



Department of English

Course Descriptions

Spring 2024

ENGL 110

COLLEGE COMPOSITION I

Introduction to College Writing

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. (3 credits)

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

Spring 2024

ENGL 130

COLLEGE COMPOSITION II

Writing for Public Audiences

This course builds your ability to work rhetorically—to think carefully about the audience, purpose, persona, and genre of your writing, as well as the impact that your writing can have in a community. English 130 also develops your awareness of ethical writing practices and your ability to conduct library research, evaluate and select sources, and integrate information effectively into your writing. Building upon ENGL 110, this course also continues to develop your ability to work through the writing processes—drafting, getting feedback, and revising—not only as an individual writer but as part of a team.

By the end of the course, students should be able to:

- Identify and use key rhetorical concepts through analyzing and composing a variety of texts;
- Understand how genre conventions shape and are shaped by readers' and writers' practices and purposes;
- Respond to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure;
- Practice research as an iterative process by formulating and refining research questions and search strategies based on search results;
- Develop search strategies to locate information, including using different types of searching language (e.g., keywords, natural language) appropriately;
- Evaluate sources and information for credibility, authority, accuracy, limitations, gaps, and relevance;
- Use strategies—synthesis, analysis, interpretation—to incorporate information effectively and appropriately into new texts;
- Identify and practice collaborative and social aspects of writing processes;
- Recognize, give, and use productive feedback to works in progress (drafts);
- Evaluate and effectively adapt composing processes with a variety of technologies and modalities;
- Negotiate variations in genre conventions;
- Identify and adapt common formats and/or design features for different kinds of texts;
- Understand and apply the concept of intellectual property to make ethical writing decisions;
- Give credit to the original ideas of others through proper attribution and systematic use of appropriate citation conventions.*

To achieve these outcomes, we begin with a set of common readings on a topic with broad societal application to establish a context for our research and writing. Throughout the semester, we will engage in 4 major writing projects, including a collaboratively authored project, and reflect regularly on the rhetorical knowledge that guides a writer's work in this course and beyond. *(3 credits)*

*These objectives are adapted from the Council of Writing Program Administrators Outcomes Statement for First-Year Composition and the Association of College & Research Libraries Framework for Information Literacy for Higher Education.

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

Spring 2024

ENGL 209

INTRODUCTION TO LINGUISTICS



Jessica Zerr
Tu/Th 9:30-10:45

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: An Introduction to Language (w/ MLA9E Updates), 11th Edition

Authors - Victoria Fromkin/Robert Rodman/Nina Hyams

ISBN: 9781337559614

Format – MindTap English, 1 term (6 months) Instant Access for Fromkin/Rodman/Hyams' *An Introduction to Language* (ebook with digital homework platform)

Spring 2024

ENGL 226

INTRODUCTION TO CREATIVE WRITING

Prof. Patrick Henry
Tu/Th 12:30-1:45

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, the graphic novel script, or another multimedia form!) This discussion- and workshop-based class is complemented by in-class writing prompts, revision activities, and take-home writing assignments. Students will share and critique their writing and revisions in a variety of workshop formats, so that they can develop their voice and style in a supportive environment. *(3 credits)*



photo: "Big Yawn," by
miniature.rhino on Flickr

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

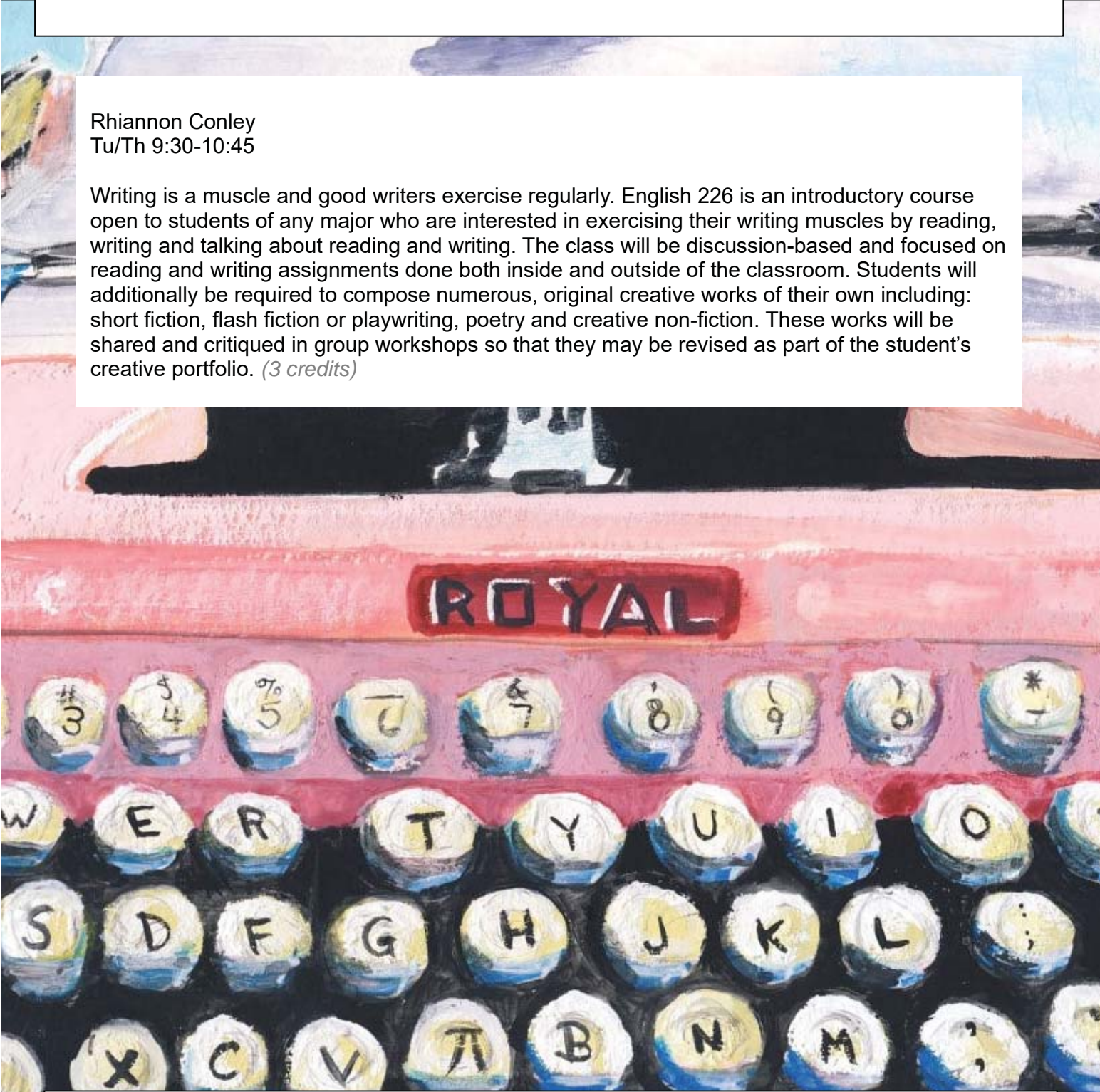
Spring 2024

ENGL 226

INTRODUCTION TO CREATIVE WRITING

Rhiannon Conley
Tu/Th 9:30-10:45

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. *(3 credits)*



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

Spring 2024

ENGL 227

LITERATURE AND THE ENVIRONMENT

Threshold Concepts in Climate Fiction

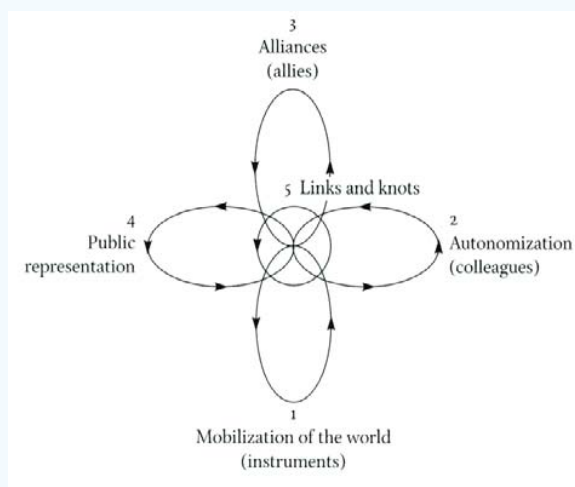
Grant McMillan
Tu/Th 11:00-12:15

In the 1970s, Exxon's in-house team of climate scientists predicted climate change as an outcome of fossil fuel usage with what contemporary climate scientists have called "shocking skill and accuracy." In the 1980s, Exxon led the charge in climate-change denial, intentionally sewing misinformation as a stall tactic to prevent systematic changes in how humans (mis)understand the sustainability of their production and consumption patterns (*Merchants of Doubt*, 2010).

In the decades that have followed, discourse around climate change has become a nearly borderless space for transdisciplinary epistemology. Scientists, social theorists, politicians, artists, activists, corporations, poets, fiction writers, philosophers, and more have joined the conversation, each contributing their field's particular ways of knowing.

This course will focus on the interplay between scientific knowledge and cultural experience as the two co-create what we understand about climate change. We will explore conceptual tools, or threshold concepts, proposed by prominent thinkers in environmental studies as we read these thinkers alongside complex fictional storytelling.

Our final goal will be to develop our analytic reading and conceptual thinking skills and to answer, as a group, one guiding question: How should we think about environmental issues in the epoch of climate change? (3 credits)



Bruno Latour's "circulatory system of science."

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.

Spring 2024

ENGL 230

ANALYZING WORLDVIEW

Patriots and Patriotism

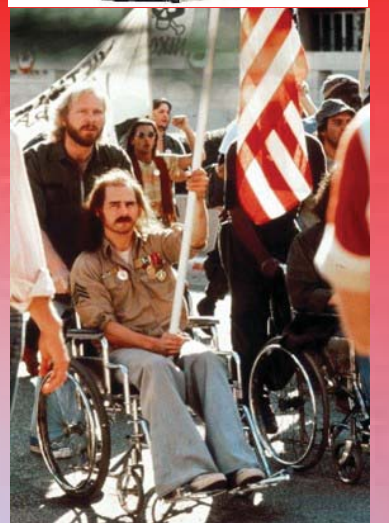
Dr. Daniela Koleva
Section 1: MWF 9:05-9:55
Section 2: MWF 10:10-11:00

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 slogan recognizable by generations of Americans of different social, racial and ethnic background. 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 Gulf and Iraq Wars. We will wrap up the course by thinking further how the cultural assumptions about patriotism still shape us.

Texts for discussion include: Stephen Crane's *The Red Badge of Courage*, Tim O'Brien's *The Things They Carried*; *Born on the Fourth of July* (film); Anthony Swofford's *Jarhead* (autobiography) or (film); Matt Young's *Eat the Apple* (memoir). Additional course materials will be provided. (3 credits)



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

Spring 2024

ENGL 231

LITERATURE AND SOCIAL ISSUES

Literature, Film, and Social Justice

Davina Bell
MWF 12:20-1:10

"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."
~ Nelson Mandela

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. 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.

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.
(3 credits)



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

Spring 2024

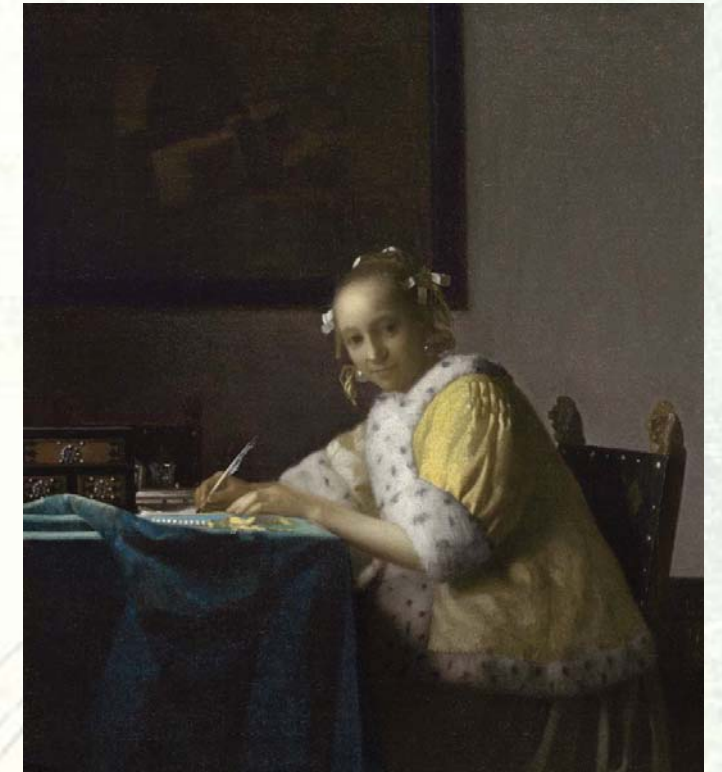
ENGL 271

READING AND WRITING ABOUT TEXTS

Adam Kitzes
Tu/Th 9:30-10:45

Have you asked yourself any of the following:

- My parents can't figure out why I'm taking classes in the English department. "You're reading *novels* and *poems*," they ask me, "What are you *learning*?"
- 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 *about*? What are they even asking me to *write*?
- I have no idea who these people are, that we're reading in class. Why can't students read things we're actually *interested* in?
- And why do my professors keep calling things *texts*? 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 *texts* 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?



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 *The Man Who Lived Underground*, by Richard Wright (if copies are available). And spells. We'll take plenty of time to learn a few good ones.

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

Spring 2024

ENGL 272

INTRODUCTION TO LITERARY CRITICISM

Prof. Lori Robison
MWF 10:10-11:00

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! (3 credits)



Spring 2024

ENGL 304

SURVEY OF AMERICAN LITERATURE

Prof. Eric Wolfe
MWF 11:15-12:05

This course serves as an introduction to the literature of the US from 1865 to present and it will undertake the impossible task of coming to terms with the literary responses generated by period of dramatic social, political, and economic change in the United States. Rather than searching for a coherent narrative that can explain the story of the modern United States, we will focus on some of the issues and tensions created by the intersections of multiple cultural histories in our shared past. The course will be discussion-oriented. (3 credits)



Spring 2024

ENGL 308

THE ART OF WRITING NONFICTION



Section 1: MWF 9:05-9:55 Sam Amendolar
Section 2: Tu/Th 11:00-12:15 Casey Fuller
Section 3: Tu/Th 2:00-3:15 Charles Henry

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 learn tips for sustaining a creative writing life, enriching our knowledge on questions important to us, and honing our creative work. These tasks will be supplemented by regular reflections on your writing goals, your creative approach, and the creative strategies that you’re using. 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. (3 credits)

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

Spring 2024

ENGL 334

PRACTICUM IN WRITING, EDITING, & PUBLISHING

Prof. William Caraher
Tu/Th 3:30-4:45

The best way to learn to be an editor or publisher is by ... editing and publishing. This class will introduce you to some basic skills associated with editing and publishing as well as the publishing industry more broadly. More than that, we'll work together to put those skills into practice with both with UND's century-old literary magazine *North Dakota Quarterly* and an ongoing project to celebrate Grand Forks's 150th birthday.

Over the course of the semester, you will learn about all stages of producing a bi-annual literary magazine and a book and contribute to the publication of an issue of *NDQ* and a creative new book celebrating the history of our city. (3 credits)



Spring 2024

ENGL 367 / 367HON INDIGENOUS LITERATURES

Prof. Crystal Alberts
MWF 12:20-1:10
3 credits

According to a 2015 study by Penn State University, 86.5% of state mandated K12 educational content only taught Indigenous histories and cultures in a pre-1900s context. As Rebecca Crooks-Stratton, Shakopee Mdewakanton Sioux Community Secretary and Treasurer, recently told *Hyperallergic*: [“Most education about Native Americans does not acknowledge the existence and vitality of modern Native communities. We have been mostly invisible.”](#)



“Neon American Anthem” by Nicholas Galanin

While I don't have a study or statistics, it seems like the same might be said about the teaching of Indigenous Literatures, even at the college level. There might be some coverage of 19th, early 20th, or even authors up to the 1980s (Erdrich/Alexie/Momaday), but 21st century Indigenous literatures and cultures? What's being published now? They may not get assigned in most classes. That's where this class comes in. We will read, almost exclusively, Indigenous literatures published within the last five-10 years. These texts 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; they might be genre fiction (horror, fantasy) or YAL. Regardless, with approximately 1,200 Indigenous Nations in the US and Canada alone, these literatures are not one, so there will be no monolithic “Native American Literature” in this class. In fact, some would say that what we're doing is just reading “Literature,” although it happens to be written by citizens of Indigenous nations in what is now known as the US or Canada.

Students in this class will be expected to participate in detailed discussions about the readings and write thoughtful, argumentative essays. When appropriate, students will be asked to attend various cultural events on campus, such as the UND Writers Conference or Wacipi/Ni-mi-win.

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

- *There There* (2018), Tommy Orange (Southern Cheyenne)
- Excerpts from *The Heartbeat of Wounded Knee* (2019), David Treuer (Leech Lake Band)
- *The Only Good Indians* (2020), Stephen Graham Jones (Blackfeet)
- *Firekeeper's Daughter* (2021), Angeline Boulley (Sault Ste. Marie)
- *The Removed* (2021), Brandon Hobson (Cherokee)
- *The Night Watchman* (2021), Louise Erdrich (Turtle Mountain Band)
- *Calling for a Blanket Dance* (2022), Oscar Hokeah (Cherokee)
- *Night of the Living Rez* (2022), Morgan Talty (Penobscot)
- 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

This is an Essential Studies course and will count towards your distribution requirements in Humanities and Analyzing Worldview.

Spring 2024

ENGL 369 / 369HON LITERATURE AND CULTURE Bibles as Literature and in the Arts



Prof. Sharon Carson
Wednesdays 4:00-6:30 pm
Online Synchronous

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

1. We'll read and analyze “as literature” several key texts from the *Hebrew Bible (Tanakh)* and the *New Testament*. Our work in this context will be to analyze these biblical texts using the same critical approaches we would use with other literary works, with special attention paid to narrative, plot, characters, symbolism, metaphor, irony, humor, tragedy, point of view, setting and “performance spaces,” etc. We will also employ historical-critical method to study the varied historical contexts of these writings as they first appeared in antiquity, and as they have been interpreted over many centuries. And we'll look at special topics such as “law as literature” and apocalyptic imagination, and “Bibles as Theater.”
2. We'll analyze ways that throughout the 20th and 21st centuries, selected writers, visual and new media artists, filmmakers, musicians and others have worked with the “biblical story world” within their own art. Here we'll look closely at the ways that biblical stories and characters are interpreted within these artistic works, paying special attention to diverse writers and artists who seem interested in “art as social commentary.”

We will be working most closely with: Genesis, Exodus, Job, Mark, Matthew, Luke, Philemon, James, Revelation, and selected non-canonical texts such as the “Q” source and Gospel of Thomas.

Required Texts: (we will also be working with many digital sources provided in the course)

1. *The Five Books of Moses: A Translation with Commentary*. Robert Alter. W.W. Norton Company, 2008. Paperback. ISBN: 978-0393333930
2. *The New Testament*. Richmond Lattimore. North Point Press. 1997. Paperback. ISBN: 978-0865475243
3. *The New Testament as Literature: A Very Short Introduction*. Kyle Keefer. Oxford University Press. 2008. Paperback. ISBN: 978-0195300208

This course is open to all majors and does not require previous experience with the topic, but will require substantial reading and an interest in thinking critically across time and place. (3 credits)

Spring 2024

ENGL 414

THE ART OF WRITING FICTION

Crafting Wonder & Everyday Magic

Prof. Patrick Henry
Tu/Th 11:00-12:15

Late in his novel *Atonement*, Ian McEwan attributes a compelling claim to Cyril Connolly, the editor of the literary magazine *Horizon*: that readers yearn for “the childlike desire to be told a story, to be held in suspense, to know what happens.” But how do storytellers cast such a spell on their audiences? How do they generate this sense of wonder and share it with readers?



This is a complicated question with a deceptively simple answer: writers craft wonder and everyday magic through the materials of their characters' everyday lives—and ours. This advanced fiction workshop will zero in on the question of how, precisely, writers produce these effects in their fiction. Raymond Carver insists that this power resides in the ordinary objects that populate fiction. Marie-Helene Bertino insists that this sense of wonder occurs through normalized magic and manipulating the reader's scale of expectations. Haruki Murakami attributes it to voice. Stephen Graham Jones suggests that a story's sense of wonder extends from the unknowns that are always lurking beneath the surfaces of our realities—and of the stories that we tell about them.

We'll read widely in a vein of different storytelling traditions and encounter a range of different techniques and strategies, in such distinct genres as realism, magic realism, fabulism, the ghost story, science fiction, fantasy, horror, and more. Representative authors will span the global contexts of these traditions and may include work by Lesley Nneka-Arimah, Amanda Leduc, Margaret Atwood, Raymond Carver, Haruki Murakami, Mieko Kawakami, Hiromi Kawakami, Amber Sparks, Ted Chiang, Kazuo Ishiguro, Stephen Graham Jones, Salman Rushdie, Lan Samantha Chang, Nnedi Okorafor, and others, including recent work published in literary magazines. Our practice with the techniques in these stories will be supplemented by practice writing, revision activities, and craft readings from such sources as Graywolf's *Art of* series, *The Writers Chronicle*, *Lit Hub*, *Electric Literature*, and more. (Complete reading list TBD.) (3 credits)

This course is approved for graduate credit.

Spring 2024

ENGL 415

SEMINAR IN LITERATURE

The Worlds of Ursula K. Le Guin

Prof. Adam Kitzes
Tu/Th 12:30-1:45

In some ways, this will feel like a “major author” course; part sample, part survey. In fact, it is a journey, on the way to the worlds of Ursula K. Le Guin. For our vehicle, we have some gifts, including selections from the *Orsinian Tales*, from the collection of Hain stories, from the *Earthsea* and *Catwings* series, from the poems (maybe “Wild Oats” and “Finding my Elegy”) from the translations (*Tao Te Ching*), from *Always Coming Home*, the stand-alone novels and stories (“Buffalo Gals,” “Lavinia”), the essays, blogs, and interviews, from the maps, and the music – and as always, a few surprises. As we steer our craft, we will explore the writings of one who has changed the way we think about Sci-Fi and Fantasy; about YA and Children's Literature; about poetry, essays, and other modes of storytelling; about language, and other forms of magic; about politics and anarchy; about protest and its limits; about the worlds we belong to, the ones we don't, and why – as she puts it – it doesn't have to be the way it is. There might be a dragon or two, but don't let that stand in your way. In the words of Le Guin's poems, “You need not fear to undertake the journey.”

This course is for undergraduates and graduate students. Course expectations (e.g. assignments) will be adjusted to respective programs. (3 credits)



Original Art by Charles Vess

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

Spring 2024

ENGL 415
SEMINAR IN LITERATURE
Queer Theory and Premodern Literature



Prof. Michelle M. Sauer
MW 3:00-4:15

Overall, this course functions as an introduction to queer theory and gender theory intellectual tools and explores using them to read texts far removed from the political, cultural, and social discourses from which they emerged. Thus, we will start with reading a range of queer theorists from foundational works to new thinkers (e.g., Judith Butler, Eve Sedgwick, and José Esteban Muñoz) alongside a selection of LGBTQIA+ literature from the premodern world. Texts will include works from the Classical world (e.g., Sappho, Plautus, etc.) as well as the Middle Ages (e.g., *Silence*, the poems of Baudri of Bourgeuil, etc.) and the early Modern period (e.g., Marlowe, Benedetta Carlini, etc.).

(3 credits)

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

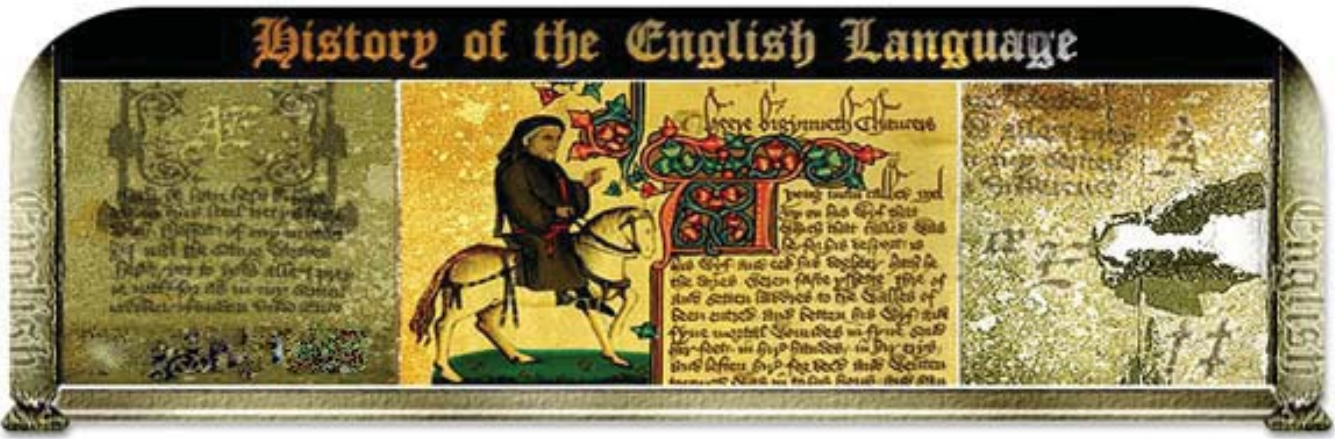
Spring 2024

ENGL 442
HISTORY OF THE ENGLISH LANGUAGE

Prof. Michelle M. Sauer
MW 1:25-2:40

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.

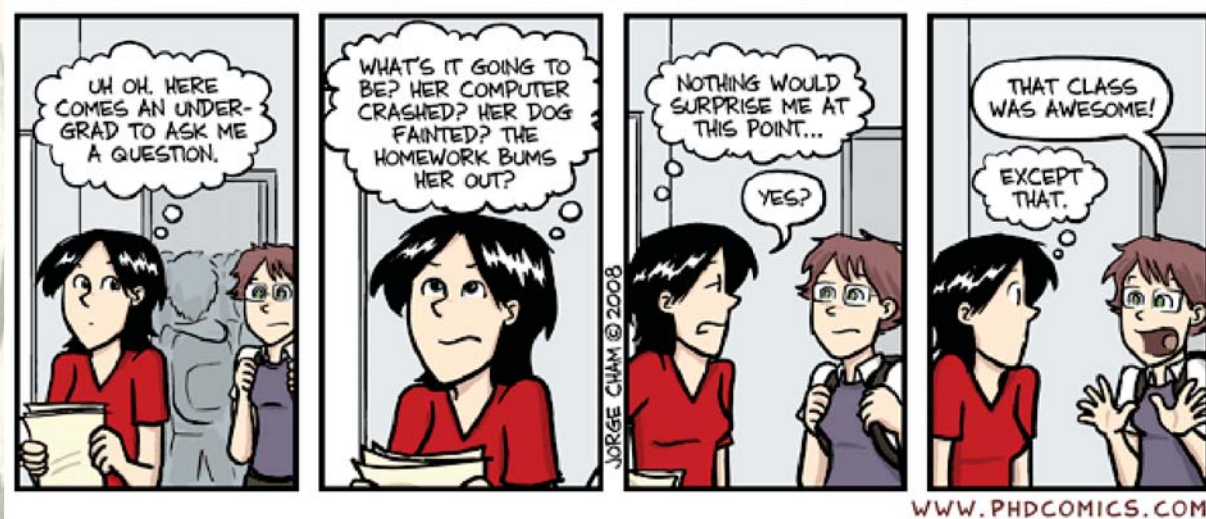
The course requires no previous linguistics knowledge and will include a quick review of basic linguistic principles. Assignments include short weekly homework, three exams, and a semester project. This course also fulfills requirements for both the Linguistics minor and the Linguistics certificate as well as the English major and minor and graduate degrees. (3 credits)



Spring 2024

ENGL 501

TEACHING COLLEGE ENGLISH



Prof. Kim Donehower
Tu/Th 2:00-3:15

This course is an introduction to theories and methods of teaching college English. It is required of Graduate Teaching Assistants in English. Its goal is to familiarize you with a variety of theories and pedagogical models that influence the teaching of literature, creative writing, and composition at the college level, with an emphasis on composition. By the end of the course, students should be able to articulate different approaches to the teaching of college English and support their particular stances on these approaches. Students will also gain some background in classroom-based research.

Work in the course consists of weekly response papers to readings and a course project that is designed to introduce students to classroom-based research, to literature in the field of writing studies, and to writing as a reflective pedagogical practitioner. It is modeled on the "Instructional Note" genre featured in the journal *Teaching English in the Two-Year College* (TETYC). To successfully enact this genre, students must establish an exigency (identify a teaching problem to be addressed); situate the strategy in the context of existing research (compose a brief literature review); describe how to implement the instructional strategy that was designed by the writer and tried in the classroom; and offer clear outcomes by providing evidence of change in English 110 students' processes, products, knowledge, and/or beliefs. Early in the semester, students determine an area in which they wish to experiment in their teaching in the spring semester. These experiments lead to the instructional note. (3 credits)

Spring 2024

ENGL 540

SCIENCE WRITING

Prof. Kim Donehower
Online Asynchronous
8 weeks (January 8 – March 1)

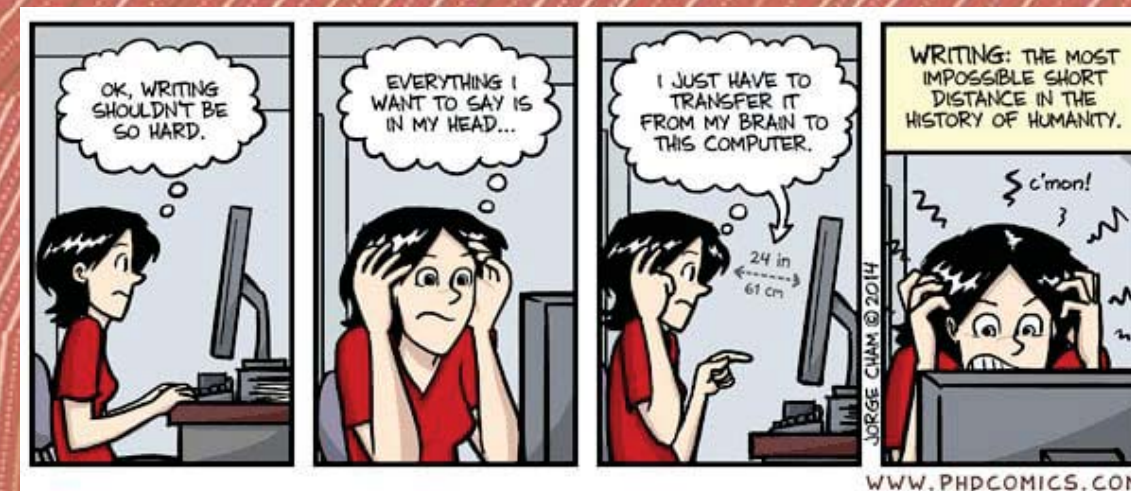
For graduate students in the sciences and other technical fields.

Science Writing is designed for graduate students in the sciences and related fields, and offers instruction and practice in communicating technical material via writing to the general public, corporate and governmental audiences, and within the larger community of experts. Capped at 18 students, the course provides one-on-one feedback and support. It includes a brief introduction to the rhetoric of science and one substantive writing project. Writing assignments are customized for each student, depending on discipline and interests. This course is offered asynchronously online with synchronous one-on-one conferences with the instructor scheduled at the student's convenience.

The course objectives fall into three categories:

- Gain a rhetorical understanding of writing, analyzing writing projects for purposes, audiences, and context.
- Gain a rhetorical understanding of common genres in science writing.
- Build sound writing practices and routines adaptable to a variety of writing situations.

(3 credits)



Spring 2024

ENGL 598 PORTFOLIO WORKSHOP

Prof. Mike Flynn
Tu/Th 2:00-3:15

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. (3 credits)



Spring 2024

ENGL 599 SPECIAL TOPIC Serial Storytelling

Prof. Mike Flynn
Wednesdays 5:00-7:30 pm

Serial storytelling has often struggled to gain critical respect. Even in nineteenth-century Britain, where serial novels were the dominant form of literature, they were disparaged as necessarily lacking in artistic unity, dangerously verging on cheap sensationalism, and shamelessly pandering to less-discerning readers. For much of the twentieth century, serials were stigmatized as decidedly subliterate – the province of comic books, radio dramas, and soap operas. But critics have come to recognize that serialization is a unique literary mode with distinct challenges and opportunities, and so many artists have embraced the mode over the last fifteen or twenty years that many observers feel we're now living in a second golden age of the serial.

In this course, we'll undertake a wide-ranging exploration of some of the artistic aspects of serial storytelling. For the first half of the term, we'll focus on novels from the first golden age of serialization – the Victorian period in England – and draw on an established body of criticism to get a feel for some of the traditional questions surrounding the form. How do variables like predetermined length, installment size, interval length, and medium affect a serial text? What unique pressures does serialization place on writers, and how have they responded to those pressures? Do readers have different relationships with serial works than with ones consumed whole? How might gender, ethnicity, class, or historical situation affect one's experience of serialization? In the second half of the term, we'll turn our attention to contemporary serials, to be chosen by the members of the class.

Some possibilities:

- ongoing-series comic books
- limited-series graphic novels
- "cell-phone novels" composed entirely of text messages
- long-form television (*The Sopranos*, *The Wire*, *Mad Men*, *Breaking Bad*)
- artistically unsuccessful long-form television (*Homeland* season two)
- long-form television ironically designed for binge watching (*House of Cards*)
- synchronous reception of long-form television (*The Talking Dead*)
- episodic video games (Telltale Games's *The Walking Dead*) (3 credits)



Spring 2024

ENGL 599

SPECIAL TOPIC

Transnational Literary/Arts Criticism



The field of transnational scholarship and literary criticism is moving in all kinds of intriguing and productive directions these days, and involves work in multiple genres of literature and the arts. We will start by take a sounding of current directions in the field, including discussions and debates about the meanings, possibilities and limits of the categories such as “transnational,” “comparative,” cross-national.” We’ll also discuss issues related to translation.

Then because this work is implicitly interdisciplinary, involving several forms of comparative inquiry into social, cultural and political history, we’ll also take a look at key issues related specifically to work in transnational and/or comparative history. These readings and discussions will hopefully prove especially helpful for some of your ongoing work in and out of the seminar.

As a group, we will work collaboratively on key theoretical issues by critiquing some shared texts/artworks, but then each student in the seminar will be able to design an independent project keyed to their own interests. Work in any literary period, genre, comparative contexts, and in any global literary/arts contexts welcome for the independent projects.

As in the past with this class, I am also hoping to bring in colleagues from Turkey to talk with us about our/their work. (If you took the 2022 seminar with its focus on Transnational American Literature, this course will be substantially different, should you want another run at the topic)

Much reading, discussion, shorter critical writing projects, and final independent projects.

Our shared books/works:

Transnational Literature: The Basics. (Paul Jay). Routledge Press, 2021
Transnational History. Pierre-Yves Saunier. Red Globe Press, 2013.
Thinking About History. Sarah Maza. University of Chicago Press, 2017
Les Blancs and The Collected Last Plays. Lorraine Hansberry. Knopf-Doubleday, 1994.
Photography of James Baldwin in Istanbul (online) and related articles
The Bastard of Istanbul. Elif Shafak. Penguin edition, 2019.

And multiple shorter readings and multi-platform performance pieces and/or films. (3 credits)