

# ENGLISH

## COURSE DESCRIPTIONS



“Language is the blood of the soul into which  
thoughts run and out of which they grow.”  
-Oliver Wendell Holmes

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# SPRING 2013

### **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 (1405) Jackson	0022 (1421) Marks
0002 (1406) Neiman	0023 (1422) Groves
0003 (1407) Ouellette	0024 (1423) Larlee
0004 (1426) Workman	0025 (1424) Carter
0005 (1408) Pyles	0026 (1425) Carter
0006 (1409) Rasely	0500 (8503) Mitchell
0007 (1410) Larsson	0501 (2984) Roderick
0008 (3338) Cunningham	0502 (2525) Payne
0009 (1411) Robertson	0503 (2833) Workman
0010 (1412) Berry	0504 (2547) Baker
0011 (3339) Dalrymple	0505 (3618) Crouse
0012 (1413) Gentilin	0506 (2985) Roderick
0013 (1427) Tarbell	0507 (8515) Brophy
0014 (1414) Burford	0508 (8516)
0015 (1415) Canniff	0665 (3909) Larlee <b>*HUTCHINSON</b>
0016 (1416) Kosan	<b>CENTER</b>
0017 (1417) Wang	
0018 (1418) Pinnix	<b>*The Frederick Hutchinson Center is located</b>
0019 (1419) Iqbal	<b>in Belfast, Maine</b>
0020 (1428) DeGeorge	
0021 (1420) Swatek	<b>** Restricted to Onward Students</b>

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 106: College Comp Stretch II**

Prerequisite: ENG 100: College Comp Stretch I

Satisfies the following general education requirement(s): ENG 101 (preceded by ENG 100)

Satisfies the following English major requirement(s): None

ENG 106:0001 (8517) Burnes  
0002 (8518) Dryer  
0003 (8520) Mitchell

Course Description: 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 spring semester. Sections of 106 will be scheduled at the same time of day during spring semester as sections of 100 were in the fall semester. We expect that cohorts will continue from fall to spring.

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.

Prerequisite: C or better in ENG 100.

**ENG 129:0001 (9773): Topics in Literature—Baseball in American Fiction, Poetry and Film** (Peterson)

Prerequisites: First-year students only; may be taken before or after ENG 101 or concurrently with permission.  
Satisfies the general education Writing Intensive requirement.

In this course, students will examine how baseball fiction, poetry, and film reflect and resist key elements of American culture, including values, identity, and individual maturity. The course will focus on developing the student's understanding of texts that span most of the Twentieth Century, a time of sweeping change in America and America's pastime. Along with a close literary analysis of these texts, we will examine their historical contexts to gain insight about the intersection of literature and culture and write about them in a variety of ways to help determine what sport means to us on a number of levels. ENG 129 satisfies the General Education Writing Intensive requirement.

Probable Texts:

DeLillo, Don, *Pafko at the Wall* (1992)  
Harris, Mark, *Bang the Drum Slowly* (1954)  
Kinsella, W.P., *Shoeless Joe* (1982)  
Willard, Nancy, *Things Invisible to See* (1984)

Probable Films:

*Bang the Drum Slowly* (1973)  
*Field of Dreams* (1989)  
*A League of Their Own* (1992)

**ENG 129:0900 (9770): Topics in Literature – Mystery, Murder, and Detectives in Literature** (Le) **WEB**

Prerequisites: First-year students only; may be taken before or after ENG 101 or concurrently with permission.  
Satisfies the general education Writing Intensive requirement.

\* This course is combined with Academ-e course **ENG 129:0400: Topics in Literature – Mystery, Murder and Detectives in Literature**.

The enrollment cap for University of Maine students in the 990 section is 15. The enrollment cap for Academ-e students in the 400 section is 10. Total capacity is 25.

Course Description: ENG 129 is an examination of the literature that tempts our fascination with murder mysteries and the detectives who solve them. The course will focus on developing students' understanding of texts that fall within the genre of mystery and detective fiction; the texts offered in the course reflect the century from 1841, the beginning of the genre, through WWII. We will focus on close literary analysis of the fiction of the time period and work with historical contexts so that students have a better understanding of the literature and the social and cultural influences of the period.

Required Texts:

Edgar Allan Poe	<i>Complete Tales and Poems</i>
Arthur Conan Doyle	<i>Complete Novels &amp; Stories, Vol. I</i>
Oscar Wilde	<i>The Picture of Dorian Gray</i>
Graham Greene	<i>Brighton Rock</i>
P.D. James	<i>Talking about Detective Fiction</i>

Additional texts to be determined

\*All books will be available at the U Maine bookstore listed as ENG 129 -400

Excerpted Readings (Available on our conference as PDF files)

"Introduction to Detective Fiction" *Longman Anthology* Kelley & Marchino  
"Ye Poisoning of Sir Thomas Overbury" *Elements of Murder: A History of Poison* John Elmsley

Technology Requirements:

The course will be conducted on First Class. You will also need Real Player and Quick Time Player to access archived films 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 131:0001 (1467) The Nature of Story (Wilson)**

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 fundamental activity of why and how we create, tell and read/listen to stories. An exploration of the various ways storytelling enters our lives: through music, art, literature, photography, history, film and song. We'll use a technology appropriate to navigate through the many ways these arts weave their stories, from swing to blues, from country to classical, from film to novels, from painting to architecture. Using an anthology of world literature as a platform, we shall attempt to illuminate the centrality of storytelling to our culture. In addition to the reading, then, we'll view films and other visual material and listen to stories in a variety of spoken and musical forms—discussing it all as we enjoy the art of storytelling.

### **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 (1468) Speidel \*

0002 (1469) Howard \*

0003 (3317) Norris \*

\* Some spaces in each section are reserved for English majors and minors

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

### **ENG 205: Introduction to Creative Writing**

Prerequisite: ENG 101 is strongly recommended

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

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

ENG 205:0001 (1470) Howard \*\*

0002 (1471) Baker \*\*

0003 (1472) Ellis \*\*

0004(2834) Pratt \*\*

0500(8505) Bishop \*\*

0501 (2526) Baker \*\*

0669 (3935) Pratt \* **HUTCHINSON CENTER**

0869 (3619) Pratt \*\*

0990 (4020) Garfield **WEB**

\* **The Frederick Hutchinson Center is located in Belfast, Maine**

\*\* **5 spaces in each section are reserved for English majors and minors**

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

### **ENG 212: Persuasive & Analytical Writing**

Prerequisites: ENG 101 and at least sophomore standing

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

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

ENG 212:0001 (1517) Roderick

0002 (1518) Garfield

0500 (8509) Wicks

0501 (2527) Garfield

0502 (2986) Workman

0503 (3620) Wicks

0669 (8522) Ruddy \* **HUTCHINSON CENTER**

0869 (8524) Ruddy

0990 (4023) Marks **WEB**

\* **The Frederick Hutchinson Center is located in Belfast, Maine**

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

### **ENG 222: Reading Poems**

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

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

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

ENG 222:0001 (1521) Kail

0002 (1522) Ellis

0003 (3754) 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 229:0869 (8512): Topics in Literature – Reading and Writing Poetry (Crouse)**

**ENG 229:0669 (8511) (Crouse)\* HUTCHINSON CENTER located in Belfast, Maine**

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

Course Description: This course will serve as an introduction to the development of specific critical reading skills for poetry, as well as the development of writing techniques in order to write poetry. Every week we will be reading poems, responding to poems in written and oral form, and writing poems. The structure of the class will involve an integration of lecture, small and large group work, discussions of the readings, peer editing of the writings, and written exercises. We will read, listen to, and discuss a variety of published poetic work, and become familiar with the many different types of poems (free verse, metered, formal, etc.) both by reading them and by writing them. After reading and analyzing poems, we will explore and develop the technical skills of a poet in the composition process as well as the artistic skills of a poet, that is, relaying one's own unique visions and insights to others via the written word. Essentially, this course is designed to help students develop a more comfortable, familiar, and enjoyable relationship with poetry, by both reading and writing poems, and to help them see the value of the interplay of these two practices.

**ENG 229:0990 (4005): Topics in Literature – Apocalyptic 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

Course Description:

This is the way the world ends / This is the way the world ends /  
This is the way the world ends / Not with a bang but a whimper. (T. S. Eliot)

Okay, but then what? Apocalypse. Armageddon. Doomsday. Whatever the name, it is a subject that has been explored by religions both ancient and modern, and in numerous works of fiction from the 1800s right up through the present day. This course will look at a broad selection of works in this genre (both novels and films) to help us examine the various ways the world might end, from natural/biological disaster, to nuclear holocaust, all the way up to the most modern entry in the genre—the zombie apocalypse. More importantly, we will look at how these texts explore the ways in which we, as a species, might respond to those ends, and how those responses might reflect their time periods. The reading list is still to be determined but in the past has included works by such authors as Pat Frank, George Stewart, Walter M. Miller, Jr., Margaret Atwood and Cormac McCarthy.

**ENG 238:0001 (3318): Nature & Literature (Cowan)**

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Ethics

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

Course Description: ENG 238 will discuss the treatment of nature in poetry, short fiction, journals, novels, and essays. It will look at the many different ways people have looked at nature and at some of the various traditions of writing about it--including the pastoral and nature writing. It will include traditional literary figures, American nature writers, environmentalists, and authors from Maine. Some of the texts may include the following:

Sarah Orne Jewett, *The White Heron*  
Norman Maclean, *A River Runs Through It*  
Daniel Quinn, *Ishmael*  
William Faulkner, *Go Down Moses*  
Aldo Leopold, *Sand County Almanac*  
William Shakespeare, *The Tempest*  
Jon Krakauer, *Into the Wild*  
Loretta Cox, *The Winter Walk*  
T. C. Boyle, *When the Killing's Done*

**ENG 243 / WST 201 Topics in Multicultural Literature: Women Navigating Borders (Le) WEB**

Prerequisites: 3 hours of English.

Satisfies the general education requirements of Ethics, Western Cultural Tradition, Cultural Diversity & International Perspectives

\* **ENG 243:0990 (9772)** is a combined section with **WST 201:0991 (7845)**.

The enrollment cap for English students is 15. The enrollment cap for WST students is 10. Total capacity is 25.

Course Description: 'Women Navigating Borders' is an examination of 20th and 21st century women's transnational literature. The texts we will read explore the dualities and sacrifices that women experience as they attempt to balance — and, in some cases, merely survive — commitments to their family, heritage, and community. In addition, these individuals struggle with the ambiguities of boundaries and borders, especially when their personal identity, autonomy, and safety are at risk. The experiences detailed in these texts depict the urgency to escape; whether the force is war, the global sex trade, or personal identity, these texts address the complexities surrounding micro-level identity within the larger meso, national, and global scopes of family, home, community, and country. Among theoretical concepts to be addressed: patriarchy, hegemony, war, escape, multi-cultural/transnational/transgender identities, post-colonialism, and neocolonialism, just to name a few. Broaden your horizons with excellent and unusual literature.

Proposed reading list:

Literature Without Borders (anthology, eds. Bozzini & Leenerts)

The Road of Lost Innocence, Somaly Mam (Cambodia)

Monkey Bridge, Lan Cao (Vietnam/America), OR

The Girl in the Picture, Kim Phuc (Vietnam/America)

Catfish and Mandala, Andrew Pham (Vietnam/America)

Woman at Point Zero, Nawal el Saadawi (Egypt)

Kitchen, Banana Yoshimoto (Japan)

The Joys of Motherhood, Buchi Emecheta (Nigeria)

Born in the Big Rains Fadumo Korn (Somalia)

The Joy Luck Club, Amy Tan (China/America)

Films: Taking Root, featuring Wangari Maathai (Kenya)

**ENG 244:0001 (1523): Writers of Maine (Hakola)**

Prerequisite: 3 hours of English

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

Capacity: 30

Course Description: Maine has an almost mythic quality in the minds of many but how accurate is this picture of Maine people and life? In this course we will use a variety of literary genres—long and short fiction, poetry, essays and creative non-fiction—to explore the complexities of Maine peoples, places, and cultures (note the plural nouns here; they are important). The authors whose works we will read seldom settle for giving us the kind of picture of Maine that we could find on a postcard or in a tourist brochure. Even those pieces that present Maine life as idyllic are appealing in part because we know that most of the time life isn't like that—even in Maine.

Required Texts: Maine Speaks, ed. Jeff Fischer (anthology)  
Wednesday's Child, Rhea Cote Robbins  
The Country of the Pointed Firs, Sarah Orne Jewett  
One additional required book—to be announced

Additional Readings: Each student will read one additional book of his/her choice for a critical book report.

Evaluation: Reading quizzes, two essay prelims (open-book, open-notebook), one critical book report, final "Connections" essay or project, optional final exam.

**ENG 245:0001 (1524): American Short Fiction (Rogers)**

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

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 246 / WST 201: American Women's Literature (Hildebrandt) WEB**

Prerequisites: 3 hours of English

Satisfies the following general education requirement(s): Western Cultural Tradition, Cultural Diversity and International Perspectives, and Ethics

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

\* **ENG 246:0990 (4068)** is a combined section with **WST 201:0990 (4083)**.

The enrollment cap for English students is 15. The enrollment cap for WST students is 10. Total capacity is 25.

Course Description: This survey of major writers and traditions in American women's literature spans from the colonial era to the present day. We will read and discuss stories, poems, memoirs and essays in the context of women's changing social and economic conditions. We may ask questions such as these: Are there common themes in the literary work of women? Has a language or voice emerged that is specific to women, and if so, how could one describe it? How do cultural ideas about femininity affect the woman writer's goals and methods? What artistic choices did the authors make in shaping their work? What forces determine women's access to the literary world? How do social expectations shape critical responses to women's writing?

Note: This is an online course conducted on First Class.

**ENG 271:0001 (1524) The Act of Interpretation (Billitteri)**

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: ENG 271 looks closely at significant works of modern hermeneutics (a discipline of study that concerns itself with the constitution of our acts of interpretation) and reception theory (a discipline that concerns itself with the study of the stability and/or variability of textual interpretation across time). Goals: The close and systematic study of theory is meant to enhance the students' awareness of the shaping function of philosophical perspectives in interpreting literary texts, and to facilitate the encounter with the rich complexity of the philosophical foundations of contemporary literary interpretation. This is the first goal of this course. The second goal of this course is to make students aware that our acts of interpretations are historical-specific acts of cultural intervention, shaped from the inside by the cultural horizon of the reader and from the outside by the cultural horizon of the text. The dual constitution of this interaction of cultural horizons and the manifestation of its processual unfolding is the intellectual focus of the course. Format: The course consists of a regular alternation of lectures and discussions followed by analytical workshops. I normally lecture on Tuesdays so as to outline the main aspects of the theoretical text assigned for that week. I expect a vigorous q&a session after each lecture, but be advised that at any point during my lectures you can ask questions and/or specific clarifications. On Thursdays, after an initial twenty-minutes period of recap (in-class quiz followed by a ten-minutes debriefing), the class



becomes a collective workshop in interpretation. A short literary text will be used as case-study to test the theoretical framework of the week.

Requirements: Ten in-class quizzes; two papers (five to six pages in length; MLA format; a specific template for papers will be distributed in class); a position paper (three short paragraphs) leading to a final research paper.

**ENG 280:0001 (3320) Introduction to Film (Brinkley)**

Prerequisites: 3 hours of English

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

Course Description: This course includes, as one of its principle aims, to introduce the wonderful world of foreign films with sub-titles, silent films, and films in black-and-white. It's also a writing course in that after viewing and discussing a film, students are expected to write about it. The text is LOOKING AT MOVIES by Richard Barsam. There are also a few vocabulary quizzes on film terminology. Some of the films we will be studying this semester are Chaplin's CITY LIGHTS, Hitchcock's STRANGERS ON A TRAIN, Tornatore's CINEMA PARADISO, Ford's STAGECOACH, Kelly's SINGIN' IN THE RAIN, Welles' CITIZEN KANE, Spike Lee's DO THE RIGHT THING, and Condon's GODS AND MONSTERS. We will be studying humanity on film, as well as learning the history of motion pictures since 1895.

**ENG 307:0001 (8527): 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: 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 will allow you to more effectively "talk the talk" and "walk the walk" in the world of fiction. Approximately half the workload will be reading: both the theory of fiction and creative work by other authors. The other half, of course, will be writing: both directed writing experiments as well as your original work. 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 will allow you to more effectively "talk the talk" and "walk the walk" in the world of fiction. Approximately half the workload will be reading: both the theory of fiction and creative work by other authors. The other half, of course, will be writing: both directed writing experiments as well as your original work.

**Texts**

Michael Hoffman and Patrick Murphy, editors, Essentials of the Theory of Fiction  
Ben Marcus (ed.), The Anchor Book of New American Short Stories

**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 308:0001 (1526) Writing Poetry (Moxley)**

Prerequisites: ENG 205 or ENG 206 and permission of instructor. Submission of writing sample required (3-5 pages of poetry, sent to Jennifer Moxley 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: An intermediate workshop in the writing of poetry. In English 222 students learn the basic vocabulary and skills needed to be astute readers of poetry. In this course we shall learn the basic skills needed to write poetry. We shall do a variety of experiments with forms both traditional and free. We will also study excellent examples by established poets in order to better hone our craft.

Required Texts: The Teachers and Writers Handbook of Poetic Forms edited by Ron Padgett.

Additional Readings: As needed.

Evaluation: Letter grade based on quality and improvement of poems, earnest participation in workshop critiques, attendance, and civility.

**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 (1527) Callaway	0506 (8533)	
0002 (1528) Bartosenski-Bowden	0507 (8534)	
0003 (1529) Peterson	0665 (8528)	<b>* HUTCHINSON CENTER</b>
0004 (1530) Bartosenski-Bowden	0860 (8530) Martel	
0005 (3346) Raikes	0869 (3962) Callaway	<b>WEB</b>
0006 (3347) Raikes	0990 (4006) Beecher	<b>WEB</b>
0500 (3621) Ruggiero		
0501 (3622) Payne		
0502 (3623) Levine		
0503 (3624) Levine		
0504 (3625) Levine		
0505 (8531) Marcolini		

**\* The Frederick Hutchinson Center is 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 402:0001 (8536) Topics in Writing and Research: Lives and Letters (Ohge)**

Prerequisite: English Majors with Junior or Senior standing

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

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

Course description: In 1929, George Saintsbury proclaimed that letter writing was nearly dead as a result of the penny-post. Yet many letter writers since then have flourished, and many letters editions continue to be published. Is letter writing a dying art? Into what genre do we put letters?

This course considers the art and history of correspondence as a means for primary humanities research; throughout we will examine the textual problems in editing these letters, the critical puzzles of contextualizing communiqués, and the means with which we produce narratives based on evidence such as correspondence. After a brief introduction to the epistolary tradition—Horace, Cicero, and Petrarch, to name a few—we will read a selection of exemplary letters and life-and-letters editions of writers, philosophers, historians, composers, artists, and political figures from the eighteenth century to the present. This course will emphasize the role of letter writing in the creative process—namely, how thinkers use letters as a forum to discuss their ideas and make sense of their place in history, suggesting T. S. Eliot’s saying about Keats’s letters that “fine things come ... between trifle and trifle.”

**ENG 405:0990 (4067) Topics in Creative Writing: Playwriting (Yellow Robe) WEB**

Prerequisites: Permission of instructor – **Please email [william.yellowrobe@umit.maine.edu](mailto:william.yellowrobe@umit.maine.edu) for more information.**

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

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

Course Description: The course will begin in a class setting on the Orono campus for a two day period, times TBA. This is for first time students attempting to write a play. The majority of class time will be conducted on-line. The course is designed for students with an existing play. Each student is required to submit an existing play to the instructor that the student would like to develop. The focus of the class is to examine the weaknesses and strengths of each play in order to improve structure, characters, conflict, theme, and plot. The goal is to have a ‘working draft’ of a play (one-act or full-length, please: no ten-minute one-acts.) Students writing a play for the first time are expect to complete a working draft of a one-act play. Instructor provides information concerning structure, elements, and formatting of one-act play.

**ENG 407:0001 (2528) Advanced Fiction Writing (Dave Kress)**

Prerequisites: ENG 307 and instructor’s permission. Please submit the following to Prof. Kress: 5-10 pages of fiction; one long or several short.

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.

Course Description: This course will maximize your potency and versatility as a creative writer. Because deeper reading from a wide range of styles should help you use language more artfully, we’ll spend a good chunk of our time reading published fiction and talking about what makes particular works of fiction effective.

To help you achieve linguistic precision and versatility, you will perform a variety of exercises on sentence structure and dynamics, style, figurative language, diction, tone, imagery, chromatic patterning, and so on. For example, a typical might involve writing a snippet in a so-called minimalist style and then the same snippet in so-called purple prose. After dallying with these two stylistic poles you should be more adept at texturing language for your own effects and purposes. We will work with technical aspects, of course, but we will also explore

thematic dynamics, genre-mixing, and more. Most of all, we will pick at the language that produces these effects. During this course, you will complete many small exercises, and hopefully some of these will blossom into larger works. For example, when we discuss point of view, you will experiment with a variety of narrative voices and if one of these experiments is especially successful, you might expand it into a larger piece.

**Note: to be considered for the course, you must submit a 5-10 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 418:0001 (3626) Topics Professional Writing: Science Writing (Schmitt)**

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

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

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

Course Description: Scientific topics challenge the professional writer to convey volumes of detailed knowledge gained through years of specialization in simple, interesting language that engages the non-scientist reader yet remains scientifically accurate. This course introduces the craft of writing about science for non-scientific audiences. Students read examples of science writing (including narrative and literary nonfiction), interview scientists, review presentations, and explore the editing process. Writing assignments include explanatory prose, research summaries, news, web content, and feature stories.

**ENG 429:0001 (3321) Topics in Literature: Contextualizing the Sagas: Texts and Contexts (Harlan-Haughey)**

Prerequisites: 6 hours of literature or permission of the instructor

Satisfies the following general education requirement(s): None

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

Satisfies the 400-level Literary/Critical Writing Concentration Capstone requirement

Course Description: In his well-known essay on the Old Norse Sagas, Jorge Luis Borges marvels at the apparent miracle that the sagas were written down at all: "That the Icelanders discovered the novel in the 12th century suffices, in my understanding, to define the strange and futile destiny of the Scandinavian people. In universal history, the wars and books of Scandinavia are as if they had never existed; everything remains isolated and without a trace, as if it had come to pass in a dream or in the crystal balls in which clairvoyants gaze. In the twelfth century, the Icelanders discovered the novel—the art of Flaubert, the Norman—and this discovery is as secret and sterile, for the economy of the world, as their discovery of America."

The sagas, arguably one of the richest bodies of national narrative ever created, are in many ways miraculous, produced in a time when poetry, not prose, was the artistic norm, and many narratives were not written down at all. But these tragic, complex, marvelous stories, although unique, were not created in a vacuum. The Icelandic authors who committed the family sagas to vellum were part of many international conversations about politics, literature, culture, and religion. Recent genetic studies have shown that the medieval Icelander, far from being the 'pureblooded' Scandinavian that is still an unfortunate part of Icelandic political discourse, was as Celtic as he was Germanic, thanks to an active system of slavehunting in Ireland and Scotland, not to mention Russia, France, and Finland. The Viking 'empire' itself stretched from the farthest corners of the British Isles (and beyond into the Americas) to Russia, and down to Constantinople, creating a surprisingly diverse and sophisticated culture, and if weren't for a few lucky (or unlucky depending on your perspective) coincidences which helped William the Conqueror gain control of England in 1066, it is likely that Northern Europeans would have colonized the New World by the close of the 12th century, and that the English (and hypothetical medieval European-Americans) would still be speaking and writing in a language which looks more like German than French. Of course, this alternate history never took place, and we speak a language which is heavily influenced by French. But it is important to understand how close England came to remaining Norse/Anglo-Saxon throughout the High Middle Ages. This class will introduce you to some of the most famous and influential family sagas, while contextualizing them in the history—cultural, religious, and literary—of the northern Middle Ages.

**ENG 429:0002 (8538) Topics in Literature: *This outcome, that does not cease to continue: Narratives of Violence in Modern and Contemporary Literature* (Billitteri)**

Prerequisites: 6 hours of literature or permission of the instructor, ENG 271 and ENG 222

Satisfies the following general education requirement(s): None

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

Satisfies the 400-level Literary/Critical Writing Concentration Capstone requirement

Course description: The following quote will guide our thinking through the semester: "History's recording," Theresa Cha writes in *Dictee*, does not touch "the very flesh and bone ... the core ... the mark ... the point where it is necessary to intervene, even if to invent anew, expressions, for this experience, for this outcome, that does not cease to continue." This seminar introduces the works of six modern and contemporary writers, American and European, who have embraced the task of writing about the experience of history as violence--the violence of class war, colonial wars, national and international conflicts. Writing in a variety of innovative styles, blending together documentary and non-documentary modes, these writers correct "history's record," so as to bring to the page the "other" record of *unnarrated* experiences, generational and trans-generational memories silenced in their own time. Although different in genres, the works we will read (lyrical prose, plays, fiction, and poetry) are similar in their intention to rethink history from the point of view of "the very flesh and bone" of those subjects who have been exposed to the trauma of history as violence and are immersed in an "experience ... that does not cease to continue." Do not expect dreary and depressing readings: expect instead the excitement of discovering works that close the distance between literature as "story-telling" and literature as "history-telling" and authors that break away from conventional forms so as to transform the written page from a place of evasion to a space of cultural and political intervention.

Required Texts (note: this list might change)

Joseph Conrad, *Heart of Darkness* (1899)

Ernst Toller, *Transfiguration* (1917-1918) and *Hoopla, Such Is Life!* (1927)

Theresa Hak Kyung Cha, *Dictee* (1982)

Zadie Smith, *White Teeth* (2000)

Myung Mi Kim, *Commons* (2002) and *Penury* (2009)

Naomi Wallace, *In the Heart of America* (2001)

Course Requirements: Weekly writings; final research project with annotated bibliography. Capstone seminar option.

**ENG 435:0001 (8539) The Bible and Near Eastern Lit (Wilson)**

Prerequisites: 6 hours of literature or instructor's permission

Satisfies the following general education requirement(s): Ethics

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

Course description: An exploration of the Bible within the context of other Near-Eastern religious and mythic literature from Mesopotamia and Babylon, Egypt, Canaan, Persia and other cultures that went into the creation of this Hebrew and Christian Bible. Will include PowerPoint and audio lectures about the archaeology and anthropology of this period so important to subsequent western culture—3000 B.C.-100 A.D. We will focus to some degree on the role of goddess figures in the development of the Bible into the form we find it in today. We'll approach the Bible as an anthology of fiction, myth, and polemic – sometimes bitter and heated – arising out of specific cultural and philosophical contexts. Finally, the course will suggest that the Bible will become a more humane document when understood as the product of cultural interbreeding and argument.

Texts:

Gilgamesh

The Ancient Near East (vols. 1 & 2)

The Hebrew Goddess

Myths from Mesopotamia  
The Myth of the Goddess  
The Bible

**ENG 443:0001 (8541) The American Romantics** (Norris)

Prerequisite: Six Hours of Literature

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

Course Description:

"If you swallow the devil's bait, you will have a horizon full of dragons shortly."  
—Emerson in his journal, 1857

The final decades of slavery in America were a time of rippling crisis and exciting possibility, of spectacle and trauma, and also a time of unprecedented creativity. This course will provide a series of glimpses into that period, with readings encompassing a broad range of works in various genres (fiction, autobiography, travel writing, journalism, philosophy, drama, poetry). Authors to be considered will include Poe, Hawthorne, Melville, Thoreau, Emerson, Fuller and Whitman. Assignments: several short response papers, a research report, and a final essay with intermediate drafts.

**ENG 445:0001 (3328) The American Novel** (Howard)

Prerequisites: 6 hours of literature or permission of the instructor

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

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

Course Description: A broad survey of the 19 and 20th century American novel highlighting the major movements--Romanticism, Naturalism, Modernism, and Postmodernism--and focusing on the thematic, technical, and narrative developments occurring in the novel during this time.

**ENG 449:0001 (8542) Contemporary American Poetry** (Evans)

Prerequisite: Six Hours of Literature

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

Course Description: American poetry written after World War II (1945—>)include Beats, Black Mountain, New York School, San Francisco Renaissance, Deep Image, Language poetry, Aleatory practices and so on... The radical poetic responses that emerged in the postmodern era were various and intellectually exciting. In this course we will read these innovative poets and learn about the aesthetic, social, and cultural foundations of their poetics. If you write poems in free verse, with jagged, enjambed lines, you were—whether you know it or not— influenced by this period. A great class for writers and future scholars of poetry, as well as for all those who enjoyed ENG 222 but longed to read more contemporary poets. If there's time, we'll try and make it all the way to the present. Also, expect a tie in with the New Writing Series, and class visits by the poets who come to campus.

**ENG 453:0001 (3329) The Works of Shakespeare** (Brucher)

Prerequisites: 6 hours of literature or permission

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

Satisfies the following English major requirement(s): 400-level literature course, pre-1800 British literature course

Course Description: We'll read 14 or so plays by Shakespeare, exemplifying the various periods of his career and modes in which he worked: comedy, tragedy, history, and romance. Class discussions will try to illuminate the expressive range of Shakespeare's language; the significance of the dramatic forms he used; and the social, political, and intellectual structures that shaped his work and that his work challenged. We'll pay some attention to performance issues.

This version of 453 will emphasize several Roman plays, including *Julius Caesar* and *Antony & Cleopatra*, several "problem" plays, including *Hamlet*, *Measure for Measure*, and *All's Well That Ends Well*. Other texts will likely include

*The Merchant of Venice*, *As You Like It*, *Richard the Third*, *Macbeth*, *Othello*, *King Lear*, and *The Winter's Tale*.

**ENG 465:0001 (8543) The English Novel** (Neiman)

Prerequisites: 6 hours of literature or permission

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

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

Satisfies the 400-level Literary/Critical Writing Concentration Capstone requirement

Course Description: Although this course focuses on the nineteenth century novel, we begin with a poet, William Wordsworth, who famously denounced the day's "frantic" novels in his preface to *Lyrical Ballads*. This sets the tone for the course, which explores the novel's "rise" to legitimacy in the nineteenth century, a rise that required the de-legitimization of some of the day's most popular novels. Over the semester we explore how and why some novels were privileged as cultural and aesthetic forms. In so doing we will consider issues such as: how rises in literary rates and changes in technology affected and influenced both the kinds of novels that were produced and the terms by which novels were critiqued; how Britain's rise as a colonial power factored into the novel's rise; and interrelationships between gender and subgenres, such as "sensation" literature.

Our primary texts will be novels, but they will also include essays by nineteenth century cultural critics such as William Hazlitt and Mathew Arnold.

Sample readings (subject to change):

William Wordsworth, preface to *Lyrical Ballads*

William Hazlitt, "Lectures on the English Poets"

Amelia Opie, *Adeline Mowbray*

Maria Edgeworth, *Ormond*

Charles Dickens, *Hard Times*

Charlotte Bronte, *Jane Eyre*

Elizabeth Gaskell, *Mary Barton*

Mary Elizabeth Braddon, *Lady Audley's Secret*

Wilkie Collins, *The Moonstone*

Mathew Arnold, "Sweetness and Light"

Oscar Wilde, *The Picture of Dorian Grey*

Students will be evaluated by participation in class discussion and by short (one page) weekly papers. A 10-12 page research paper is the final project for this course; we begin this project early in the semester (work includes annotated bibliographies, mid-term drafts, and group conferences).

**ENG 496:0001 (1531) Field Experience in Professional Writing** (Diaz)

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

Satisfies the following general education requirements: Capstone Experience

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

Course Description: ENG 496 is an experiential learning course in which students receive academic credits for doing workplace communication tasks. A student chooses his/her placement in consultation with the instructor and with the approval of the sponsor. Most students enroll for 3 credits. However, students should note that ENG 496 can be repeated for up to 6 credits, and variable amounts of credit can be arranged.

To earn 3 credits, students are required to spend 12 hours per week at their sponsored placements. In addition, they write a weekly journal, assemble materials for a portfolio/writing sample, attend technology workshops and seminars, meet with the coordinator when required, and write a final report.

**ENG 499:0001 (1532) 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 429:0002, ENG 465**).
- 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 518:0001 (11243) Topics in Professional Writing: Foundations of Professional Writing for Teachers and Supervisors** (Diaz)

Prerequisites: Graduate standing in English or permission of the instructor

Course Description: This course will focus on ten topics important to business & technical writing. We will approach each topic from pedagogical (teaching) and supervisory roles. Each week, we will read scholarship, share ideas, and practice providing instruction or feedback in tactful, effective ways. We will use a case-study model in our approach to each topic.

Topics will be some variation of the following:

- Organizational communication in today's workplace
- Formal, informal, and electronic business correspondence
- Resume writing
- Proposals, reports, white papers
- Instructions and Usability
- Content structures (DITA, XML, etc.)
- Social media
- Editing strategies
- Ethics
- Presentation and slide preparation

Assignments will include preparing an annotated bibliography of a specific topic, a conference-style proposal and presentation, and weekly case-study analysis assignments.

This class is excellent preparation for teaching ENG 317: Business & Technical Writing or the equivalent course offered by many universities and community colleges.



**ENG 536:0001 (8546) Studies in Canadian Literature** (Norris)

Prerequisites: Graduate standing in English or permission of the instructor

Course Description: In-depth study of literature by Canadians, focusing on a particular period, group, movement, issue or major author.

Reading List (subject to change):

Tay John O'Hagan  
As For Me and My House Ross  
The Double Hook Watson  
The Apprenticeship of Duddy  
Kravitz Richler  
A Jest of God Laurence  
Beautiful Losers Cohen  
Lives of Girls and Women Munro  
Coming Through Slaughter Ondaatje  
Not Wanted On The Voyage Findley  
The Handmaid's Tale Atwood  
The Blind Assassin Atwood  
The English Patient Ondaatje

Assignments: 3 five-page papers

**ENG 555:0001 (8547) Literature of Enlightenment** (Rogers)

Prerequisites: Graduate standing in English or permission of the instructor

Course Description: From reason to violence, from innocence to rape, 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 seminar 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. Both clarifying and complicating our understanding of the reflexive relationship between literature and politics, we will study literature in terms of gender, culture, genre, individualism, representation, and postcolonialism.

Required texts (subject to change):

Price, The Restoration and the Eighteenth Century  
Behn, Oroonoko (or Equiano, The Interesting Narrative)  
Pope, Rape of the Lock  
Swift, Gulliver's Travels  
Defoe, Moll Flanders  
Richardson, Clarissa  
Radcliffe, The Italian (or Udolpho)

Evaluation: Papers, book review, presentations, research paper

**ENG 556:0001 (8548) English Romanticism** (Brinkley)

Prerequisites: Graduate standing in English or permission of the instructor

Course Description: Studies in Romanticism with emphasis on the legacy of English Romantic poetry and prose in post-romantic literature. We will consider, for example, how Wordsworth's originality influenced such writers as De Quincy, Baudelaire, Proust, and Walter Benjamin. Or, to trace a different tradition, Whitman and Wallace Stevens. Or, still another tradition, Woolf and Lawrence.

**ENG 580:0001 (2719): Topics in Poetry and Poetics: The Poetics of Phonotextuality: Timbre, Text, and Technology in Recorded Poetry (Evans)**

Prerequisites: Graduate standing in English or permission of the instructor

Course Description: This seminar will offer a systematic introduction to an exciting new development in the field of poetics (and literary studies more generally), the emergence of "phonotextual" studies concerned with the analysis and interpretation of poems not just as printed texts but as voiced structures whose meaning can be "sounded" as well as seen. In addition to exploring the sonic archive of modern and contemporary poetry through on-line resources like PennSound and Ubuweb, we'll work through a fascinating body of secondary literature from the fields of poetics, linguistics, literary criticism, prosody, speech pragmatics, psychoanalysis, and the new media as we seek to fashion a supple critical vocabulary for the description, interpretation, and evaluation of poetry sound files. Students will learn the International Phonetic Alphabet (IPA) and to use sound editing and analysis software applications (Audacity, Praat) that allow us to visualize (and manipulate) the sound shape of poetic language. In addition to conventional writing assignments (including a substantial, research-based seminar paper), students can also expect to program a radio segment and to make regular postings to a course blog. One of the goals of the seminar will be to examine the way that concerns, concepts, and categories long associated with the field of poetics, from Aristotle to modern times, can be restored to relevance in our digital age.

**ENG 697: Independent Reading/Writing**

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

ENG 697:0001 (1534) Cowan

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: Graduate Thesis**

ENG 699:0001 (1535) Cowan

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