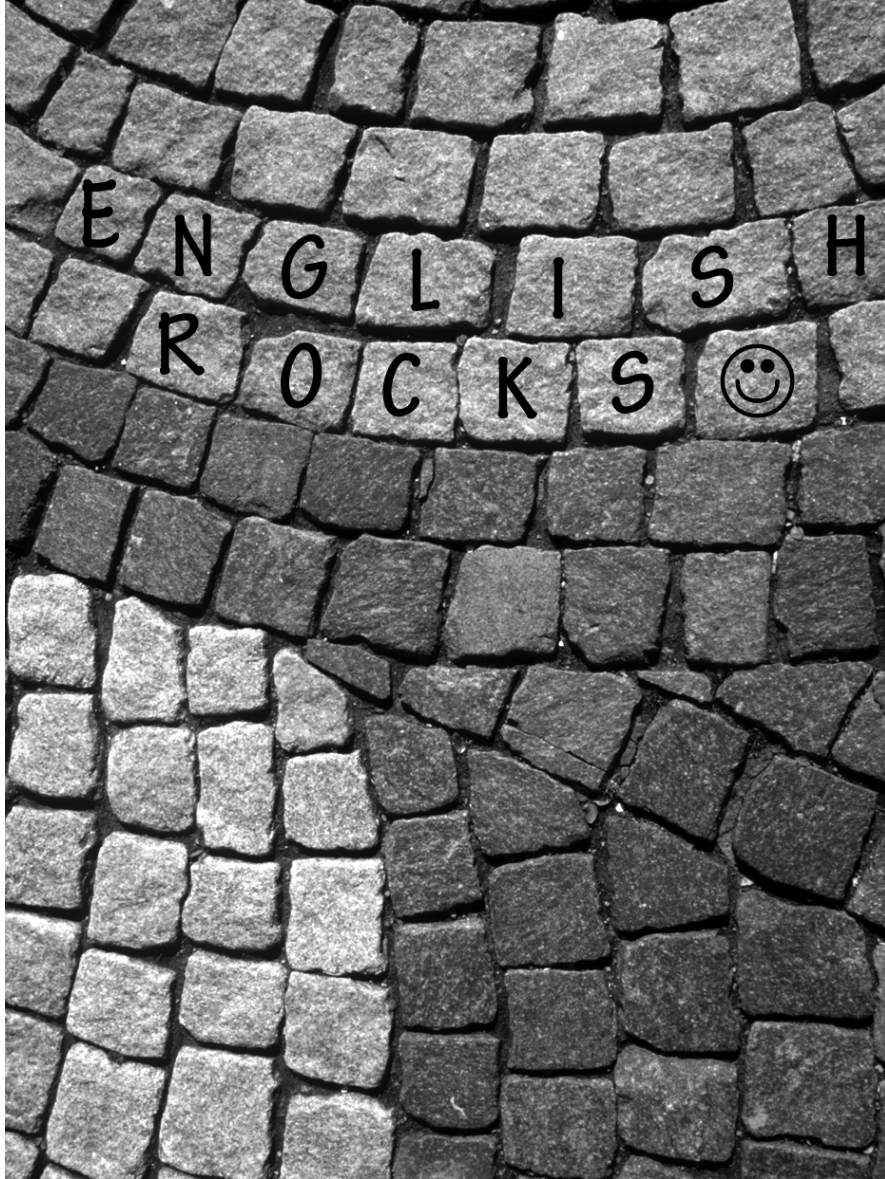


ENGLISH COURSE DESCRIPTIONS



Revised 4/10/12

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FALL 2012

ENG 101: College Composition

Prerequisites: All beginning college writers sign up for ENG 101

Satisfies the following general education requirement(s): ENG 101 is mandatory for all students

Satisfies the following English major requirement(s): None

ENG 101:0001 (1672) Canniff

0002 (2798) Ouellette

0003 (1673) Berry

0004 (1674) Rasely

0005 (1675)

0006 (1676)

0007 (1677)

0008 (1678) Jackson

0009 (1679) Fuller

0010 (1680) Maliga

0011 (1681) DeGeorge

0012 (1682)

0013 (1683) Robertson

0014 (1684) Sheridan ***

0015 (1685) Swatek

0016 (1686)

0017 (2799)

0018 (1687)

0019 (1688)

0020 (1689) Pinnix

0021 (1690)

0024 (1693) Crouch

0025 (1694) Larlee

0026 (1695) Hildebrandt

0500 (3603) Speidel

0501 (3604)

0502 (3605) Pratt

0503 (3606) Martel

0504 (2906) Baker

0505 (2825)

0507 (2905)

0508 (2824)

0665 (4317)

0666 (9300) Crouse* **HUTCHINSON CENTER**

*** Frederick Hutchinson Center is located in Belfast**

**** Restricted to Onward Students**

***** 10 seats reserved for international students**

Course Description: An introductory course in college writing in which students practice the ways writing and reading serve to expand, clarify, and order experience and knowledge. Particular attention is given to analytic and persuasive writing. To complete the course successfully, students must write all assignments and must have portfolios of their best work approved by a committee of readers other than their classroom teachers.

ENG 129:0001 (1696): Topics in English, Literature and Theories of Human Nature (Callaway)

Prerequisites: First-year students only. May be taken before or after ENG 101 or concurrently with permission.

Satisfies the following general education requirement(s): Writing Intensive

Satisfies the following English major requirement(s): None

Course Description: Unavailable. This course will serve as a basic introduction to some of the major theories of universal human identity and to the ways in which literature can be used to enhance and to question our understanding of such theories. The course will use accessible texts and films selected for their entertainment value, as well as for what they can add to our understanding of religious ideas of humanity vs the ideas of Charles Darwin, Sigmund Freud, Karl Marx, Jean Paul Sartre, and B.F. Skinner.

Required Texts (This is a sample list only, but probable texts might include the following):

Flannery O'Connor. Everything that Rises Must Converge

Jack London. The Sea Wolf

Aldous Huxley. Brave New World

Albert Camus. The Stranger

John Steinbeck. In Dubious Battle

Various short stories, poems, and films provided by the instructor.

ENG 129:0400 (7407): Topics in Literature: African American Literature (Ruddy)

Prerequisites: First-year students only. May be taken before or after ENG 101 or concurrently with permission.
Satisfies the following general education requirement(s): Writing Intensive
Satisfies the following English major requirement(s): None

Course Description: ENG 129 is an introductory course that traces the African American literary tradition as it emerged in the twentieth century. We will examine how authors including W.E.B. DuBois, Langston Hughes, Zora Neale Hurston, James Baldwin, and Toni Morrison can help us understand black America's history and present through their essays, fiction, and poetry. From slavery and emancipation to the Harlem Renaissance and the Civil Rights movement, we will see how literature has shaped both African American history and our current perceptions of it. This course is writing-intensive and web-based, and uses BlackBoard to deliver primary content and supplementary media materials.

ENG 131:0001 (1697): The Nature of Story (Whelan)

Prerequisites: None
Satisfies the following general education requirement(s): Western Cultural Tradition and Cultural Diversity & International Perspectives
Satisfies the following English major requirement(s): None

Course Description: Explores the process of storytelling in both books and movies, and how narratives can inform our lives by allowing us to experience vicariously the many facets of our human existence. The course will include memoirs, novels, novellas and short stories. These stories will focus on American cultural views as well as the views of other cultures. A secondary focus is the way books are turned into movies and the extent to which the themes of the movie are the same as those of the book. Other foci for the course are the ways that people make life transitions such as loss of innocence and gaining of maturity, and the way humans react to events with hope or despair, imagination or dullness, humor or seriousness. In exploring the readings for the course, we should also keep in mind these fundamental questions: What is a story and why do we tell stories? Can we not tell stories? At the end of the course, I want each student to be able to read more creatively, beyond the surface issues of the stories.

ENG 170: Foundations of Literary Analysis

Prerequisite: ENG 101 is strongly recommended for all sections
Satisfies the following general education requirement(s): None
Satisfies the following English major requirement(s): ENG 170 is a core course

ENG 170:0001 (1698) Billitteri
0002 (1699) Neiman
0003 (3285) Kress

*** 10 seats in each section reserved for English majors and minors**

Course Description: This course is designed as a close reading of literary texts for students preparing to become English majors. We will explore how conventions of genre, form and style work in literature and develop a vocabulary for understanding and communicating ideas about literature. We will write regularly throughout the semester to practice the critical discourse expected of English majors.

ENG 205: Introduction to Creative Writing

Prerequisite: ENG 101 is strongly recommended

Satisfies the following general education requirement(s): Artistic and Creative Expression and Writing Intensive

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration; please refer to the English major checklist and consult with your advisor

ENG 205:0001 (1700) Crouch

0002 (1701) Baker

0003 (1702) Billitteri

0004 (3362) Hildebrandt

0005 (7408) Ellis

0400 (4279) Garfield **WEB**

0500 (3607) Pratt

0501 (3620) Bishop

0990 (4239) Garfield **WEB**

*** 5 seats in all "live" sections reserved for English majors**

Course Description: Offers students experience in writing in three major forms: autobiographical narrative, fiction, and poetry.

ENG 212: Persuasive & Analytical Writing

Prerequisites: ENG 101 and at least sophomore standing

Satisfies the following general education requirement(s): Writing Intensive

Satisfies the following English major requirement(s): May count towards the Literary/Critical concentration; please check with your advisor.

ENG 212: 0002 (1704) Kail

0003 (1705) Irvine *** 5 seats reserved for English majors**

0500 (3608) Ruggiero

0501 (3609) Garfield

0502 (3286) Mitchell

0990 (4218) Marks **WEB**

Course Description: ENG 212, Persuasive and Analytical Writing, builds upon ENG 101's introduction to postsecondary writing and provides a stronger foundation for students' future writing in their disciplines. Using a range of texts, discussion, and in- and out-of-class assignments, the course strengthens students' analytical skills. Students then apply these skills to develop and revise persuasive academic arguments.

ENG 222: Reading Poems

Prerequisite: 3 hours of English; English major or instructor permission

Satisfies the following general education requirement(s): Western Cultural Tradition, Artistic & Creative Expression and Writing Intensive

Satisfies the Following English Major Requirement: ENG 222 is a core course

ENG 222:0001 (1706) Ellis

0002 (1707) Cowan

Course Description: This course, required of all English majors, focuses on helping students develop critical skills particularly suited to the interpretation and analysis of poetry. It is intended to prepare students to read and write about poems with intelligence and finesse. Readings will include poems from different eras in both traditional and innovative forms, and may cover a range of poetic practices and a variety of media: including, for example, poetry readings, little magazines and presses, digital texts, and poetic movements. By the end of this course students will be able to identify a variety of poetic devices, forms, tropes, and movements. They will also have read and/or listened to some of the most admired poems in the English language, know their authors, eras, and importance in the history of poetry. Evaluation will be based on quizzes, papers, and participation.

ENG 229:0001 (2671): Topics in Literature – Robin Hood (Harlan-Haughey)

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement(s): 200-level literature course

Course Description: Love the swashbuckling stories of Robin Hood and his band of merry men? Well, you're not alone; this story of the outlaw who lurks in the wild spaces is considered the only world myth original to England. It has entertained and fascinated people for over seven centuries. This class offers an in-depth study of the evolution of a pop culture icon. We will read some medieval poems and sagas about outlaws, then explore the earliest Robin Hood ballads. We will then move on to the Early Modern ballads, as well as Shakespeare's *As You Like It*, a pastoral comedy modeled on the idea of Robin Hood and his merry men. We will turn to modern nostalgia for the past with Scott's *Ivanhoe* and Pyle's *Merry Adventures of Robin Hood*. Throughout the course we will trace the modern evolution of Robin Hood in 20th century film adaptations. You will leave this class with an appreciation for cultural comparison and analysis, as this subject has relevance today. We have inherited many medieval ideas about nature, law, and outlawry, and knowledge of the history of a particularly tenacious popular icon will surely be enlightening. You will be encouraged to make connections between the medieval and modern worlds throughout the course, both in the classroom and in your writing.

ENG 229:0869 (7454): Topics in Literature – Women's Autobiography: Theory and Practice (Speidel)

ENG 229:0669 (7455): * HUTCHINSON CENTER located in Belfast, Maine

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement(s): 200-level literature course

Course Description: The course will focus on recent life narratives by women, including a number of texts that work on the boundaries of autobiography and other genres (fiction, biography, non-fiction) and in a range of media (film, visual and performance art, the "domestic" arts). Readings, written assignments, and class discussions will engage questions of genre (including the "truth" status of autobiography), the cultural construction of identity, public and private spaces, collective autobiography, and the role of the body—among others—as a way to challenge and deepen our understanding of diverse modes of self-presentation and life-writing. We will consider what makes a text "autobiographical," how non-traditional forms of autobiography change or complicate our sense of the kinds of personal and cultural work that life stories can do, and what may account for the current surge in popularity of autobiography, memoir, and related genres. Our discussion will be solidly grounded in the critical and theoretical literature on women's autobiography but will also involve an exploratory component, in which students do independent research on topics of their choice and experiment with composing their own autobiographical narratives.

ENG 229:0990 (4240): Topics in Literature – Science Fiction and Philosophy (Marks) WEB

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement(s): 200-level literature course

Course Description: Much of science fiction can be divided into two main categories: Hard science fiction, which attempts to base itself on sound scientific ideas; and escapist "space opera" like the *Star Trek* and *Star Wars* novels. There is also a third category, however, perhaps best described as metaphysical or philosophical science fiction. This type of science fiction attempts to answer questions about existence that are beyond mere science, and one that is certainly not "escapist" fiction. That's the type of thought-provoking science fiction that this course deals with. Past texts have included such major science fiction authors as Ursula K. Le Guin, Arthur C. Clarke, Robert Heinlein and Philip K. Dick, as well as films like *2001: A Space Odyssey* and *The Matrix*. The goal of the course is to look beyond the surface of these texts to the philosophical, metaphysical and religious ideas that provide their focus and meaning, and which, ultimately, might make us look at the world around us in a different way.

ENG 229:0991 (8366): Topics in Literature – Travelers and Madmen (Le) WEB

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement(s): 200-level literature course

Course Description: Travelers are forever abandoning complacent lives in search of experience and adventure. When their quests turn to obsession, however, what begins as a thrilling journey can turn into a nightmarish reality — and madness. This fast-paced course in British and American literature explores the remote and unfamiliar lands that fascinated these seasoned travelers, including those whose late-Victorian imperialistic convictions pushed them to ‘civilize’ countries that had otherwise been culturally and geographically out of reach. We will explore the personal motivations, and the physical, political, and cultural barriers that pit the traveler against the landscape, their companions, family members, and ultimately their own psyche as they try to reach such unknown destinations. Warning: danger lies ahead for those who seek what’s over the horizon.

Texts

<i>Heart of Darkness</i>	Joseph Conrad
<i>The Lost City of Z</i>	David Grann
<i>M. Butterfly</i>	David Henry Hwang
<i>Mosquito Coast</i>	Paul Theroux
<i>On the Road</i>	Jack Kerouac
<i>Into the Wild</i>	Jon Krakauer

Readings will also include excerpts from *To the Ends of the Earth*, *Blue Latitudes*, and *Anthology of Women’s Travel Writing*.

ENG 236:0001 (8367): Canadian Literature (Hutchison)

Prerequisite: ENG 101

Satisfies the following general education requirement(s): Ethics, Cultural Diversity, Artistic & Creative Expression, International Perspectives

Satisfies the following English major requirement(s): 200-level literature course

Course Description: A survey of Canadian literature from 1850 to the present. Interpretations and analysis of the poetry and prose of major literary figures.

ENG 237:0001 (3610): Coming of Age in America (Bishop)

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Cultural Diversity & International Perspectives

Satisfies the following English major requirement(s): 200-level literature course

Course Description: The course examines coming of age narratives in American fiction, nonfiction, and film since WWII. In that context we explore the stories of several young protagonists as they seek meaning and identity within the ground-level realities of the American experience.

ENG 244: Writers of Maine

Prerequisite: 3 hours of English or instructor’s permission.

Satisfies the following general education requirement(s): Western Cultural Tradition, Artistic & Creative Expression, and Ethics

Satisfies the following English major requirement(s): 200-level literature course

ENG 244:0001 (1708) Irvine

ENG 244:0869 (9301) Crouse

ENG 244:0665 (4302) Crouse * **HUTCHINSON CENTER located in Belfast, Maine**

Course Description (**Irvine**): Living in Maine has been compared to living in a corner, or living on the edge, or living on an island. If any of these descriptions is valid, our geography must have affected our writers and our literature. Accordingly, in this course we’ll read essays, novels, short stories and poetry in which the setting figures predominantly; we’ll try to determine in what ways that setting has left its mark. Students will also, I

hope, gain a greater appreciation of our state's rich literary heritage. Finally, we'll take a look at the recent controversy in Maine fiction: what is the REAL Maine, and who's writing about it?

Required Texts: TBD.

Course Description (Crouse): In this course we will be exploring Maine identity, that is, what it means to be a "Mainer" both to us and to the various writers we read. What makes life in Maine different from life elsewhere? How do these writers represent this unique identity and place? We will watch films and read novels, short stories, essays, and creative nonfiction to focus on a variety of perspectives, such as the Native Americans of Maine, the people who were born and raised in Maine, the "transplants," the outsiders' perspectives on the native Mainers, and the many ethnic voices of Maine. We will also be discussing various myths and (mis)representations of life in Maine as well as universal themes that arise from the poetry and prose we read, such as the important role of humor in our lives, coming of age, the role of nature in our lives, the significance of death, etc. Assignments include (but are not limited to) several short response papers, a creative project, and a student's choice final project. We will be reading great writers such as Stephen King, Sarah Orne Jewett, E.B. White, Ruth Moore, Carolyn Chute, Sanford Phippen, and more.

ENG 245: American Short Fiction

Prerequisite: 3 hours of English courses

Satisfies the following general education requirement(s): Western Cultural Tradition, Artistic & Creative Expression, and Ethics

Satisfies the following English major requirement: 200-level literature course

ENG 245:0001 (3044) Rogers

ENG 245:0990 (4205) Callaway **WEB**

Course Description: This course is a study of American short fiction from Irving to the present. We will proceed chronologically, concentrating on those formal developments that have made the short story a particularly American genre. Evaluation will be based on exercises, quizzes, midterm, and final.

ENG 271:0001 (1709): The Act of Interpretation (Evans)

Prerequisite: ENG 170

Satisfies the following general education requirement(s): Western Cultural Tradition and Writing Intensive

Satisfies the following English major requirement(s): ENG 271 is a core course

Course Description: The catalog description of this course reads simply: "An introduction to critical theory. Study of individual critics or schools of literary theory. Application of these interpretative strategies to literary texts."

In this particular section of the class, we will read, discuss, and write about a variety of consequential texts from the history of literary semiotics, hermeneutics, poetics, and cultural studies, starting with Plato and Aristotle and extending to our own day. The central questions we will explore are: What is representation? What is language? What makes an interpretation valid? Who is authorized to speak? What is ideology and how does it work to confer identity on subjects? In the process of forming provisional answers to these multifaceted questions, students will advance their ability to offer artful and persuasive interpretations of a wide range of texts.

Required Texts(subject to change):

Leitch, et al. *Norton Anthology of Theory and Criticism*. Norton, 2001. (ISBN 0393974294)

Freud, Sigmund. *Interpretation of Dreams*. Avon, 1980. (ISBN 0380010003)

Proust, Marcel. *Swann's Way*. Penguin, 2004. (ISBN 0142437964)

Students can expect to read approximately one hundred pages per class meeting (and sometimes more). Students will do a range of writing, including class and reading notes, text "mark-ups," position papers, and formal essays. Performance on a cumulative final exam also contributes to the semester grade.

ENG 301:0001 (7410): Advanced Composition (Burnes)

Prerequisites: ENG 101 and ENG 212 or permission from instructor.

Satisfies the following general education requirement(s): Writing intensive

Course Description: This course will address what people usually mean by the word "grammar." Grammar itself, the study of those largely unconscious structures of language that native speakers share, we will not consider.

We will look instead at beliefs about usage and mechanics, matters of linguistic etiquette necessarily observed by those wanting to establish themselves as members of particular discourse communities. Our approach will be historic and pragmatic. We will contextualize written reports of the purported illiteracy of school children. We will also enact and examine in significant detail the language practices and usage standards of discourse communities students find themselves in and expect to enter. Students will compose weekly responses and two longer projects. Those who commit themselves to the practices of the course can expect to develop increased facility with the conventions of academic discourse and increased awareness and appreciation of the conventions of other discourse communities. Final grade to be based on a portfolio of work composed throughout the semester and of the writer's reflections on that work.

Required texts, tentative:

Any standard handbook, Martha's Kolln's text on rhetorical grammar, articles on the social contexts of literacy by theorists such as Shirley Brice Heath, James Paul Gee, Roz Ivanic, and Joseph Williams.

ENG 307:0001 (1710): Writing Fiction (Howard)

Prerequisites: ENG 205 or ENG 206 and permission of instructor. **Submission of writing sample required, send to Gregory Howard on FirstClass.**

Satisfies the following general education requirement(s): Writing Intensive

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration; please check with your advisor.

Course Description: ENG 307 is designed to introduce students to the craft of writing fiction by attending to its formal components and engaging in the critical conversations about what good fiction is and what it can and should do. To that end we will be reading extensively and writing intensely. We will be read a variety of work. You will be asked to think about how things happen in fiction, to analyze technique, and discuss effects. We will discuss the possibilities of fiction and responsibilities of form and experiment with the components of fiction, from plot and narrative to character and point of view to description and the prose line.

ENG 309:0001 (1711): Writing Creative Nonfiction (Irvine)

Prerequisites: ENG 205 or ENG 206 or ENG 212 or instructor's permission

Satisfies the following general education requirement(s): Artistic & Creative Expression and Writing Intensive

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration; please check with your advisor.

Course Description: All creative non-fiction has its basis in narration, whether writers are telling factual stories about their own experiences or about sports, politics, culture, the arts, science, etc.

In this class, we'll read short pieces of creative non-fiction and also see two or three non-fiction films. The heart of the course, however, is the students' own writing (four full-length essays, six short narrative scenes), which they will share with their classmates in a workshop fashion.

Texts: To be determined

ENG 317: Business and Technical Writing

Prerequisites: ENG 101 or equivalent; juniors and seniors in declared majors only.

Satisfies the following general education requirement(s): Writing Intensive

Satisfies the following English major requirement(s): May count towards the Technical/Professional Writing concentration; please check with your advisor.

ENG 317:0001 (1712) Bartosenski Bowden	0502 (3613) Levine
0002 (1713) Peterson	0503 (3614) Levine
0003 (1714) Callaway	0504 (3615) Wicks
0004 (1715) Bartosenski Bowden	0505 (2826) Wicks
0005 (7406) Diaz	0506 (2827) Ruggiero
0500 (3611) Raikes	0990 (4219) Beecher WEB
0501 (3612) Raikes	

Course Description: This course helps prepare students to communicate effectively in the workplace. Students become familiar with the processes, forms, and styles of writing in professional environments as they work on memoranda, business correspondence, instructions, proposals, reports and similar materials. Special attention is paid to the fundamental skills of problem-solving and analyzing and responding to purpose and audience. Some sections may be taught in a computer-equipped classroom and some may incorporate electronic communication, such as FirstClass.

ENG 395:0001 (1716): English Internship (Kail)

Prerequisites: ENG 101, at least one other writing intensive course, a recommendation from a UM faculty member, a writing sample, and instructor's permission.

Satisfies the following general education requirement(s): Writing Intensive.

Satisfies the following English major requirement(s): May count towards the Literary/Critical Writing concentration; please check with your advisor.

Capstone Note: After successful completion of this course, students may tutor in the Writing Center the following semester to fulfill their capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course Description: Students in English internship will learn how to become effective peer writing tutors. Students will first experience collaborative work among themselves involving essay writing, critical reading of peers' essays, log-writing, and discussion. The second phase of the course will involve supervised peer tutoring in the English Department's Writing Center.

ENG 408:0001 (2663): Advanced Poetry Writing (Moxley)

Prerequisites: ENG 308 and instructor's permission. **Please email Jennifer Moxley on FirstClass with 3-5 pages of your best poems.**

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration; please check with your advisor.

Note: This course fulfills the capstone requirement for the creative writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course Description: A poetry workshop at the advanced level. This is the advanced level course for poets in the English concentration in creative writing, and should be taken in tandem with ENG 499 (capstone experience).

ENG 416:0001 (3045): Technical Editing & Document Design (Diaz)

Prerequisites: ENG 317, or permission of instructor.

Satisfies the following general education requirement(s): Writing intensive

Satisfies the following English major requirement(s): Counts toward the Professional Writing concentration or minor; please check with your advisor.

Course Description: This course focuses on print and online editing, including the use of traditional proofreading marks and online techniques, document layout and design, principles of copywriting, and the study of style manuals. The course follows two lines of study: one of editing/text crunching practices and one of print document design principles and practices related to the editing of documents. The cornerstone of the course is producing a newsletter for a client.

The goals of this course include the following:

- Writing and editing, and copyediting stories using a journalistic style
- Identifying parts of speech
- Understanding and responding well to issues of grammar and usage
- Providing tactful feedback
- Identifying good examples of page design
- Using InDesign to create effective layouts and page designs

ENG 429:0001 (3622): Ethics and Fiction (Miller)

Prerequisite: 6 hours of literature or instructor's permission

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement: 400-level literature course

* This course is combined with PHI 351: Topics in Philosophy & Literature – Ethics & Fiction.

Course Description: This topics course will introduce students to several themes arising at the intersection of philosophy and literature, with a special focus on the role of literature in moral philosophy and moral life. This is not a course in literature, literary theory, or literary criticism. Nor is it a course in aesthetics or philosophy of art, except to the extent that one's philosophy of art bears on the question of the relationship of literature to the project of moral philosophy. Rather, this is a course focused on "narrative ethics," a version of moral philosophy that relies, in one of several possible ways, on stories. In its simplest form, stories provide illustrations of ethical ideas. In a more complicated version, known as "ethical criticism," literature is said to serve itself as moral philosophy. This raises the question of what one can do with literary forms that one cannot do with a philosophical treatise. It also -- more controversially -- raises the question as to whether moral limitations can or should be placed on literature, or whether art can be judged only by standards internal to the practice of art. We will ask whether only literary fiction can have the salutary moral effects fiction is said to have, or whether genre fiction may offer benefits as well. We will ask why a writer whose aims are philosophical would write anything other than a treatise in philosophy, and why a writer whose aims are literary would use philosophical ideas and vocabulary.

ENG 430:0001 (3623): Topics in European Literature – Samuel Beckett (Howard)

Prerequisites: 6 hours of literature or permission of the instructor

Satisfies the following general education requirement(s): Ethics and Writing Intensive

Satisfies the following English major requirement(s): 400-level literature course

Course Description: In this class we will examine in depth the work and legacy of Samuel Beckett. Beckett's interest in failure, his movement toward silence, and his philosophical comedy— all constitute one of the major artistic developments of the 20th century. The course will use "the trilogy" (Molloy, Malone Dies, The Unnamable) as a fulcrum to chart Beckett's movement away from Joyce's influence into the signature aesthetic realm that is often described as "Beckett country." We will read Beckett's own work, his essays and interviews, as well as work from other writers and philosophers in order to understand how Beckett arrived at his distinctive style and worldview and discuss not only where he took it once had found his vision, but what the legacy of that vision is today.

ENG 442:0990 (4257): Native American Literature (Yellow Robe) WEB

Prerequisites: 6 hours of literature or permission of the instructor
Satisfies the following general education requirement(s): Writing Intensive
Satisfies the following English major requirement(s): 400-level literature course
Course Description: Pending.

ENG 454:0001 (7412): Renaissance and Seventeenth Century Poetry (Brinkley)

Satisfies the following general education requirement(s): Writing Intensive & Ethics
Satisfies the following English major requirement(s): 400-level literature course. May fulfill the Capstone Requirement. Please refer to ENG 499: Capstone Experience in English.

Course Description: With respect to literature, cultural history tends to teach contexts and backgrounds, but literary texts often foreground in unsuspected ways that exceed contexts and that await future readers to be legible. In that sense they are more about their future than the time in which they were written.

English Renaissance and 17th Century poetry has been particularly power in this regard, in particular, when its future readers were poets and future readings were poems that also exceeded their cultural contexts and backgrounds. Literary history can be approached in this way, as a conversation between poems over time that insistently exceeds any historical perspective because it is "something evermore about to be" (what Wordsworth called "imagination," his version for what Shakespeare in *Hamlet* called "readiness").

The course will read a sequence of lyrical and narrative poems through the lens of subsequent literary texts. We will read Spenser and Shakespeare and Milton, for example, in relation to Wordsworth, Emerson, Keats, and Woolf. How do Wordsworth and Emerson read Shakespeare? How does Woolf read Milton? How do Milton and Keats read Spenser? The course will approach English Renaissance and 17th Century poetry as an experiment in literary history, and the syllabus will be constructed as a number of case histories. We will not approach the poetry as cultural document but as moments of surprising freedom.

REQUIRED TEXTS:

Norton Anthology of English Literature, (Vol. 1).
Shakespeare, *Hamlet*.

ENG 455:0001 (7413): 18th Century Fiction, Satire, and Poetry (Rogers)

Prerequisites: 6 hours of literature or permission
Satisfies the following general education requirement(s): Ethics and Writing Intensive
Satisfies the following English major requirement(s): 400-level literature course; fulfills **both** the British literature and the pre-1800 requirement. May fulfill the Capstone Requirement. Please refer to ENG 499: Capstone Experience in English.

Course Description: Focusing on the cultural context of Restoration and eighteenth-century British literature, this class will explore the legitimation of emotion and of individualism during the period. The course will take up the question of gender and genre and introduce major authors and issues, modes of satire and of sentiment, and developments like the rise of the novel. Readings from such authors as Aphra Behn, Margaret Cavendish, Alexander Pope, Jonathan Swift, Daniel Defoe, Samuel Johnson, Ann Radcliffe, and Jane Austen.

Required texts: To be selected.

Evaluation: Several short papers/presentations, a research paper, a midterm, and a final.

ENG 459:0001 (7414): Contemporary British Literature (Cowan)

Prerequisites: 6 hours of literature or permission
Satisfies the following general education requirement(s): Writing Intensive
Satisfies the following English major requirement(s): 400-level literature course
Course Description: Pending.

ENG 470:0001 (3628): Language and Literature: An Advanced Introduction to Semiotics, Linguistics, and Hermeneutics (Evans)

Prerequisites: 6 hours of literature or permission of the instructor. ENG 271 highly recommended

Satisfies the following general education requirement(s): Writing Intensive

Satisfies the following English major requirement(s): 400-level literature course

Course Description: As students of literature, and culture more generally, we are always and everywhere encountering language: spoken and heard, written and read, interpreted and translated, it surrounds us, perplexes and surprises us, and shapes the horizons of our experience. In this course we will pause a moment to consider the consequences of our "being in language" and to enter into dialog with one another and with some of the major thinkers who have preceded us in exploring this mysterious domain.

We will begin our exploration with some basic concepts drawn from the fields of semiotics (the study of signs in general), linguistics (the study of signs in language), and hermeneutics (the study of interpretation), then widen our range to include philosophical, social, and critical-theoretical perspectives on the question of how representations—specifically that subclass of linguistically-mediated ones that count as "literature"—relate to, and in certain ways shape, our experience of the world.

Primary readings will include C.S Peirce, Ferdinand de Saussure (Course in General Linguistics), Roman Jakobson (Language in Literature), Martin Heidegger (Poetry, Language Thought), J.L. Austin (How to Do Things With Words), Julia Kristeva (Language: The Unkown), Fredric Jameson (The Prison House of Language), Pierre Bourdieu (Language and Symbolic Power), Judith Butler (The Scandal of the Speaking Body), and others.

This course is ideally suited for students who have completed English 271: The Act of Interpretation and wish to continue and deepen their investigation into one of the central questions of that class—namely, what is language?—but it is of potential interest to any student in the humanities who wishes to understand better the semiotic and linguistic conditions of their discipline.

ENG 480: 0860 (1717): Topics in Film – Camden Film Festival (Brinkley) *

* This course is combined with several courses in other departments.

Prerequisite: 6 hours of literature.

Satisfies the following general education requirement: Writing Intensive.

Satisfies the following English major requirement: 400-level literature course

Course Description: This course will teach students to critically assess documentary films, so that they can participate fully in the Camden International Film Festival. Preparatory classes will engage students in the critical language, history, and potentials of documentary filmmaking. Besides attending the screenings at the Festival, students will have opportunities to discuss the films in public forums, and meet for further dialogues in seminar conferences with some of the filmmakers and key industry leaders. Selected final projects may be screened at the 2013 festival.

This course is also listed as ARH 361, ARH 597, ART 360, ART 497, ENG 480, NMD 398, PAX 495, and UST 300.

ENG 481:0001 (7415): Topics in Women's Literature: Women Writers of Innovative Fiction (Kress)

Prerequisites: 6 credits in writing, including ENG 317, and permission of instructor.

Satisfies the following general education requirement(s): Writing intensive

Satisfies the following English major requirement(s): May count towards the Professional Writing concentration; please check with your advisor.

Course Description: This course will examine work by women writers of innovative fiction from around the world—including work that was originally written in English (American, British, Indian, New Zealand (-ian?)) as well as a few works that have been translated into English.

The course will have two related goals: (1) the primary purpose will be to introduce students to contemporary innovative fiction: that is, to some of the most intriguing, challenging, and thought-provoking writing being done today; (2) by focusing on international (mainly Anglophone) women writers, the course will also attempt to formulate hypotheses concerning the specificities of women's writing.

Overall, the course will examine and critique both of the major terms in its own title: What is literary innovation, and what sorts of problems/opportunities does it present? Besides the "gender" of their authors, what about the texts in this course constitute a "women's writing"? Is such a category as "women's writing" possible or even tenable? How does so-called "innovation" abut with other contemporary trends in writing and in women's writing?

Proposed Texts

The final reading list may be tweaked a bit more, but it will most likely include the following primary texts:

Mary Caponegro, *All Fall Down*

Lydia Davis, *The Collected Stories of Lydia Davis*

Rikki Ducornet, *The One Marvelous Thing*

Janet Frame, *Towards Another Summer*

Bhanu Kapil, *Humanimal, a Project for Future Children*

Christina Milletti, *The Religious and Other Stories*

Christine Montalbetti, *Western*

Lynne Tillman, *Love Sentence*

Magdalena Tulli, *Flaw*

Other readings may include poetry and certainly will include recent critical, theoretical, and narrative work connected to both of the major topics of the course.

Evaluation

Final Project: a critical work on one or more of the course texts/ideas

Weekly response/critiques

ENG 496:0001 (2914): Field Experience in Professional Writing (Diaz)

Prerequisite: 9 hours of writing including ENG 317, and permission of instructor.

Satisfies the following general education requirements: Capstone Experience

Course Description: Students work with businesses, professions, and other organizations approved by the department. The work in the course varies with each student enrolled and with the needs of the cooperating employer but normally involves either research, public relations, reporting, editing, interviewing, indexing, or other allied activity requiring skill in reading and writing. May be repeated for credit up to 6 credit hours.

Credits: 1-6.

ENG 499:0001 (1718): Capstone Experience in English (Brucher)

Prerequisites: Senior English major and permission of the department. Satisfies the general education Capstone Experience requirement. Pass/Fail grade only.

Course Description: The senior capstone requirement applies to all students in all concentrations. Any one of the following courses or experiences may be used:

- ENG 395 and one semester of tutoring in the Writing Center.
- 400 level literature course in which a student writes a seminar-level research paper.
- ENG 405, ENG 407 or ENG 408 and the approval of a finished manuscript.
- ENG 496 (at least 3 credit hours of field experience).
- Approval of an Honors thesis with a topic in an area of English studies.

Students using ENG 395, a 400 level literature course, ENG 405, 407 or 408 or an Honors thesis as a Senior Capstone Requirement must also register for the zero (0) credit hour ENG 499. This is an accounting mechanism for Student Records to track the completion of the Senior Capstone Requirement.

ENG 507:0001 (3629): Graduate Fiction Workshop (Kress)

Department consent required. Please see the Graduate Secretary or Stella Santerre for more information.

Prerequisites: English Graduate student, 3-5 page writing sample, and instructor's permission.

Course Description: A combination graduate workshop and examination of forms and theories of fiction writing, this course will involve extensive writing, reading, and thinking. In addition to considerable workshopping of your own writing, you will also perform experiments in fiction involving a variety of forms, voices, styles, and techniques. Readings of fiction and on fiction writing will be drawn from traditional and innovative writers. By probing and critiquing the basic questions for the course—what is a sentence and what can it do?—you will hopefully formulate a fuller and more provocative sense of what fiction writing is and what it is capable of. Depending on the final class size, each student will workshop at least two short fictions or selections from a longer project and complete a final portfolio of at least fifty pages.

ENG 508:0001 (3819): Graduate Poetry Workshop (Moxley)

Prerequisites: English Graduate student and instructor's permission if not in the Creative Writing concentration

Course Description: A graduate poetry workshop for M. A. students concentrating in creative writing.

ENG 516:0001 (4005): Perspectives on Technical Editing and Information Design (Diaz)

Prerequisites: Graduate Standing or permission.

Course Description: Theoretical and practical approaches to technical editing and information design will be covered through topics such as visual rhetoric, visual literacy, cognitive psychology, color theory, visual ethics, and information graphic design. Hands-on work will include learning traditional proofreading marks, online editing techniques, document layout and design principles, and the application of style manuals to specific writing tasks. Projects will include creating a document for a client, practice in developmental editing, and practice in line editing.

Note: Coursework this fall will focus on online education information design and delivery.

ENG 549:0001 (2669): Studies in Gender and Literature: Gender and Eugenics in Modernism (Moxley)

Prerequisites: Graduate standing or permission of the instructor.

This course counts for the M. A. concentration in Gender and Literature.

Course Description: The rhetoric of Modernist aesthetics was highly gendered—toward a powerful and clarifying masculinity, away from an ineffectual and mystificatory femininity. But is it that simple? In this seminar we will examine ideas of generation and birth in the modernist response to late Victorian anxieties over degeneration and death. Because generation is intimately tied to reproduction and race, we will also study modernist-period (1900-1939) ideas about femininity, masculinity, sexuality, birth control, abortion, and eugenics. We will read major literary works of the time, examining how such works reflect, engage, contribute to, complicate, and/or resist these ideas.

Texts (subject to change):

Barnes, Djuna. *Nightwood*.

Eliot, T. S. *The Wasteland, Prufrock and Other Poems*.

Hemingway, Ernest. *The Complete Short Stories of Ernest Hemingway*.

Larsen, Nella. *Quicksand and Passing*.

Lewis, David. *The Portable Harlem Renaissance Reader*.

Sanger, Margaret. *The Autobiography of Margaret Sanger*.

Stein, Gertrude. *Three Lives*.

Williams, William Carlos. *Imaginations*.

Foucault, Michel. *The History of Sexuality: An Introduction. Vol. 1*.

English, Daylanne K. *Unnatural Selections*.

There will also be a reading packet with writing by Freud, Goldman, Anderson, and others.

Evaluation: Weekly written responses, active participation in seminar discussions, in-class presentation, and final project.

ENG 551:0001 (7417): Medieval English Literature: Reading Nature in Medieval England (Harlan-Haughey)

Prerequisites: Graduate standing in English or permission of the instructor.

Course Description: Medieval England was full of bustling villages, cities, and manors. But surrounding these spots of civilization were vast stretches of forest, fen, and moor, not to mention a roaring sea. In these wilds anything could happen—terrible monsters like Grendel terrorized the sloping highlands, sea creatures slid about the lakes and sea, and elves, outlaws, and devils lurked beneath the greenwood leaves. This class, a survey of medieval English literature, questions what the wild meant to medieval people. Using ecocritical theory, we will probe the boundaries between human and beast, civilization and wilderness, natural and supernatural, coming to a closer understanding of how it felt to live surrounded by a natural world much less tame than ours. Texts include Anglo-Saxon elegies, *Beowulf*, Anglo-Norman ancestral romances, parts of the *Canterbury Tales*, romances including *Havelock the Dane* and *Sir Gawain and the Green Knight*, some late medieval ballads and Middle English lyrics, and more. This course will introduce you to many of the major works of Medieval English Literature. The readings are challenging and problematic, and certainly the subject of Western engagement with the natural world has relevance even outside the field of Medieval Studies. Your gained knowledge of the Western tradition of nature writing should enhance your general understanding of the environment in literature. We have inherited many medieval ideas about nature, both good and bad, and a knowledge of the history of ideas about the natural world will surely be useful to you beyond the confines of this class.

UNDER THE GREENWOOD TREE:

Sarah Harlan-Haughey

ENG 570:0001 (7418): Critical Theory: "Further into the world": deconstruction, postcolonial theory, and gender studies (Billitteri)

Prerequisites: Graduate standing in English or permission of the instructor.

Course Description: In *The Life of Poetry*, Muriel Rukeyser writes that "[a]rt is action, but it does not cause action: rather it prepares us for thought" and thus pushes the reader "further into the world" (25, 26).

Expanding upon Rukeyser's words, this seminar will argue that art prepares us not simply for the experience of thinking, but for the experience and the practice of *critical* thinking—and even more precisely for the kind of critical thinking that in the last thirty years has most vigorously challenged readers to go "further into the world": deconstruction, postcolonial theory, and gender studies.

These three areas of contemporary critical theory will be the object of study of our seminar.

Since it is hardly possible to cover the complexities of any given theoretical position in fourteen weeks, the aim of this seminar is to introduce students to some of the basic theoretical positions that unite these three areas. We will move thematically and explore the following tenets: (a) the intellectual discourse of deconstruction, postcolonial theory, and gender studies is characterized by a far-reaching engagement with the epistemic as well as the cultural, historical, and political dimensions of the aesthetic experience; (b) the intellectual practice of deconstructive, postcolonial, and gender studies criticism is based on a close questioning of the exact circumstances leading to the production as well as the reception of textual meaning. Acts of reading as well as writing are problematized; the agency and situated-ness of both sides of the literary experience are called into question and scrutinized; literature is seen through the prism of a radical reassessment of Euro/Western- and hetero-centric ideologies.

Texts: Critics/theorists we will read (in alphabetical order): Homi Bhabha, Cathy Caruth, Aimé Césaire, Harlette Davidson, Jacques Derrida, Frantz Fanon, Barbara Johnson, Peggy Kamuf, Jane Marcus, Lois McNay, and Gayatri Spivak. Selections from the works of Louise Bennett, Kamau Brathwaite, Nancy Cunard, Zora Neale Hurston, Linton Kwesi Johnson, V. S. Naipaul, Marlene Nourbese Philip, Adrienne Rich, and Virginia Woolf will guide our theoretical readings.

Requirements: Weekly responses, a final research prospectus with an annotated bibliography (ten entries) and a final research project (twelve to fifteen pages).

ENG 606:0001 (7416): Rhetorical Theory (Keeling)

Prerequisites: Graduate standing in English or permission of the instructor.

Course Description: Survey of basic issues in and the contributions of major theorists, historical and contemporary.

Note: This course is identical to CMJ 606: Rhetorical Theory.

ENG 693:0001 (1719): Teaching College Composition (Dryer)

Prerequisites: Graduate standing in English or permission of the instructor

Course Description: A seminar exploring the complex and sometimes fraught relationship between theories and practices of teaching courses like ENG 101, which at UMaine is called "College Composition." Seminar participants actively review and engage their understanding of the conventions and contexts of academic writing and its institutional homes and formations, practice and critique ways of responding to student writing and debate the ends to which such responses should serve. They will read and write extensively in the discipline of composition studies, develop and revise a conceptual framework for the teaching of writing, and develop assignments sequences consistent with those theoretical justifications. Throughout the semester, they will write responses to the assignment sequence of 693, which will in part draw on materials produced by and for the students of ENG 101, and will conclude the term with a sustained research-project.

ENG 697:0001 (1720): Independent Reading/Writing (Cowan)

Prerequisites: 6 hours of graduate study in English and permission of Graduate Coordinator

Course Description: This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Credits: 1-6.

ENG 699:0001 (1721): Graduate Thesis (Cowan)

This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Credits: 1-6.