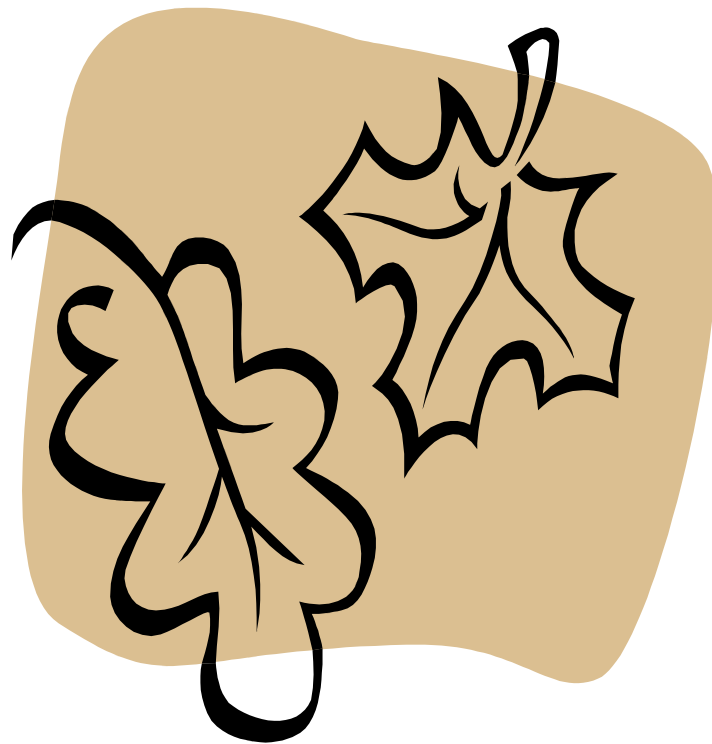


English
FALL 2015
Courses



ECP 342:0001 (40685) Tech Writing Workshop EI Netwrok II (Staff)

Together with ECE 342, this course satisfies the General Education Writing Intensive requirement.
ECE Students only or ECE permission

Consists of supervised workshops and exercises designed to assist students in preparing the technical documents required in ECE 342, Electronics I. Students will review and revise their work, as well as complete exercises that will emphasize the technical writing skills they will need in the classroom and on the job.

ECP 403:0001 (41681) Tech Writing Workshop ECE Des Proj (Staff)

Corequisite: ECE 403
ECE Students only or ECE permission

Consists of supervised workshops and exercises designed to assist students in preparing the technical documents required in ECE 403, Electrical and Computer Engineering Design Project. Students will review and revise their work, as well as complete exercises that will emphasize the technical writing skills they will need in the classroom and on the job.

ECP 413:0001 (41807) Civil Engineering Writing II (Staff)

Prerequisite: Civil Engineering Major or permission; Corequisite: CIE 413
Together with CIE 413, this course satisfies the General Education Writing Intensive requirement.

Technical writing course for civil engineers with focus on preparing persuasive professional documents and a significant proposal. Reports are also submitted to CIE 413. Lec 1. (Spring)

ECP 487 Technical Writing for Mechanical Engineering II

CIE students only or CIE Department permission
Prerequisite: Civil Engineering Major or permission; Corequisite: CIE 413
Together with CIE 413, this course satisfies the General Education Writing Intensive requirement.

0001 (46463) (Murray Callaway)
0002 (46464) (Murray Callaway)

Technical writing course for civil engineers with focus on preparing persuasive professional documents and a significant proposal. Reports are also submitted to CIE 413. Lec 1. (Spring)

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

0001 (42345) Patricia Burnes
0002 (42346) Joanna Crouse
0003 (42354) Joanna Crouse
0004 (46465) Sara Sheppard

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

ENG 101:0001 (40729) Joanna Crouse

0002 (41635)

0003 (40730) Paige Mitchell

0004 (40731)

0005 (40732)

0006 (40733)

0007 (40734)

0008 (40735) Ryan Ware

0009 (40736)

0010 (40737)

0011 (40738)

0012 (40739)

0013 (40740)

0014 (40741)

0015 (40742)

0016 (40743)

0017 (41636)

0018 (40744)

0019 (40745)

0020 (40746)

0021 (40747)

0022 (40748)

0023 (40749)

0024 (43150)

0501 (42075) Travis Baker

0502 (42076) Leonore Hildebrandt

0503 (42077) Mary Larlee

0504 (41709)

0505 (41653) Travis Baker

0506 (41707) Mary Larlee

0507 (41708)

0508 (41652)

0509 (42375) Kayla Shirlee Ouellette

0512 (42602) Kayla Shirlee Ouellette

0513 (42603) Mary Larlee

0514 (42604) Conor Broughan

0515 (42605) Zhaozhe Wang

0669 (43415) Sarah Ruddy *

0869 (43027) Sarah Ruddy

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

***** 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 (46469): Topics in English: Games (Kathleen Ellis)

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

Course Description: 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. Beginning with table and word games, this course will explore the relationship between a game and its players. Using classic and current game models, we will analyze and write about the formal and thematic elements of play and games of strategy, risk, chance, and skill in a wide range of literature and films. Readings will include two novels, Don DeLillo's screenplay for *Game 6*, and short works by Carroll, Desai, Ellison, Lipsyte, Mamet, Tan, and others.

Required Texts (subject to change):

Paul Auster, *The Music of Chance* (novel)

Anton Chekhov, *The Duel* (novella)

Don DeLillo, *Game 6* (screenplay)

Additional texts and films accessed through Blackboard & handouts

ENG 129:0400* (40064): Topics in English: African American Literature WEB (Sarah 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

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 129:0501 (46470): Topics in English: Film (Stephen Wicks)

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

Course Description: ENG 129 American History Through Film explores pivotal events and time periods in twentieth-century American history through major Hollywood movies. Students will screen approximately ten films in conjunction with selected supplementary readings and provide reflection and analysis through weekly writing assignments and focused essays.

ENG 129:0990* (40086): Topics in English: Documentary Film WEB/On-line (Sarah 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

Course Description: Offers small-group discussions of literature focusing on a common theme. Each division takes up a different theme, such as utopianism, the quest myth, growing up in America and the like. Students can expect to read texts closely and write regularly about them. May be repeated for credit.

*Tech Help: Email CEDTECHHELP@UMIT.MAINE.EDU or call 1-877-947-4357 or 207-581-3199. Please check the following web page for course description, technical requirements and support information

ENG 131:0001 (40751): The Nature of Story (David 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: English 131 explores the fundamental activity of why and how we create, tell and read/listen to stories. Readings may include selections from folk tale and myth, saga and epic, drama and novel, film and song, poetry and essay—from the ancient world to the modern, from the western cultural tradition and from a variety of other cultures. The main goal of this division of ENG 131 is to help each student acquire and develop creative and constructive reading practices. Creative reading means to engage with literature as if one is the instrument of the text, not the other way around, in order to be able to release the energy of the story through its language. This practice of creative reading has many practical consequences, which we will take up in our class work. To read constructively means to learn to

build an understanding of a story reflectively and in critical conversation with others: fellow students, teachers, and scholars. We will be reading a variety of texts/films, both fiction and non-fiction, including fairy tales, sudden fictions (short, short stories), novels and film. Here is a partial reading list:

Fairy Tales, Charles Perrault
Sudden Fiction International, Robert Shephard and James Thomas, Eds
I Know Why the Caged Bird Sings, Maya Angelou
Hearts in Atlantis, Stephen King
A Good Scent from A Strange Mountain. Robert Owen Butler

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

0001 (40752) Naomi Jacobs *
0002 (41955) Sarah Harlan-Haughey, *
0003: (43321) Benjamin Friedlander

*** 6 spaces reserved for English majors & minors; 6 for incoming first-year English majors**

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

0001 (40753) Robert Brinkley*
0002 (40754) Carla Billitteri *
0003 (40755) Kenneth Norris *
0004 (46483) Gregory Howard*
0501 (42849) Kathleen Ellis *
0502 (42078) Bruce Pratt *
0503 (42088) Travis Baker*
0504 (42458) Leonore Hildebrandt*
0990 (40039) Henry Garfield **WEB/On-line**

*** 5 seats in all "live" sections reserved for English majors & minors, and creative-writing 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 206:0001 (49710): Descriptive and Narrative Writing (Audrey 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): Count towards the Analytical Writing concentration.

0001 (40756) Joanna Crouse *
0501 (42079) Catherine Schmitt *
0502 (42080) Henry Garfield *
0503 (41956) Stephen Wicks *
0504 (42460) Alan Marks *
0990 (40032) Alan Marks **On-line/WEB**

*** 3 seats in all "live" sections reserved for English majors & minors, and creative-writing 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

0001 (40757) Kenneth Norris
0002 (40758) Jennifer 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.

Required Texts (Norris):

Poetry, An Introduction, by Michael Meyer (any edition is OK)

A standard dictionary

MLA Handbook

Handouts

Assignments:

Reading assignments, poetry reading response paper, in-class exercises, quizzes, a possible prelim, four or more papers of various lengths, and a final.

Required Texts (Moxley):

The Norton Anthology of Poetry, Shorter 5th Edition. Edited by Ferguson, Salter & Stallworthy

Evaluation: Attendance and participation: 5%
Weekly micro essays on contemporary poems: 30%
Three focused poem analyses (take home): 30%
Evidence of reading: 10%
Six brief terminology quizzes: 10%
Responses to poetry readings: 5%
Final exam: 10%

ENG 229:0001 (41547): Topics in Literature: Texts & Contexts (Benjamin Friedlander)

Prerequisite: 3 credit hours of English

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: Subject matter varies with faculty interest. Previous topics have included: scandalous women, detective fiction, vampires in literature, dark humor in literature, and literature of the Vietnam war. May be repeated for credit.

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Tech Help: Email CEDTECHHELP@UMIT.MAINE.EDU or call 1-877-947-4357 or 207-581-3199.

ENG 229:0991(40040): Topics in Literature: Monster Literature (Alan Marks) **On-line/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(40069): Topics in Literature: Home (Not So) Sweet Home (Audrey Le) On-line/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 (83345) WEB**

Course Description: This course will examine a variety of texts that draw psychological and metaphoric connections between the persona and consciousness of the main character and the house s/he inhabits.

Proposed Texts:

<i>Alias Grace</i>	Margaret Atwood
<i>House of Sand and Fog</i>	Andre Dubus
<i>A Room of One's Own</i>	Virginia Woolf
<i>Sacred Country</i>	Rose Tremain
<i>House on Mango Street</i>	Sandra Cisneros

Films/Scripts : (TBD)

The Uninvited (Based on the novel *Uneasy Freehold* by Dorothy Macardle)

Technology Requirements:

The course will be conducted on FirstClass. You will also need RealPlayer and Quick Time Player to access archived movies and audio clips. NOTE: TECHNOLOGY REQUIREMENTS MUST BE ESTABLISHED BEFORE CLASS BEGINS. Please contact CED Tech Help with any questions: 1-877-947-HELP (4357) or 581-4591.

ENG 235:0001 (46501): Lit & Modern World (Laura 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.

Some Possible 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*

Some Possible Films:

High Noon
True West
Das Boot
Apocalypse Now

ENG 243:0001 (46502): Top Multicultural Literature (Margaret Lukens)

Prerequisite: 3 hours of English
Ethics, West Cultural Trad, Cult Div & Intl Persp
Cultural Diversity & International Perspectives
Ethics
Western Cultural Tradition

Topics will vary, including such titles as *Ethnicity and Race in American Literature*; *Caribbean Literature*; *Third World Literature*; and other topics in African, Asian, Francophone, Native American, Chicano and ethnic literatures in the English language.

ENG 244:0001 (40759): Writers of Maine (Murray Callaway)

Prerequisite: 3 hours of English
Satisfies the General Education Western Cultural Tradition, Artistic and Creative Expression, and Ethics Requirements

Course Description: Mystery, Romance, Horror, Young Adult, Children's Stories, "Serious Fiction," Native tales, Essays, and Poetry are all part of the writing that has come and still comes out of our state. This class will sample some of those genres, interpreting how they work and what they say about the way life is and is thought to be in Maine.

Texts will vary, but may include writing by authors as varied as the Wabanaki People, Henry W. Longfellow, Elisabeth Ogilvie, Sarah Orne Jewett, Carolyn Chute, Stephen King, Paul Doiron, Kathy Pelletier, E.B. White, Edna St. Vincent Millay, Robert P. T. Coffin, Robert McCloskey, Edward Arlington Robinson, Linda Greenlaw, and Ruth Moore.

ENG 245:0001 (41808): American Short Fiction (Deborah Rogers)

Prerequisites: 3 hours of English.
Satisfies the general education Ethics, Western Cultural Tradition and Artistic & Creative Expression requirements.
Satisfies the following English major requirement(s): 200-level literature course

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, a paper, quizzes, midterm, and final.

ENG 271:0001 (40760): The Act of Interpretation (Steve 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
Note: Some spaces in each section are reserved for English majors and minors.

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.

Required Texts

The Norton Anthology of Theory and Criticism, 2nd edition
Critical Terms for Literary Studies, 2nd edition
Swann's Way by Marcel Proust, trans. Lydia Davis
The Interpretation of Dreams by Sigmund Freud, trans. James Strachey

Evaluation

A mixture of frequent, brief writing assignments; several more sustained projects; and a cumulative final exam.

ENG 301:0001 (42259): Advanced Composition (Patricia Burnes)

Prerequisite: ENG 212 or ENG 395 Satisfies the following general education requirement(s): Social Contexts & Institutions and Artistic & Creative Expression
Satisfies the following English major requirement(s): 200-level literature course

A seminar that combines writing practice with the study of composition theory, helping students to gain command of a range of academic styles.

ENG 307:0001 (42259): Writing Fiction (David Kress)

Prerequisites: English 205, Fiction Sample, and Permission of Instructor
Satisfies the following: General education requirement(s): Writing Intensive
Satisfies the following English major requirement(s): May count towards the Creative Writing concentration

Course Description: This course introduces you to the critical problems, questions, theories, and practices of fiction writing. A challenging class that includes considerable amounts of reading and writing, it is designed to deepen your involvement with the practice and craft of writing fiction. We will discuss the different components of fiction—character, plot, narrative, evocation, and more than anything else, the

sentence as the basic “stuff” of fiction. You will be asked to think about how things happen in fiction, to analyze technique, and to discuss effects. We will discuss the responsibilities of fiction and possibilities of form. In short, you will be encouraged and expected to work outside of familiar genres (fantasy, horror, sci-fi, YA, romance, and so on) and outside your comfort zone.

Texts

TBA

REQUIREMENTS

Each student will produce a final portfolio of at least twenty pages of revised fiction. The portfolio can contain all original work, all work from the in-class experiments, or a combination of the two. In any case, it's imperative that you get feedback both from me and the rest of the class on your work before you hand in your portfolio. There will be some in-class workshops during the semester, but you should also make sure that you visit me regularly during office hours to get one-on-one critiques.

Also in terms of outside work/participation, you're required to attend two live fiction readings and write a one-page critique of each. Since there will be at least two visiting fiction writers to our own New Writing Series during the spring semester, it will be fairly easy to accomplish this.

Note: to be considered for the course, you must submit a 5-8 pp. sample of your best fiction to the instructor. Decisions will be made first-come-first-served, so if you need this course this semester, make sure you get your sample in ASAP.

ENG 309:0001 (40762) Writing Creative Nonfiction ()

An intermediate course in such forms of creative nonfiction as memoir, travel literature, autobiography and personal essays.

ENG 315:0001 (42852): Research Writing in Disciplines ()

Prerequisite(s): Junior standing and a declared major.

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

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

Course description: This is an in-depth exploration of the genre of the academic peer-reviewed research article that will establish a strong foundation for students' future writing in their disciplines, especially those intending to pursue postgraduate study or applied research. Using a range of research articles from different disciplines, as well as other texts, class discussion, and in- and out-of-class assignments, the course strengthens students' analytical reading and synthetic writing skills during the preparation of a research article relevant to and in the style of their chosen field.

Students will gain an awareness of some of the differences in audience, approach, authority, and research methods relevant to different disciplines and an understanding of how the genre conventions of the peer-reviewed academic research article contribute to the advancement of knowledge in the disciplines.

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.

0001 (40763) Mary BartosenskiBowden
0002 (40764)
0003 (40765) Mary BartosenskiBowden
0004 (42258) Charlsye Diaz
0005 (46507)
0501 (46508) Leon Raikes
0502 (42081) Leon Raikes
0503 (42082) Deborah Levine
0504 (42083) Deborah Levine
0505 (41654)

0506(41655) Angela Marcolini
0507 (42854) Rebecca Ruggiero
0669 (43401) Dorathy Martel
0869 (42416) Dorathy Martel
0990 (40139) Murray Calaway

WEB/On-line

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

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 336:0001 (46509) Canadian Literature (Kenneth Norris)

Prerequisite: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission
Ethics and Writing Intensive

An intensive study of a major Canadian writer or small group of Canadian writers, or an examination of a major theme in Canadian literature. Specific topic varies from semester to semester. This reading-intensive course is designed to teach students about Canadian literature while giving them the opportunity to practice their reading and research skills in order to better prepare them for work in advanced seminars.

ENG 355:0001 (46511) 18th-Century Fiction, Satire, and Poetry (Deborah Rogers)

Prerequisites: 6 hours of literature (ENG 170 and ENG 222 highly recommended) or instructor permission.
English major requirements: Satisfies both the 300/400-level British literature requirement and the pre-1800 requirement.
Gen Ed requirements: Satisfies Ethics and Western Cultural Tradition

From sentiment to sadism, astounding change ignited the Restoration and eighteenth century, making this period a watershed that marks the transition from Renaissance to Modern. This reading-intensive class will consider literature against the background of this historical change, inheritance, and influence. Works by Pope, Behn, Cavendish, Finch, Congreve, Dryden, Swift, Defoe, Richardson, Johnson, and Radcliffe, among others. The focus on reading and research skills will prepare students for work in advanced seminars.

ENG 381:0001 (42957): Romanticism & Aestheticism (Elizabeth Neiman)

Prerequisites: 6 hours of literature (ENG 170 and ENG 222 highly recommended) or instructor permission.
English major requirements: Satisfies both the 300/400-level British literature requirement and the pre-1800 requirement.
Gen Ed requirements: Satisfies Ethics and Western Cultural Tradition

In 1833, John Stuart Mill famously portrayed the ideal poet as turning away from all outside influences (such as the literary market and politics). Mill modeled his ideal on two near contemporaries, William Wordsworth (who was middle-aged by this time) and Percy Shelley (who died young, in 1822). Mill's ideal poet came to be synonymous with the movement later called "British Romanticism," a period generally defined as beginning around 1790, with the French Revolution, and culminating in the 1820s.

This course defines Romanticism broadly, in order to discern the ways in which Romantic aesthetics and politics influence the work of male and female writers (note that this approach opens up the study of Romanticism from primarily poetry to a mix of poetry and prose). In the second half of the semester, we will turn our focus to the ways in which Romanticism influenced Victorian writers, most of whom remained preoccupied with the Romantics' emphasis on the self, memory, and imagination. Some writers rejected Romantic poetics—and others embraced it—and we will track how Romanticism influences the work of two seemingly opposite literary movements of the late-nineteenth century: aestheticism (and writers who gloried in the concept of "art for art's sake") and New Woman fiction (writers who used novels to bring forward new ideas about women's role in larger society).

ENG 382:0860 (47103): Camden Film Festival (Robert Brinkley)

Tragedy, comedy, lyric, novel, play or film: these are just a few of the divisions, called "genres" that we use to distinguish one kind of literary art from another. Continuing and deepening the work begun in 170 and/or 222, Major Genres in Historical Perspectives is a reading-intensive course on the thematic and technical developments of one specific genre within a broader cultural and historical framework. This theoretical approach to genre studies will allow students to spend more time reading in a genre they love, while giving them the opportunity to practice their research skills in preparation for work in advanced seminars. May be taken more than once for credit, provided the genre covered is different.

ENG 395:0001 (40766): English Internship (Paige Mitchell)

Department Consent Required
Prerequisite: ENG 101 or equivalent
Writing Intensive

An advanced course in writing and collaborative learning. Students first experience collaborative work in essay writing, critical reading of peers' essays, and rigorous practice in written and oral criticism. They participate in supervised tutoring in the English Department's writing center.

ENG 405:0001 (47112): Topics in Creative Writing: Playwriting (William Yellow Robe)

Department Consent Required
Writing Intensive

A senior level course designed to provide students with an opportunity to work intensively in a specifically defined genre, form, or method of creative writing. May also address the broader issues of production and publication. Sample topics: graphic novel, hypertext, mixed-media, electronic writing, translation, traditional poetic forms, the epic, publication, book-making, magazine editing, the serial poem, the long poem, collaboration. ENG 405 and/or ENG 406 may be taken for credit up to a total of 6 credit hours.

ENG 408:0001 (41542): Advanced Poetry Writing (Jennifer Moxley)

Prerequisite: ENG 205 and ENG 308 or instructor permission.

Course Description: This poetry workshop will focus primarily, but not exclusively, on student work. The course will have three basic focus areas: poetics, original work, and deep study. In addition to writing poems, you will respond to sound files, poetics readings, and deeply study the work of one poet. ENG 408 along with ENG 499 may fulfill the capstone requirement for English majors concentrating in Creative Writing.

ENG 416:0001 (41809): Tech Editing & Document Design (Charlsye Diaz)

Prerequisites: ENG 317, or permission of instructor.
Satisfies the following general education requirement(s): Writing intensive
Satisfies the following English major requirement(s): May count toward the Professional Writing concentration or minor; please check with your advisor.

Course is cross-listed with **ENG 516:0001 (82194) Diaz**.

Course Description: 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. 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 or other document for a client.

ENG 429:0001 (46603): Topics in Literature – Topic: The Literary and Performing Arts at Black Mountain College. (Steven Evans)

Prerequisites: ENG 271 plus 6 hours of 300-level or 400-level literature courses required.

Course Description: Black Mountain College was founded in 1933 by a breakaway band of faculty and students whose aim was to reinvent the experience of education in modern America. Inspired by the principles articulated by John Dewey in *Democracy and Education* (1916), the members of the Black Mountain community sought to transform themselves and one another through interactive learning that placed the arts and humanities at the heart of an ever-evolving interdisciplinary curriculum.

In this seminar we will retrace the history of the college (1933-1957) with an emphasis on the contribution its faculty and students made to the **literary, dramatic, and performing arts**. A parallel course with a focus on the visual and plastic arts is being offered by Professor Justin Wolff in Art History (ARH 495, W 3:10-5:45pm).

Students will be encouraged to frame creative and research projects that respond to their individual interests, aptitudes, and experiences. Some of the artists and artworks that we'll explore together are likely to include: the Bauhaus-inspired theatrical experiments of Xanti Schawinsky; the 1948 staging of Erik Satie's surrealist play *The Ruse of the Medusa* with Buckminster Fuller, Arthur Penn, John Cage, Merce Cunningham, and Elaine de Kooning; Cage's "Theater Piece N^o1" of 1952, often thought of as the first "happening"; Antonin Artaud's *The Theater and Its Double* (translated into English by BMC faculty member MC Richards); and the prodigious poetic achievements associated with Charles Olson's tenure at the College, including the founding of *Black Mountain Review* under Robert Creeley's editorship and the launching of the *New American Poetry* anthology (and movement) in 1960. We'll also explore the literary dimensions of John Cage's experiments with indeterminate, aleatoric (chance-based), and conceptual modes of composition, considering Cage's "poetics" in comparison to that of Olson, Creeley, Robert Duncan, and others. Students with an interest in gender and sexuality studies will find ample opportunities to explore both dominant and alternative modes of social and sexual identity formation in the pre-Stonewall artistic and educational community at Black Mountain.

Note: Students in English 429 will participate in a symposium on Black Mountain College that will be sponsored by the UM Humanities Center and the National Poetry Foundation in October or November and will also have an opportunity to visit the major exhibition on Black Mountain College that will open at the ICA/Boston on October 10.

Recommended Texts

Helen Molesworth, ed. *Leap Before You Look: Black Mountain College 1933-1957* (Yale)

Mary Emma Harris, *The Arts at Black Mountain College* (MIT)

Martin Duberman, *Black Mountain: An Exploration in Community* (Northwestern)

Assignments and Evaluation

Frequent brief exploratory projects in the first half of the semester will furnish students with a firm basis for selecting topics for more intensive study, including a culminating project shaped in consultation with peers and the instructor, in the second half.

ENG 471:0001 (46605): Lit, Gender & Gender Theory (Carla Billitteri)

Department Consent Required
Writing Intensive

Introduction to gender theory and issues of gender as reflected in the reception, interpretations, and transmission of literary texts. Emphasis on cultural assumptions surrounding gender, which involve both women and men. Prerequisite Note: ENG 271 plus 6 hours of 300-level or 400-level literature courses required.

ENG 496:0001 (41715): Field Experience in Professional Writing (Charlsye Diaz)

Prerequisite: 6 credits in writing; ENG 317; and permission

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

Satisfies the following general education requirements: Capstone Experience in the Professional Writing track

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 (40767): Capstone Experience in English (Richard Brucher)

Prerequisites: Senior English major and permission of department

Satisfies the general education Capstone Experience requirement. Pass/Fail grade only.

Course Description: Pre-professional experience supervised by an English faculty member, attached to an appropriate 3 credit English course (i.e. completion of a substantial critical paper based upon content of a 400-level literature course; a semester tutoring in the Writing Center after ENG 395: English Internship; ENG 496: Field Experience; or completion of a finished manuscript after an appropriate 400-level creative writing course.

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 (42089): Graduate Fiction Workshop (Gregory Howard)

Department Consent Required

A graduate fiction workshop for M.A. students concentrating in creative writing. Writing sample and faculty permission is needed. May be repeated once for credit.

ENG 508:0001 (46610): Graduate Poetry Workshop (Jennifer Moxley)

Prerequisite: Graduate standing in English, creative writing concentrator, or instructor permission.

Course Description: A poetry workshop and the graduate level.

Texts: *Toward the Open Field: Poets on the Art of Poetry 1800-1950*. Edited by Melissa Kwansky. Wesleyan UP, 2004. ISBN: 0-8195-6606-3 (paperback)

In addition, you will be required to read texts by poets visiting in the New Writing Series (TBA)

ENG 516:0001 (42188): Perspect Tech Edit & Info Desg (Charlsye Diaz)

Prerequisites: Graduate Standing or permission of the instructor.

Course is cross-listed with **ENG 416:0001 (81754)** 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.

ENG 545:0001 (46614) Amer Realism & Naturalism (Naomi Jacobs)

Prerequisite: Graduate standing in English or permission

Realism and naturalism have been commonly considered the dominant modes of American fiction in the period between the Civil War and the First World War (1865-1914), and authors best fitting these categories have often dominated the canon as well as American literature syllabi. There's no question that the period saw a lively critical debate about the role of "the real" in fiction. However, the terms "realism" and "naturalism" are problematic, in part because the writers commonly grouped into these categories evidence a very wide aesthetic range. Twain and James, for instance, could hardly be more different, yet each has been called a realist. Similarly, there is little common ground between the deliberate stylistic crudity of a Frank Norris and the polished irony of a Stephen Crane; both are often called naturalists, though Crane himself never used the term. Furthermore, these terms have functioned to exclude many writers who didn't fit the categories. During this period of rapid nationalist expansion, the New England dominance of American letters was challenged by writers from many other places and ethnicities.

In addition to short works useful for addressing these questions of genre and periodicity, I have selected longer works around the theme of "journneys of estrangement." The protagonists travel from America to Europe, from East to West, from the city to the country, and back again. Their journeys bring them (and us) face to face with the problem of determining what is "real" or "natural," and they illuminate tensions central to the period, such as modernism vs. anti-modernism, civilization vs. nature, and nostalgia for the rural (or even pre-historic) past in the face of the new mass urban culture. I have stretched the usual chronological boundaries a bit, so as to include the works by Cather and Austin.

TEXTS (Tentative)

Mary Austin, *Cactus Thorn* [1927/1988] -- U of Nevada Press
 Willa Cather, *The Professor's House* [1925] -- Vintage
 Henry James, *The Ambassadors* [1903] -- Norton Critical Edition (2nd Edition)
 Sarah Orne Jewett, *The Country of the Pointed Firs* [1910] -- (Signet)
 James Weldon Johnson, *Autobiography of an Ex-Colored Man* [1912] -- Dover
 Frank Norris, *McTeague* [1899] -- Norton Critical Edition
 Nagel and Quirk, eds. *The Portable American Realism Reader* (Penguin)
 Edith Wharton, *The Custom of the Country* [1913] --
 Owen Wister, *The Virginian* [1902] -- (Penguin)
 Critical readings on reserve and xerox.

Learning Goals:

1. To become familiar with common definitions of realism and naturalism, as well as with recent revisions of these definitions
2. To explore works of selected American realists/naturalists in the context of their historical period
3. To develop more advanced skills in critical thinking, research and writing.

REQUIREMENTS

Class participation and weekly postings, two short papers and accompanying class presentations; a 12-15 page term paper, prospectus and bibliography for the term paper

ENG 554:0001 (46615) Renaissance/17th Century Lit (Robert Brinkley)

Prerequisite: Graduate standing in English or permission

Readings in the lyric and narrative poetry and in the prose of the period from 1520 to 1660. Special emphasis on Sidney, Spenser, Donne, and Milton. (Offered once every two years.)

ENG 649:0001 (46616): W. H. Auden as Modernist and Postmodernist Poet (Laura Cowan)

Prerequisite: Graduate standing in English or permission

Description: Although W. H. Auden's (1907-1973) early poetry in the 1920s and 1930s bear the marks of his modernist inheritance, even his earliest poems interrogate modernist premises and attitudes. Many scholars have viewed him as one of the first postmodern poets.

Born British, he moved to the United States in 1930 and became an American citizen. He was highly influenced by American modernist poets and was an important member of twentieth-century American literary circles.

Auden has been a controversial poet and I would like to include the—political, aesthetic, cultural, sexual—controversies surrounding him in my course. His poetry—starting with his 1928 self-published collection of poems—will form the nexus of the course. Auden is notorious for revising and changing his poems, so it is hard to find a “stable” text to study. We will use these first editions of his collections as our primary texts. We will also study earlier versions of the poems in these volumes which were published in periodicals and his later revised versions of these poems.

Students will gain a sophisticated sense of poetry, the publication of poetry, and the issues at stake in generic criticism as well as historical and cultural criticism by studying the different versions of Auden's poetry in the context of his prolific prose writings including his earliest contributions to publications at Oxford University through Commencement addresses in the 1930s and 1940s and up until the late 1960s.

We will also look at the works of Auden's contemporaries in order to give his work a context. These contemporaries may include Christopher Isherwood, Rebecca West, and Stephen Spender.

Assignments will include response papers, class presentations, a book review of a scholarly work about W. H. Auden, and a research paper which will be preceded by a prospectus and an annotated bibliography.

ENG 693:0001 (40768): Teaching College Composition (Dylan Dryer)

Prerequisite: Graduate standing in English or permission

A study of the theory and practice of composition instruction. Required of all teaching assistants in the department of English during their first teaching semester.

ENG 697:0001 (40769): Independent Reading/Writing (Carla Billitteri)

Prerequisite: Graduate standing in English or permission

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 (40770): Graduate Thesis (Carla Billitteri)

Prerequisite: Graduate standing in English or permission

Note: INT 601, CMJ 600 or alternative "Responsible Conduct of Research" course approved by the Office of Research and Sponsored Programs and the Graduate School is required before or concurrently with completion of 3rd ENG 699 credit.

