



ENGLISH DEPARTMENT
Course Descriptions

Fall 2013

ENG 100: College Comp Stretch Part I

Prerequisites: All beginning college writers sign up for ENG 100 or ENG 101
Satisfies the following general education requirement(s): ENG 101 (followed by ENG 106)
Satisfies the following English major requirement(s): None

- ENG 100: 0001 (4126) Burnes
- 0002 (4127) Speidel
- 0003 (4150) Mitchell

This course provides intense practice with habits of reading, writing, thinking, and revising essential to postsecondary academic work. Designed for students who want to create a strong foundation for themselves in academic reading and writing. Available only during fall semester. Students must complete both ENG 100 and ENG 106 with a grade of C or better in each course to satisfy the General Education College Composition requirement. Neither course taken alone will satisfy the requirement.

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

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|---------------------------|--|
| ENG 101:0001 (1838) Kehoe | 0501 (3496) Baker |
| 0002 (2871) Elkins | 0502 (3497) Hildebrandt |
| 0003 (1839) Davner | 0503 (3498) Treat |
| 0004 (1840) Swatek | 0504 (2966) Brophy |
| 0005 (1841) Gentilin | 0505 (2896) Mitchell *** |
| 0006 (1842) Dalrymple | 0506 (2964) Canniff |
| 0007 (1843) Ware | 0507 (2965) Christle |
| 0008 (1844) Groves | 0508 (2895) Crouse |
| 0009 (1845) Howard | 0509 (4211) Beauregard |
| 0010 (1846) Cunningham | 0510 (4212) Swatek |
| 0011 (1847) Rasely | 0511 (4213) Beauregard |
| 0012 (1848) Tarbell | 0512 (30542) Crouse |
| 0013 (1849) Cannon | 0513 (30543) Hildebrandt |
| 0014 (1850) Becker | 0514 (30544) Baker |
| 0015 (1851) Wang | 0515 (30545) Robertson |
| 0016 (1852) Engelfried | 0516 (30546) Beauregard |
| 0017 (2872) Pyles | 0517 (30571) Robertson |
| 0018 (1853) Ellis | 0518 (30572) Larlee |
| 0019 (1854) Jackson | 0666 (1015) Larlee * HUTCHINSON CENTER |
| 0020 (1855) Jackson | |
| 0021 (1856) Harrison | |
| 0022 (1857) Iqbal | |
| 0023 (1858) Christle | |
| 0200 (4358) Berrigan ☼ | |

* Frederick Hutchinson Center is located in Belfast
*** 10 seats reserved for international students
☼ Brunswick MATEC campus

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 (1860): 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: 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 (1155): Topics in English: African American Literature (Ruddy) WEB

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 is cross-listed with **ENG 129:0990 (1215) WEB**

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 (1861): The Nature of Story (Kress)

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 (1862) Kail *

0002 (1863) Billitteri **

0003 (3287) Harlan-Haughey *

* 9 spaces in each section reserved: 5 for incoming first-year English majors, 4 for English majors & minors

** 11 spaces reserved: 5 for incoming first-year English majors, 6 for English majors & 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 (1846) Rogers *
0002 (1865) Howard *
0003 (1866) Billitteri *
0004 (3345) Norris *
0501 (3499) Pratt *
0502 (3512) Baker *
0503 (23159) Ellis *
0504 (23160) Hildebrandt *
0990 (1112) Garfield **WEB**

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

Course Description: ENG 205 will introduce you to the craft of creative writing, its practice, techniques and terminology. This section will foreground poetry and short fiction, but we will start out with creative nonfiction. Class meetings will integrate lecture, discussion, writing exercises, peer critiquing, and drafting for your take-home writing assignments. We will also read and discuss essays, short fiction, and poetry by contemporary writers. You will be asked to be open to experimentation and to share your work-in-progress. Equally important will be your willingness to give and receive thoughtful critical responses and to revise your work.

ENG 206:0501 (23161): Descriptive and Narrative Writing (Le)

Prerequisites: ENG 101 or equivalent.

Satisfies the general education Artistic & Creative Expression and Writing Intensive requirements.

Course description: This course in descriptive and narrative writing will help students learn how to effectively capture personal experience in narrative form. Using two contemporary memoirs, as well as short stories, drama, journalism, and critical theory, students will closely analyze characters, motivation, conflict, setting, and dialogue. Students will examine the ways in which writers craft their narratives to depict their personal 'truth' while creating appeal and suspense for their reading audience. Weekly classes will focus on discussing the texts we read as well as having students compose personal narrative works of their own.

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: 0001 (1867) Dryer *
0002 (1868) Garfield *
0501 (3500) Schmitt *
0502 (3501) Wicks *
0503 (3288) Wicks *
0504 (23162) Marks *
0505 (23163) Canniff *
0990 (1097) Marks **WEB ***

*** 3 seats reserved for English majors & minors**

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 credit hours of English

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 (1869) Friedlander

0002 (1870) Moxley

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 (2757): Topics in Literature – Risky Business: Games of Chance in Literature & Film (Ellis)

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

Course Description: Why do games of risk, chance, and uncertainty appear so frequently in fiction, drama, and film as a central metaphor? Playing games is an innate characteristic of human nature, and characters in literature not only play games but are also part of the game played through them. Shakespeare mentions nearly fifty different games and sports in his plays, such as chess, dice, hide and seek, and card games, and in Hamlet, Rosencrantz and Guildenstern entertain the audience with wordplay and popular games. Beginning with table and word games, we will explore the relationship between a game and its players. How do games function as sites of strategy and cultural resistance? Using classic and current game models, we will examine the formal and thematic elements of play and games of strategy, chance, and skill in a wide range of literature. Readings will include a play, three novels, Don DeLillo's screenplay for Game 6, and short works by Lewis Carroll, Anita Desai, Ralph Ellison, Milan Kundera, Sam Lipsyte, Edgar Allan Poe, David Mamet, Amy Tan, and others.

Required Texts (subject to change):

Auster, Paul. The Music of Chance.

Dostoevsky, Fyodor. The Gambler.

Kawabata, Yasunari. The Master of Go.

Stoppard, Tom. Rosencrantz and Guildenstern Are Dead.

Further texts and videos to be accessed through the Blackboard course site.

ENG 229:0991 (1113): Topics in Literature – Monster Literature (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

Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

Course Description: The idea of the monster in literature has been one that has been around since some of the earliest literature. How that figure is dealt with and what meanings it might have has changed greatly over time, however. What meanings does the literary monster hold? What purposes do they serve in their stories? In the end, what does it even mean to be “monstrous?”

This course will try to answer these questions by exploring the subject from some of the earlier, more “traditional” representations such as Dracula and Frankenstein, up through more modern interpretations of the literary monster. In the end we may be left with more questions than answers as we start to question exactly who and what “is” the monster in some of these stories.

Past offerings of the course have included the following texts:

Beowulf

Mary Shelley’s Frankenstein (1812 edition)

Bram Stoker’s Dracula

Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde

John Gardner’s Grendel

Stephen Crane’s The Monster

The Elephant Man (film)

Katherine Dunn’s Geek Love

ENG 229:0992 (1178): Topics in Literature – Scandalous Women (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

Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

Course is cross-listed with **WST 201:0991 (24034) WEB**

Course Description: TBD

ENG 235:0001 (23025): Literature and the Modern World (Cowan)

Prerequisite: 3 hours of literature or 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

Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

Course Description: A world in crisis. This interdisciplinary course will study the modern period as an era of political, religious, sexual, social, and artistic crisis. We will examine works of art—including fiction, drama, film, painting and poetry-- as responses to the upheavals brought about by wars, industrial and technological growth, new class structures, and redefined sexual roles.

The course will also examine how works of art convey their messages and especially how they portray social or political ideas. Students should gain a better understanding of the world they live in and should also improve their abilities to interpret art, literature, and the many texts that portray our culture.

We will look at groups of texts that address different issues and different genres including war, the American West, gender identity, and family structures. The class will attend two performances at Bangor’s Penobscot Theatre, the only professional theater in northern Maine,

Sam Shepard’s play, True West, Willa Cather’s novel, A Lost Lady, and the movie High Noon will look at representations of the West. World War I poetry and the films Das Boot and Apocalypse Now will the depictions of war. The Penobscot Theatre’s production of The Woman in Black and Henry James’ The Turn of the Screw will

examine family dynamics, the gothic and horror. Virginia Woolf's *Orlando* and the Penobscot Theatre's production of *Cinderella: A New Telling of an Old Story* (with the Stepmother and the Stepsisters in drag) will interrogate gender stereotypes and gender performance.

Required Texts:

Sam Shepard, *True West* (Seven Plays)
Willa Cather, *A Lost Lady*
Wilfred Owen, *Collected Poems*
Selected War Poems
Henry James, *The Turn of the Screw*
Virginia Woolf, *Orlando*
Stephen Mallatratt, *The Woman in Black*
Kate Hawley & Gregg Coffin, *Cinderella: A New Telling of an Old Tale*

Films:

High Noon
True West
Das Boot
Apocalypse Now

ENG 243:0669 (23026): Topics in Multicultural Literature (Ruddy) * HUTCHINSON

Prerequisite: 3 hours of English or permission
Satisfies the following general education requirement(s): Western Cultural Tradition, Ethics and Cultural Diversity & International Perspectives
Satisfies the following English major requirement(s): 200-level literature course
Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

Course is cross-listed with **ENG 243:0869 (23027)** UM Campus

*** HUTCHINSON CENTER located in Belfast, Maine**

Course Description: TBD

ENG 244: Writers of Maine

Prerequisite: 3 hours of English or 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
Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

ENG 244:0001 (1871) Irvine
ENG 244:0869 (4023) Crouse

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? What are they trying to say about life in Maine? We will focus on a variety of perspectives, such as the Native Americans of Maine, the natives that have grown up in Maine, the "transplants," the outsiders' perspectives on the natives, and the many ethnic voices of Maine. We

will also be discussing various myths and (mis)representations of life in Maine (such as those one might find in a tourist brochure), as well as universal themes that arise from the poetry and prose we read, such as coming of age, the role of nature in our lives, the significance of death, the important role of humor in our lives, etc. In this course we will use a variety of literary genres such as poetry, long and short fiction, essays, and creative nonfiction.

Some of the primary general skill-based goals of this class are to improve our abilities to read and think critically about the readings, to construct thoughtful, articulate responses to readings and films, to recognize our own lenses that we look through and experiences that we bring to our readings and discussions that impact our interpretations.

Class objectives, in a nutshell:

- to scrutinize the complexities of Maine people, places, and cultures and how their versions overlap, converge and conflict with one another
- to broaden our knowledge of the Maine experience by using a variety of genres both from the distant past and from the more recent past
- to acknowledge and understand the role that the interchange between universal themes (see above) and the more specific regional elements play as a dialogue appearing together in the works we will read
- to understand the ways in which the units of this course (class, ethnicity, indigenous populations, role of nature, transplants, insiders vs. outsiders) work together to compose a more complete (albeit complicated) picture of Maine
- (as noted above) to recognize our own lenses that we look through and experiences that we bring to our readings and discussions and recognize how they impact our interpretations

Required Texts:

The Beans of Egypt, Maine, Carolyn Chute (Harcourt Brace/Harvest Book, 1995 edition if possible)

One Man's Meat, E.B. White (Tilbury House Publishers)

Kitchen Boy, Sanford Phippen (Blackberry Books, 1996 edition if possible)

Settling, Patricia Ranzoni (Puckerbrush Press)

The Country of the Pointed Firs, Sarah Orne Jewett (Dover Thrift Editions)

Additional Book: Choose an additional book set in Maine for the book review assignment- see assignment description for details.

Other material: I will be scanning and posting (that you will print out) and photocopying and handing out other material that you will be assigned to read as we go along. You are also required to bring a journal notebook to class every week as we will be doing an informal writing prompt most weeks.

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

Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

ENG 245:0001 (3089) Rogers

ENG 245:0990 (1089) 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 (1872): 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.

Only students who have successfully completed English 170, The Foundations of Literary Analysis (or its transfer equivalent) are eligible to enroll for English 271. The class fulfills one of the three core requirements of the English major and is also appropriate for some students training to teach English in high schools. In addition, it satisfies the General Education Western Cultural Tradition and Writing Intensive Requirements. Students with an interest in literary theory may follow up their work in 170 and 271 in English 470, Literary Theory and Criticism, and in other 400-level classes.

ENG 301:0001 (3832): 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 (1873): Writing Fiction (Kress)

Prerequisites: ENG 205 or ENG 206 and permission of instructor. **Submission of writing sample required, send to David Kress 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 (1874): 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 (1875) Bartosenski Bowden	0504 (3507) Ruggiero
	0002 (1876) Payne	0505 (2897) Marcolini
	0003 (1877) Callaway	0506 (2898) Marcolini
	0004 (1878) Bartosenski Bowden	0669 (23024) Martel * HUTCHINSON
	0005 (3830) Diaz	0869 (23006) Martel
	0006 (4238) Callaway	0990 (1098) Beecher WEB
	0007 (23005) Raikes	
	0501 (3504) Raikes	* HUTCHINSON CENTER located in
	0502 (3505) Levine	Belfast, Maine
	0503 (3506) Levine	

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 (1879): 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 (2750): 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.

Satisfies 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 (3090): 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 is cross-listed with **ENG 516:0001 (3669)** Diaz.

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 (3513): Topics in Literature – Texts & Contexts: Shelley and His Contemporaries (Neiman)

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

Note: Satisfies the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course Description: Percy Shelley has gone down in history as a visionary poet, idealist, atheist, political radical—and even (as his wife, Mary Shelley, portrayed him) an angelic young man too good for this world. This course explores Shelley's seminal work in the larger context of poetry and prose produced by some of his contemporaries, including canonical figures like Byron and Mary Shelley, as well as once popular but now forgotten poets, like Felicia Hemans. This exploration will involve considering how these writers directly and indirectly influence each other's work. It will also involve engaging with some of the dramatic details of Shelley's brief life, details that impact critical reception of Shelley's writing both while he was alive and after his death. Over the semester, we will make a concerted effort to discern how Shelley's most famous work—including his *Defense of Poetry* (1821)—was received in its day. We will also explore how literary critics from Shelley's day onward interpreted his work, and how today's scholarship on Shelley introduces some new vantage-points for viewing his contributions to British Romanticism.

ENG 429:0002 (24104) Topics in Literature – Intro to Digital Humanities (Ohge)

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

Course is cross-listed with **ENG 529:0002 (30091)** Ohge

Course description: This course serves as an introduction to the history, methodologies, and practices of digital humanities (DH). In addition to being a survey of DH as an emerging discipline, the course will show how digital tools enhance or reshape literary and cultural studies, scholarly editing, and the study of material objects in virtual spaces. As DH is a practical enterprise by nature, you will be expected to engage in hands-on projects that use the digital to enlighten your current research or creative interests.

We will also investigate several technologies relevant to digital scholarship and editing, including eXtensible Markup Language (XML), the Text Encoding Initiative (TEI), Adobe Creative Suite, and platforms such as WordPress and Omeka. Each week will be divided into two sessions, the reading/lecture portion (a discussion of readings) and the demo/lab portion (blog responses as well as practical exercises with digital resources).

This course is open to all humanities majors, as well as graduate students.

ENG 429:0990 (23028): Topics in Literature – Native-American Drama (Yellow Robe) WEB

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

Course description: TBD

ENG 430:0001 (3514): Topics in European Literature – Proust & the Hermeneutics of Desire (Evans)

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

Note: Satisfies the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course Description: A systematic first reading of Marcel Proust's *In Search of Lost Time* (also known as *Remembrance of Things Past*) with an emphasis on the semiotics, temporality, and social formation of desire (including the desire to know). We will make excursions into contemporary developments in continental painting, music, literature, and politics as we encounter them in this "novel" that might equally be described as the most sophisticated sociological study, aesthetic tract, and/or psychoanalytic treatise composed in the 20th century. We will view several film adaptations of the book and also discuss interpretations by the likes of Samuel Beckett, Walter Benjamin, Gilles Deleuze, Theodor Adorno, Julia Kristeva, Jacques Lacan, Gerard Genette, Jacqueline Rose, and others.

Students interested in the course but lacking a prerequisite are encouraged to contact the instructor. Graduate students should seek permission of both their advisor and the instructor.

ENG 442:0001 (23158): Native American Literature (Lukens)

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

Note: Satisfies the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course Description: TBD

ENG 444:0001 (23030): Contemporary American Fiction (Howard)

Prerequisite: 6 hours of literature or permission.

Satisfies the general education Ethics and Writing Intensive requirements.

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

Note: Satisfies the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course description: Contemporary American Fiction will take an intensive focus on American fiction written since 1950. We will look at the various manifestations of postmodernism on American fiction, as well as the increasingly visible contributions of America's minority populations. Authors might include (but not be limited to) Ellison, Burroughs, Pynchon, De Lillo, Morrison, Delany, Dick, Spiegelman, Powers, Chabon, McCarthy, Fowler, Erickson, Alexie, Diaz. → website

ENG 446:0001 (23031): American Poetry (Norris)

Prerequisites: 6 hours of literature or permission.

Satisfies the general education Writing Intensive and Ethics requirements.

Course description: Readings from the major American poets. The course will begin with a reading of Whitman and Dickinson, and will proceed to 20th century poets Pound, Williams, H.D., Eliot and Stevens.

ENG 451:0001 (23033): Chaucer and Medieval Literature (Harlan-Haughey)

Prerequisite: 6 hours of literature or permission.

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

Satisfies the following English major requirement: 400-level pre-1800 and British literature course

Note: Satisfies the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

Course description: This course introduces Chaucer in his literary and cultural settings. No previous knowledge of Chaucer or medieval literature is required. Chaucer, a diplomat, spy, courtier, tax official, war hero, parliament member, and, on the side, poet, began to be considered the "father of English poetry" before he was entirely cold in his grave. Why is his writing still riveting after six hundred years? It's not just his massive influence on this language and its literature; what he wrote was funny, fierce, thoughtful, political, philosophical, and, oh yes, notoriously bawdy. We'll read some of Chaucer's brilliant early work, and then dig into his two greatest achievements: the epic *Troilus and Crisyede*, and *The Canterbury Tales*, his oft-censored panorama of medieval English life. We will read about contemporary English life and politics as well as salient secondary criticism in order to come to a more intimate understanding of the many currents of literary and political life acting upon his work. We will read Chaucer exclusively in Middle English, which will prove surprisingly easy and pleasant. → fall 2011 descript (put on site)

ENG 458:0001 (2334): British Modernism (Cowan)

Prerequisites: 6 hours of literature or permission. Satisfies the general education Ethics and Writing Intensive requirements.

Course description: Readings from British fin de siècle and modernist writers such as Thomas Hardy, Oscar Wilde, George Bernard Shaw, W.B. Yeats, D.H. Lawrence, Wilfred Owen, Edith Sitwell, H.G. Wells, Rebecca West, Joseph Conrad, Ford Madox Ford, James Joyce, and Virginia Woolf. The course studies the evolution of British modernism from its roots in the late nineteenth century through and beyond its climax in the early 1920s. → website

ENG 470:0001 (3515): Topics: Literature Theory and Criticism – The Pragmatics of Experience (Brinkley)

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: Literary theory in the course will be derived from the late 19th Century American pragmatists William James and Charles Sanders Peirce. We will read them week by week. At the same we will trace their notions of experience as a tradition (Lucretius, Virgil, Montaigne, Shakespeare, William and Dorothy Wordsworth, Keats, and Emerson), in relation to the Civil War and Lincoln's pragmatic imagination; in relation to a range of contemporaries (Whitman, Dickinson, Henry James, Ruskin, Pater); and in relation to three modernists (Woolf, Stevens, Crane). As a further touchstone, we will also be listening to jazz. The course will be designed as

a workshop in which students will be encouraged to theorize from their reading and, in doing so, discover: 1.) how theory is crafted; 2.) how theory can be engaged with literature. Feel free to contact me if you have questions (tony.brinkley@umit.maine.edu).

Primary Texts:

William James, *Essays in Radical Empiricism*
 "The Stream of Thought"
 "What Pragmatism Means"
Peirce, *Elements of Logic* (selections)
 "What Pragmatism Is"
Woolf, *The Waves*
Stevens, "Notes Toward A Supreme Fiction"
Crane, "To Brooklyn Bridge"
 "The Broken Tower"

Secondary Texts:

Lucretius, *On the Nature of Things*, Bk 1.
Virgil, *The Aeneid*, Bks 1-2.
Montaigne, *On Experience*
Shakespeare, *Hamlet*
Dorothy Wordsworth, *Alfoxden and Gramere Journals* (selections)
William Wordsworth, *The 1850 Prelude* (selections)
Keats, *Letters* (selections)
Emerson, *Self-Reliance*
 Experience
Lincoln, *Speeches* (selections)
Whitman, "Sea Drifts" and "When Lilacs Bloomed" from *Leaves of Grass*
Dickinson, *Poems as first published in 1892 and as republished in Final Harvest* (selections)
Ruskin, *Modern Painters* (selections)
Pater, *The Renaissance*
Henry James, *The Ambassadors*

Music by Louis Armstrong, Billie Holiday, Duke Ellington, Charlie Parker, Bud Powell, Dizzy Gillespie, Charlie Mingus, Max Roach, Miles Davis, Thelonius Monk, John and Alice Coltrane.

ENG 480: 0860 (1880): 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.

ENG 496: 0001 (2973): 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 (1881): 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 429:0001, ENG 430:0001, ENG 442:0001, ENG 444:0001, or ENG 451:0001]
- 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 (3516): Graduate Fiction Workshop (Howard)

Prerequisites: English Graduate student, 3-5 page writing sample, and permission. **Department consent required. Please see Professor Greg Howard.**

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 (3599): 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 (3669): Perspectives on Technical Editing and Information Design (Diaz)

Prerequisites: Graduate Standing or permission of the instructor.

Course is cross-listed with **ENG 416:0001 (3090)** Diaz.

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 529:0002 (30091): Studies in Literature: Intro to Digital Humanities (Ohge)

Prerequisites: Graduate standing or permission of the instructor.

Course is cross-listed with **ENG 429:0002 (24104)** Ohge

Course description: This course serves as an introduction to the history, methodologies, and practices of digital humanities (DH). In addition to being a survey of DH as an emerging discipline, the course will show how digital tools enhance or reshape literary and cultural studies, scholarly editing, and the study of material objects in virtual spaces. As DH is a practical enterprise by nature, you will be expected to engage in hands-on projects that use the digital to enlighten your current research or creative interests.

We will also investigate several technologies relevant to digital scholarship and editing, including eXtensible Markup Language (XML), the Text Encoding Initiative (TEI), Adobe Creative Suite, and platforms such as WordPress and Omeka. Each week will be divided into two sessions, the reading/lecture portion (a discussion of readings) and the demo/lab portion (blog responses as well as practical exercises with digital resources).

This course is open to all humanities majors, as well as graduate students.

ENG 546:0001 (23036): Modern American Literature: Experience as a Project (Friedlander)

Prerequisites: Graduate standing in English or permission of instructor.

Course description: In this seminar we will take up a small but diverse set of writers from the first half of the twentieth century for whom the psychological and social, individual and communal aspects of experience revealed exciting directions for thought and crucial material for writing. By this I mean more than that they took their lives and world as subject matter--though this they certainly did. The labor of understanding and articulating their lives and world led, beyond that, to a concern for the nature of experience as such, developed in projects with epistemological, ethical, ethnographic, and historiographic dimensions. I will probably tinker with these plans, but my present thought is to begin with two very different students of William James, W. E. B. DuBois and Gertrude Stein, then continue with John Dos Passos, Marianne Moore and Zora Neale Hurston, ending with H.D. (whose encounter with Freud was even more meaningful, perhaps, than that of Du Bois and Stein with James). I am also considering the inclusion of Martin Jay's *Songs of Experience: Modern American and European Variations on a Universal Theme* for supplementary reading. Over the course of the semester students will produce a cohesive portfolio of short essays based on the readings and a group project of their own determination.

ENG 553:0001 (23037): Shakespeare and His Contemporaries (Brucher)

Prerequisite(s): Graduate standing or permission of the instructor.

Course description: TBD

ENG 649:0001 (23038): Seminar: Modern & Post-Modern American Poetry: Irreality and Imagination in Modern American Poetry (Billitteri)

Prerequisite: Graduate Standing or permission of the instructor.

A survey of the literary and intellectual history of poetic movements of the American avant-gardes of the twentieth- and twentieth-first century (Imagism, Harlem Renaissance, Objectivism, Projectivism, New York School, Language Poetry). Authors examined* will include: Charles Bernstein, Rachel Blau DuPlessis, Gwendolyn Brooks, Robert Creeley, Barbara Guest, Lyn Hejinian, Marianne Moore, Lorine Niedecker, Charles Olson, George Oppen, Claudia Rankine, Wallace Stevens, Melvin B. Tolson, and William Carlos Williams. Poet Blau DuPlessis will visit the seminar during the last week in October. *Please note: this list is not all-inclusive and is subject to change.*

We will look at the common intellectual history of the desire (explicitly articulated by way of aesthetic and/or programmatic commitments, or implicitly assumed, by way of aesthetic legacy or poetic affiliation) to construct a poetics of reality (a poetics that reflect the epistemic multiplicity of the real in all its discordant manifestations) and the awareness of the potential disarticulation of reality in the workings of language. Here's a brief list of the pertinent topics we will consider:

- Reality as temporal construct: the present (see subsets below), the actual (see subset below).

- Poetics of the present as the everyday (the quotidian, the vernacular, the ugly).
- Poetics of the present as spatial construct (the landscape, the environment).
- Poetics of the present as situational construct (embodiment, situatedness of writing).
- Poetics of the actual (discourse of authenticity, pervasive appeal to intuition).
- Possibility/impossibility of representing extra-linguistic, limits of linguistic representation.
- The reach of poetic mimesis or aesthetic representation: poetic language vis-à-vis ordinary language.
- Contrast between the perception of the poetic imagination as a simultaneous process of creation (of images or “reality-effects”) and decreation (irreality, de-materialization of the real).

Seminar participants are expected to write weekly short papers (two to three pages), an annotated bibliography (ten to fifteen entries) and a final research project (fifteen pages).

ENG 693:0001 (1882): 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 that such responses are envisioned to serve. Throughout the semester, participants will read across the scholarly tradition in composition studies (the research tradition is encountered in 579), write and revise weekly responses to the readings, develop, elaborate, and revise a conceptual framework for the teaching of academic writing in a responsive and responsible way, and develop assignments sequences consistent with that framework.

ENG 697:0001 (1883): Independent Reading/Writing (Graduate Advisor*)

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.

* Please contact the English Department Administrative Specialist, Emily Hiesl, on FirstClass to enroll in a section of ENG 697 with your chosen faculty advisor.

ENG 699:0001 (1884): Graduate Thesis (Graduate Thesis Advisor*)

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

* Please contact the English Department Administrative Specialist, Emily Hiesl, on FirstClass to enroll in a section of ENG 699 with your chosen faculty thesis advisor.