticing and discovering their ability to create positive change in their world. Students will critically analyze social movements related to class, education, religion, race, ethnicity, gender, and sexual orientation.</p>			
<p>Each week, we will explore the connection using the following question as a guide: what is social justice, and can we conceptualize how to achieve it? Social justice will provide a foundation for students to explore concepts, issues, and remedies, thereby developing the necessary analytical tools and information to see inequality and injustice and address historical and contemporary topics relevant to students' lives. This course will encourage students to think critically and expansively about the social world and the conditions of humanity.</p>			
Essential Studies: Humanities			

ENGL 231 <i>3 credits</i>	LITERATURE AND SOCIAL ISSUES Graphic Medicine & Graphic Memoirs	Dr. Wigard	Tu/Th 9:30-10:45
<p>This course will explore methods and approaches to studying graphic narratives through the critical study of two genres of comics: Graphic Medicine, and Graphic Memoirs. The former are comics, infographics, and visual texts that engage with discourses of healthcare, illness, and therapy, among others. The latter are autobiographical comics that zero in on clear, distinct, and powerful moments in the creator's life, then visualize them in sequential art. We will learn about, then apply, two modes of critical engagement to study these graphic narratives: literary close reading and critical-making, which is the practice of applying theoretical/critical thinking to material-making of comics. In essence, each week, we will read comics, analyze them, and then make our own graphic medicine and graphic memoirs. This course will end with students creating a short mini-comic designed with critical purpose and educating a public audience through their own art.</p>			
<p>**A note: I do not expect anyone to have artistic skill, nor comics experience. We'll develop some of those skills along the way! **</p>			
Essential Studies: Humanities			

ENGL 234 <i>3 credits</i>	INTRODUCTION TO WRITING, EDITING, & PUBLISHING	Dr. Kersten	Tu/Th 9:30-10:45
<p>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?</p>			
<p>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. 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.</p>			

ENGL 271 <i>3 credits</i>	READING AND WRITING ABOUT TEXTS	Dr. Kitzes	MWF 12:20-1:10
<p>Have you asked yourself any of the following:</p> <ul style="list-style-type: none"> • My parents can't figure out why I'm taking classes in the English department. "You're reading <i>novels</i> and <i>poems</i>," they ask me, "What are you <i>learning</i>?" • I've heard it said that this poem I'm reading can mean whatever I want it to mean. That can't be true – or can it? Still, why is it that my friends and I have such different feelings about it? • My English professors keeps assigning us readings, and then make us turn in these exercises where we say what they're <i>about</i>? What are they even asking me to <i>write</i>? • I have no idea who these people are, that we're reading in class. Why can't students read things we're actually <i>interested</i> in? • And why do my professors keep calling things <i>texts</i>? That's such an ugly word. I mean, I've read novels, I've read stories, I've read some poems, heck I've even read comic books. What is up with all this <i>texts</i> nonsense? • I've read this book, and I have no idea what it means. I have an essay due on it in two weeks. I have no idea where to start. Anybody? <p>Our course will address these questions, as well as a few others along similar lines – they don't all fit in a course description – and a few surprises along the way. To get there, we'll read a lot, we'll try out a few approaches to reading, we'll do some activities and writing exercises, and we'll work out some ideas about what it means to read and write about texts. I'm partial to literary texts, so there will be some stories as well as poems, maybe even some poems about stories. We'll read something longer, maybe <i>The Man Who Lived Underground</i>, by Richard Wright (if copies are available). And spells. We'll take plenty of time to learn a few good ones.</p>			

Essential Studies: Humanities/Advanced Communication

ENGL 301 <i>3 credits</i>	SURVEY OF ENGLISH LITERATURE	Dr. Sauer	Tu/Th 2:00-3:15
<p>British Literature I, is designed to give students a basic understanding of what is generally referred to as medieval and Renaissance (now known as Early Modern) literature. Moreover, this course will also introduce the historical, political, social, and cultural environment within early Britain and its surrounding environs.</p> <p>This class is considered a foundation class of the English major and minor. Our main purposes are to become familiar with the basics of literary critical inquiry and to gain an understanding of the underpinnings of modern Western society. We will examine texts in conjunction with cultural aspects such as gender, economics, politics, and religion, especially early Christianity.</p>			

Essential Studies: Humanities

ENGL 306 <i>3 credits</i>	CREATIVE WRITING: FICTION	Dr. Henry	MWF 11:15-12:05
<p>ENGL 306 deepens the study of fiction writing begun in ENGL 226. In this course, you will hone your craft by studying the short story in some of its historic and contemporary forms, including examples of mainstream literary fiction and genre fiction. Moreover, this course will introduce you to some of the key techniques used to create compelling characters, plots, and narrative structures in fiction. While expanding your knowledge of short-form fiction, you will also practice various creative methods and techniques through writing prompts, workshops, drafting exercises, and so on. In peer workshops, you will also develop your critical eye and learn how to apply editorial strategies to your own work. In addition to reading and writing short stories, you will also be introduced to "craft essays," which explain literary techniques or probe pressing topics in editing, publishing, and literary citizenship. This course will offer you an encouraging and supportive environment in which to develop your voice and vision as a fiction writer; you will have opportunities to share your work both in class and during open mic nights scheduled throughout the semester. <i>Prerequisite: ENGL 226 or instructor's permission.</i></p>			

ENGL 308 <i>3 credits</i>	THE ART OF WRITING NONFICTION	A. Kielmeyer	Tu/Th 9:30-10:45 Tu/Th 12:30-1:45
<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.

Essential Studies: Fine Arts/Advanced Communication

ENGL 308 <i>3 credits</i>	THE ART OF WRITING NONFICTION	Dr. Kersten	Tu/Th 11:00-12:15
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Creative nonfiction, the writer Lee Gutkind once said, might be the most freeing mode of creative expression. Everybody has a story to tell—and creative nonfiction gives you a range of tools for shaping and sharing your personal experiences, your outlook, and your passions. Even more importantly, creative nonfiction empowers writers, by freeing them to foster deep, significant connections with their readers. This course, “The Art of Writing Nonfiction,” is for any writer who wants to tap into their creativity and explore the freedoms of nonfiction writing.

In this class, we’ll explore how different creative forms and strategies can let us shape the stories we want to tell about ourselves, the world around us, and the topics we’re passionate about. We’ll identify different techniques for crafting creative nonfiction by studying works by practiced writers who represent a variety of different backgrounds, career paths, and interests. As we do so, we’ll practice writing in different genres and forms that nonfiction writers often use. Some potential forms we might study include the personal essay, lyrical essay, braided essay, constraint essay, immersion journalism, or others. As we practice in these forms, we’ll also find ways to experiment with the traditional elements of narrative creative writing, like character, point of view, plot, setting, tone, figurative language, and more. We’ll also have numerous opportunities to revise different pieces in response to feedback from your fellow writers and the instructor. Through in-class practice writing, workshops, peer critiques, and more, this class will help each writer develop their voice and their creative vision.

Essential Studies: Fine Arts/Advanced Communication

ENGL 309 <i>3 credits</i>	MODERN GRAMMAR	J. Zerr	Tu/Th 9:30-10:45
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Grammar is a word that can quickly conjure up negative associations. English speakers often say that they are “not good at grammar” without any trace of irony; however, the ability to declare such a thing in English relies on knowing English grammar intuitively.

As a course, Modern Grammar seeks to turn what we know intuitively of English into an explicit understanding about English. Using various approaches to the structure of modern English, we will analyze how English works and how it is used. While our study will be grounded in description, we will also critically explore persistent prescriptions about “good” and “bad” grammar. However, this course is not a review of mechanical and usage skills.

By the end of the course, you will have a new vocabulary for talking about grammar, more confidence in your ability to explain English structures, and a better appreciation for the system that allows us to “do things with words.”

Required Text:

Analyzing English Grammar, 7th edition, 2013

Authors: Klammer, T. P., Schulz, M. R., & Della Volpe, A.

ISBN-13: 9780205252527

ENGL 357 <i>3 credits</i>	WOMEN WRITERS AND READERS Women of the Pre-Modern World	Dr. Sauer	Tu/Th 11:00-12:15
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This course examines a wide range of female-authored texts from the Ancient, Patristic, Medieval, and Early Modern eras, ranging in date from 2200 BCE through 1700 CE. This body of work is remarkable for its size

and its range, given the limitations often placed on women's writing. Indeed, one of the major problems we will confront is the nature of women's writing. Much of our time will be spent on how women viewed themselves, their social and economic situations, and their own bodies, and on how they responded to descriptions imposed upon them. Female (and male) bodies have always been constrained by a complicated network of social, economic, and political forces, and these intersected with activities that we think of as historical, literary, and theological.

Essential Studies: Humanities/Analyzing Worldviews

ENGL 365 <i>3 credits</i>	BLACK AMERICAN WRITERS	Dr. Carson	W 3:00-5:30 ONLINE
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We will 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 work to build our historical perspective, we will begin working closely with a fascinating range of Black writers and artists, and we'll start asking and refining a series of *questions* about current issues and debates in the United States related to Black and African American experience.

We will pay special attention to:

- social and historical contexts for the study of African American literature and art;
- critical approaches within the diverse interdisciplinary field of Black Studies;
- the complexities of working with race as a category of analysis;
- theories of literary and art interpretation;
- political and philosophical contexts for Black intellectual history

We will consider literature, visual art, music, film, and contemporary new media from a range of Black creative artists.

NOTE: This course will be structured as a mix of required real-time Zoom class meetings and independent work: the directions we take as a class will evolve partly in line with our course materials, and partly as we work collaboratively to analyze specific works of art in the contexts of their original creation and also related to current events. Toward the end of the course, you will have the opportunity to design an independent project shaped by your own interests.

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.

TEXTS:

1. *Creating Black Americans: African American History and its Meanings, 1619 to the Present*. (Nell Irvin Painter). [ISBN. 978-0195137569]

***THIS BOOK IS REQUIRED AND WILL BE AVAILABLE AT THE UND BOOKSTORE and is also available in digital editions and by ordering from other outlets.

2. Other texts will vary by semester, and many sources will be available online in our course Blackboard portal.

Essential Studies: Humanities/Analyzing Worldviews

ENGL 413 <i>3 credits</i>	THE ART OF WRITING: POETRY	Dr. Henry	MW 3:00-4:15
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In his elegy "In Memory of W.B. Yeats," W.H. Auden follows his ironic pronouncement that "poetry makes nothing happen" with a declaration that poetry lives. "[I]t survives," Auden writes, "a way of happening, a mouth." In Auden's formulation, poetry is both the mouth that speaks to lived experience, and it is the actual unfolding of experience. Poetry may not "make" anything occur, but poetry itself *does* happen, *does* conduct its own electric vitality.

In this workshop course, we will read poems that show us how poetry itself is happening, and how poetry itself carries out the vital work of mediating the crises of our own contemporary world. Then, in a semester of writing and workshop critique, we'll explore how our own writing can experiment with form, figurative language, the visual field of the poem, and more to generate our own vivid experiences for readers. Readings may include collections or works by such poets as Claudia Rankine, Carol Ann Duffy, Terrance Hayes, Emilia Phillips, Mary Biddinger, Ocean Vuong, Hanif Abdurraqib, Roy G. Guzmán, amongst others. Likely craft readings may include Stephanie Burt's *Don't Read Poetry*, selections from Graywolf's *Art of* series like Mark Doty's *World into Word: The Art of Description*, and essays selected from major poetry resources like *Poetry* magazine, *The Writer's Chronicle*, *Tin House*, and more. *Prerequisite: ENGL 226 or instructor's permission. Repeatable to 6 credits.*

This course is approved for Graduate Credit.

ENGL 415 <i>3 credits</i>	SEMINAR IN LITERATURE American Modernist Novels	Dr. Wolfe	MWF 12:20-1:10
<p>The early twentieth century was a time of great social and cultural change in the United States. Traditional forms of authority were challenged and literary modernism responded by developing innovative literary forms and approaches, all of which attempted to explore the various dislocations of the experience of modernity. In this class, we'll focus on the American Modernist Novel as a broad, multi-cultural form that extends beyond the interwar period, and we will look at both the aesthetic qualities and the cultural contexts of literary modernism. The reading list is still under construction but will likely include writers like Sherwood Anderson, Ernest Hemingway, Nella Larsen, William Faulkner, Darcy McNickle, Djuna Barnes, Ralph Ellison, and N. Scott Momaday.</p> <p>Essential Studies: Capstone <i>This course is approved for Graduate Credit.</i></p>			

ENGL 415 <i>3 credits</i>	SEMINAR IN LITERATURE Victorian Fantastic Fiction	Dr. Flynn	Tu/Th 12:30-1:45
<p>In <i>The League of Extraordinary Gentlemen</i>, Alan Moore creates a kind of Justice League of nineteenth-century science-fiction and fantasy heroes: Mina Harker from Bram Stoker's <i>Dracula</i>, Allan Quatermain from H. Rider Haggard's <i>King Solomon's Mines</i>, Captain Nemo from Jules Verne's <i>Twenty Thousand Leagues Under the Seas</i>, and the title characters of Robert Louis Stevenson's <i>Jekyll and Hyde</i> and H. G. Wells's <i>Invisible Man</i>. Together they vanquish Fu Manchu and his evil master Dr. Moriarty, only to find themselves up against an even more daunting enemy – the Martians from <i>The War of the Worlds</i>.</p> <p>It's a fun book, but it raises interesting questions about the original Victorian tales. Did the various branches of Victorian fantastic fiction (science fiction, fantasy, horror, adventure) really inhabit similar imaginative spaces, or were they distinct genres, each doing different cultural work? Who were the original audiences for these genres, and would they have read them as juvenile adventure stories or as something more? Would calling these works "fantastic" make sense to nineteenth-century readers for whom previously unimaginable scientific breakthroughs were routinely becoming simple fact? And how have our expectations of today's fantastic literature been shaped by or moved on from these foundational books? These are just a few of the questions we'll ask as we read a selection of Victorian fantastic fiction.</p> <p>Essential Studies: Capstone <i>This course is approved for Graduate Credit.</i></p>			

ENGL 423 <i>3 credits</i>	METHODS/MATERIALS FOR TEACHING MID/SEC ENG	E. Ostrem	W 9:05-11:55 F 9:05-11:55
<p>The English methods course for middle/secondary education, 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 collaborative unit plan, demonstration lessons, and the development of materials to be used in the field.</p> <p>Co-Requisite: T&L 486, Section 12, Field Experience (60 hours).</p>			

ENGL 428 <i>3 credits</i>	DIGITAL HUMANITIES	Dr. Wigard	Tu/Th 11:00-12:15
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Examines the growing necessity for digital products in the humanities and moves the concept of publishing from hard copy to electronic copy. Students will have hands-on opportunities to create new knowledge by working on projects across campus such as digitizing materials in the library's special collections department and working directly with professors' research initiatives.

This course is approved for Graduate Credit.

ENGL 500 <i>2 credits</i>	INTRO TO GRADUATE STUDIES	Dr. Flynn	Tu/Th 2:00-2:50
This course will explore a variety of issues within the field of English studies, from the history and contours of the discipline to the rhetoric of literary criticism, from the skills involved in literary research to activities associated with professionalization in the field.			
ENGL 501L <i>1 credit</i>	TEACHING COLLEGE ENGLISH LAB	Dr. Donehower	M 4:30-6:30
The Teaching College English Lab provides conceptual and practical support to graduate teaching assistants during their first semester of teaching the English 110 first-year composition course. S/U grading.			

ENGL 510 <i>3 credits</i>	HISTORY OF LITERARY CRITICISM	Dr. Wolfe	M/W 1:25-2:40
This course is designed to explore some of the key theoretical and critical developments of the past fifty years, which should, in turn, help you better understand and situate your own work. We'll begin by reading an overview of some of those developments (Terry Eagleton's <i>Literary Theory</i>) before moving on to closer examination of prominent interchanges that highlight interesting points of contestation in contemporary critical and theoretical fields: a selection from the series of texts that developed out of Jacques Lacan's "Seminar on the 'Purloined Letter'" and Jacques Derrida's subsequent critique of Lacan; and some of the debates surrounding Stephen Greenblatt's "Invisible Bullets" essay and the practice of New Historical criticism.			
Our goal will not be to develop an encyclopedic knowledge of "theory" (an impossible task in any case), but to dig in to these contested issues, to think about what is at stake in the practice of theory and criticism, and to deepen our understanding of some of the most pressing questions of the past few decades in English Studies.			

ENGL 532 <i>3 credits</i>	SEMINAR IN AMERICAN LITERATURE American Literature in Philosophical Keys	Dr. Carson	Th 3:30-6:00
This seminar will bring varied philosophical approaches to art and aesthetics into relational orbit with two 20 th century American novels of social criticism: <i>Daughter of Earth</i> (1929, Agnes Smedley) and <i>Invisible Man</i> (1952, Ralph Ellison). Together as a seminar we will work with these novels through the philosophical and aesthetic lenses of John Dewey (and other philosophers of Pragmatism), W.E.B. Du Bois, Hannah Arendt, "early" Karl Marx, Mike Gold, Martha Nussbaum, several theorists of the Black Arts Movement, and Ayn Rand. An eclectic mix, to be sure, and subject to change as our collective interests emerge. This will be a good seminar for students who are new to the study of social and political philosophy related to art/aesthetics, as well as those with longer experience in these waters.			
After our collaborative labors, for the final third of the seminar students will design, research and write a project according to their own interests, and are welcome to work with any time period in American literature and any theorist or philosophical tradition/ texts of interest to them in their own work. This last third of the term will include individual conferences and smaller group feedback, but will also encourage you to fine-tune your capacities for sustained independent intellectual work.			

ENGL 599 <i>3 credits</i>	SPECIAL TOPIC Anthologies and Textbooks	Dr. Kitzes	W 4:30-7:00
They come in all shapes and sizes. Some feel like they're designed to make reading a chore, others are read over so many times that our copies suffer from wear and tear. Many try to declare something like, "This is the best of the best, this is what <i>counts</i> , this is our canon." Many others say something more like, "Hold on a sec, here's some other writers who shouldn't be forgotten so quickly – and by the way, For many readers, they are what we think of when we hear some of the most basic terms of our discipline, whether poetry, fiction, or literature. Although they're used all the time and in all sorts of occasions, these compilations of texts don't always attract a lot of direct examination. This course will explore the roles played by anthologies, along with their close companion, the textbook. We will consider their history, their rhetorical			

objectives, their contributions as a shaping force, as well as teaching tools. We'll consider a few landmark publications, including, among others:

- Richard Tottel's famous *Miscellany* and John Foxe's famous book of early protestant martyrs;
- James Weldon Johnson's and Alain Locke's classic compilations of voices from the Harlem Renaissance;
- Efforts by several leading poets and critics (from Ezra Pound and Kenneth Rexroth to Harold Bloom and Terrence Hayes) to sketch out something like a canon of literature;
- and a selection of textbooks, which shaped the way that students encountered literature throughout the twentieth century.

Final projects will work closely with one of the selections from our reading list. A range of approaches will be considered.