

## Spring 2013 English Department Graduate Courses

### **English 653: Social and Regional Varieties of English**

Instructor: Bruce Maylath MW 3:00–4:15 p.m.

Linguists now talk not about English as a language in the singular but rather World Englishes—linguistic varieties in the plural. This course examines today's global lingua franca for business, science, entertainment, and international diplomacy; its diffusion to territories throughout the world; and its local character wherever it takes root as its users adapt English to their own needs. The course will highlight essential linguistic features, including the tensions between language for communication and language for local identity; the geographic, social, economic, and political factors of isolation, which give rise to language differences; the status of English(es) in the 21<sup>st</sup> century; and the phonetic, morphological, and syntactical features that distinguish language varieties.

Students will also be asked to examine emerging linguistic features in English at present and to consider where English is headed. All students, undergraduate and graduate, will read Wolfram & Schilling-Estes's *American English: Dialects and Variation*. In addition, undergraduates will read Hughes, Trudgill, & Watt's *English Accents and Dialects: An Introduction to Social and Regional Varieties of English in the British Isles*, which includes a CD of dialect voices, and Wolfram & Ward's *American Voices*. Graduate students will read Kortmann & Schneider's 4-volume *Varieties of English: An Interactive Textbook*, which likewise comes with a CD of dialect voices. Undergraduates and graduate students alike will discuss with each other in groups and in class what they have been learning from their respective readings so that each may gain insights from what the others are reading. All students will be assigned to read various topical articles and Websites posted on Blackboard. A primary research project will be a major assignment as graduate students lead undergraduates in teams investigating linguistic changes identified by the teams as currently unfolding.

### **English 659: Researching and Writing Grants and Proposals**

Instructor: Elizabeth Birmingham F 3:00–5:30 p.m.

#### **Course Description:**

The course employs a rhetorical approach to writing academic and business proposals and grant proposals, focusing on creating the best possible persuasive argument for a given audience and context. In addition, the course creates opportunities for collaborative writing, oral presentation, document and presentation design, and the critique of an independent grant or proposal project of the student's choice. During the first unit, students develop skills in proposal writing by collaboratively responding to a case. During the second unit, students develop an individual project—this could be an individual academic grant, a collaborative project developed and carried out with a community non-profit agency or campus client, or a workplace proposal or recommendation report. Students will leave the course with a portfolio of polished, professionally designed and edited documents, as well as a vocabulary for discussing grants and proposal research and writing during the job search.

#### **Texts:**

Johnson-Sheehan, Richard. *Writing Proposals*. Boston: Allyn-Bacon, 2002.  
Mikelonis, Victoria, Signe Betsinger, Constance Kampf. *Grant Seeking in an Electronic Age*. Boston: Allyn-Bacon, 2004.  
Williams, Robin. *The Non-Designers Design Book* 3rd ed. Berkley, CA: Peachpit Press, 2007.

### **English 672: 20<sup>th</sup> Century American Writers: American Identities**

Instructor: Gary Totten M 5:00–7:30 pm

Critics and theorists such as Benedict Anderson, Homi Bahbha, and Timothy Brennan have examined the connections between imaginative literature and the forms and definitions of national and cultural identities. We will examine the formation and interrogation of these identities in U.S. fiction, nonfiction, and drama during the first half of the twentieth century. Primary works will include short stories and essays by Zitkala-Sa and Sui Sin Far, Theodore Dreiser's *Jennie Gerhardt* and Edith Wharton's *Summer*, Nella Larsen's *Passing* and F. Scott Fitzgerald's *The Great Gatsby*, Zora Neale Hurston's *Their Eyes Were Watching God* and selections from her Caribbean travel narrative *Tell My Horse*, and Tennessee Williams's *A Streetcar Named Desire*.

### **English 686: Romantic Literature**

Instructor: Robert O'Connor W 5:00-7:30 pm

British Romantic Literature will cover major poets, novelists, and essayists whose careers flourished between the beginning of the French Revolution (1789) and the passage of the First Reform Bill (1832). We will read and discuss works by Ann Radcliffe, William Blake, William and Dorothy Wordsworth, Samuel Taylor Coleridge, Charles Lamb, Thomas DeQuincey, Lord Byron, Percy Shelley, William Hazlitt, and John Keats. Each student will take a mid-term and a final exam and complete two papers, 5-7 pages each for undergraduates and 8-10 pages each for graduate students.

### **English 751: Multi-Disciplinary Academic Writing**

Instructor: Enrico Sassi MW 12:30–1:45 pm

This course is designed to help students from all departments at NDSU become successful writers in their academic and post-academic careers. While addressing elements that are shared across the disciplines (e.g. literature reviews, academic honesty), this course emphasizes learning to write academic and research texts within different disciplines. Students will analyze discourse practices in their own fields and produce written work in their own disciplines. A portion of the course will be dedicated to developing clear, correct, and audience-appropriate documents.

The objectives of the course are for students to do the following:

1. to learn to see academic publications in their field of study from a writer's point of view and to understand what steps they need to take to become successful academic writers;

2. to learn the writing process as it applies to academic writing and to develop a working understanding of issues around audience, style, and readability in academic writing;
3. to practice engaging in oral and written academic discourse; and
4. to gain some insight into approaches to, and expectations of, academic writing in other disciplines.

### **English 755: Composition Theory**

Instructor: Andrew Mara W 5:00-7:30 pm

Composition Theory will help graduate students connect what they do in the composition classroom with the theory and scholarship of writing instruction. We will explore the major strands of composition theory (including, but not exclusively, process, expressivist, cognitive, social constructivist, and post-process theory) and relate it to what we do in the writing classroom today. You will get a chance to think about what you teach and why in discussions and reflections. We will also walk you through setting up the theoretical reasoning of a classroom study. The readings will come from *The Norton Book of Composition Studies* and *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*.

### **English 759 : History of Writing Instruction**

Instructor: Kelly Sassi Th 5:00-7:30 pm

How did the Ancient Greeks teach writing and what does that have to do with my First-Year Writing course? If this is the kind of question you are interested in exploring, you may want to take English 759, "The History of Writing Instruction." In this course, we study the history of writing instruction from antiquity to the present, with an emphasis on relevance to current composition pedagogy. The main textbook is the new 2012 edition of Murphy's *A Short History of Writing Instruction*, supplemented with related articles on each historical period. We study pedagogical strategies in composition (invention, genre, imitation, assessment, audience, to name a few) from a historical perspective, and actively engage with the practices we study. For the major paper of the course, students have the option of positioning their own teaching practice within a historical/theoretical perspective in the form of an instructional plan or writing a more traditional seminar paper. New this year is reading the recently published book from CCC on the history of multimodal composition by Palmeri. Each student will also read a book of his or her choice from an extensive reading list on composition pedagogy.

### **English 762: Critical Theory**

Instructor: Miriam Mara T 5:00-7:30pm

The purpose of this course is three-fold: to familiarize students with some fundamental questions regarding contemporary literary theories and practice, and to examine in-depth the various contemporary approaches to criticism (from Formalism to Poststructuralism [Modernism to

Postmodernism]). By the end of the course, students should (1) develop some familiarity with these theories; (2) should be comfortable in using the terminology of theories; and, (3) should achieve some felicity in the application of theories to text. Text(s) and requirements to be determined.

**English 795: Field Experience**

Instructors: as needed by Arrangement

**English 797/797R: Master's Paper**

Instructor: Kevin Brooks By Arrangement

**English 798: Master's Thesis**

Instructor: Kevin Brooks By Arrangement

**English 799: Doctoral Dissertation**

Instructor: Kevin Brooks By Arrangement