

ENGLISH

COURSE DESCRIPTIONS



SPRING 2014

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 (40373) Howard	0024 (46974) Sheppard **
0002 (40374) Becker	0025 (46975) Sheppard **
0003 (40375) Kehoe	0501 (46641) Bachtel
0005 (40376) Dalrymple	0503 (46643) Robertson
0006 (40377) Rasely	0504 (42578) Mitchell
0007 (40378)	0505 (41782) Larlee
0008 (42031) Cunningham	0506 (41412) Baker
0009 (40379) Gentilin	0507 (41660) Robertson
0010 (40380) Davner	0508 (41430) Brophy
0011 (42032) Groves	0509 (42157) Crouse
0012 (40381)	0510 (41783) Swatek
0013 (40395) Ware	0511 (42586) Crouse
0014 (40382) Lukens	0512 (42587) Robertson
0015 (40383) Engelfried	0513 (46767)
0016 (40384) Elkins	0669 (46768) Ruddy *HUTCHINSON CENTER
0017 (40385) Wang	0869 (46769) Ruddy
0019 (40387) Iqbal	
0020 (40396) Tarbell	*The Frederick Hutchinson Center is located in Belfast, Maine
0021 (40388) Pyles	
0022 (40389) Dendinger	
0023 (40390) Larlee	** Restricted to Onward 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 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 (42588) Burnes
0002 (42589) Speidel
0003 (42590) 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 (42637): Topics in Literature—Gender and Fairy Tales (Rasely)

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 **WGS 201:0002 (53247)**: Topics in Women, Gender & Sexuality – Gender and Fairy Tales. The enrollment cap for the ENG section is 15. The enrollment cap for the WGS section is 10. Total capacity is 25.

Course description: Who is Prince Charming?~ What happens when “Little Red Riding Hood” is told by the wolf?~ Why is the proverbial damsel always in distress?~As one of the most widely circulated kinds of stories, fairy tales’ purposes have been adapted – even subverted - to serve new cultural agendas. After all, who benefits from “Beauties” taming “Beasts?”~ What do we learn about being men or women from fairy tales?~ Or about being human?~ How is “gender” constructed and (re)produced in fairy tales? From the 17th century to Grimm and Disney, this class will examine film, media, comics and written texts to discuss why cultures all over the world share and revise fairy tales.~ We will explore the relationship between people, their genders, their stories and what fairy tales mean to American culture in the 21st century.

ENG 129:0002 (46996): Topics in Literature—American History Through Film (Wicks)

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

Course description: This course explores of the significant role of Hollywood films in portraying, recording -- and perhaps rewriting -- American history. Students will become familiar with the fundamentals of film analysis and criticism through the close study of films depicting distinct eras or pivotal events in 20th century American history.

Ten films will be screened and complementary reading materials on history, film theory and film criticism will be assigned.

ENG 129:0990 (46858): Topics in Literature – Travelers & Madmen (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 (46857)**: Topics in Literature – Travelers & Madmen. The enrollment cap for University of Maine students in the 0400 section is 15. The enrollment cap for Academ-e students in the 0900 section is 10. Total capacity is 25.

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

Texts

Heart of Darkness	Joseph Conrad
M. Butterfly	David Henry Hwang
Mosquito Coast	Paul Theroux
On the Road	Jack Kerouac
Garden of Eden	Ernest Hemingway
Into the Wild	Jon Krakauer

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

ENG 131:0001 (40431) The Nature of Story (Kail)

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 (40432) Brucher *

0002 (40433) Friedlander *

* 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 as well as practice in critical writing for students preparing to become English majors. We will focus in this division of ENG 170 on narration: the way stories are told in fiction, drama, and film. The telling of stories as a way of making meaning in the word is a universal experience, and the systematic study of narrative will lead us to rich insights and new understandings of how story helps us understand ourselves and the world. Along the way, you will develop a new and intricate vocabulary of terms relevant to the study of narrative, and you will be asked to contribute to that lexicon through the ENG 170 glossary (see below). We will read a number of great literary texts, view some important films, and attend at least one theatrical performance.

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 (40434) Brinkley **

0002 (40435) Norris **

0003 (40436) Garfield **

0501 (46688) Baker **

0502 (42580) Crouse **

0503 (41413) Ellis **

0504 (46770) Christle **

0669 (43166) Lattari * HUTCHINSON CENTER

0869 (42158) Lattari **

0990 (43002) Garfield WEB

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

Course Description (Crouse): In this Introduction to Creative Writing class, we will explore and develop the technical skills of a writer in the composition process as well as the artistic skills of a writer, that is, relaying one's own unique visions and insights to others via the written word. We will be developing techniques and learning terminology while writing from a variety of prompts in poetry and short fiction, with a brief unit on personal narrative. We will also be reading, discussing, and writing about published pieces. Along with group discussions, lecture, and writing exercises during class time, students will also be expected to share their original works and be willing to both give and receive helpful critical responses in order to continue the ongoing writing process.

ENG 206:0501 (46771): Descriptive & Narrative Writing (Le)

Prerequisites: ENG 101 or equivalent.

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

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

ENG 212: Persuasive & Analytical Writing

Prerequisites: ENG 101 and at least sophomore standing

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

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

ENG 212:0501 (46771) Le

0502 (46696) Garfield

0503 (42584) Christle

0504 (41414) Wicks

0505 (41784) Canniff

0990 (43004) Marks **WEB**

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

ENG 222: Reading Poems

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

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

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

ENG 222:0001 (40483) Brinkley

0002 (40484) Ellis

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

ENG 229:0001 (46772) Topics in Literature – Hockey in Fiction & Verse (Pratt)

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Some courses satisfy the general education Western Cultural Tradition requirement

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

Course Description: This class will focus on novels and poetry about ice hockey and, by default, its particular relevance on this campus. We will examine the growth of interest in the game from its traditional North American roots to its current status as an international sport, and examine the spread of hockey in the US from its original strongholds in Minnesota and New England to virtually every state in the union. We will ask the question, "How does Hockey differ from the other three major sports, and can it become as popular in the US as football, baseball, or basketball on either the collegiate or professional level?"

We will also examine the relationship between the game in the Northeastern US and Eastern Canada to see how the two hockey cultures—or three if one accepts Quebec as an entity separate from the rest of Canada—are related, and how they are different.

Former University of Maine players currently playing professionally in North America and Europe will be asked to send short sketches of life in the pros. (Several have agreed)

Class requirements: Two or three, five page, papers on topics encountered in the readings and one annotation of a text, or section of a text.

Texts may include: *The Good Body* by Bill Gaston, *Twenty Miles* by Cara Hedley, *The Last Season* by Roy McGregor, *Boy on Defence* by Scott Young, *Hero of the Play* by Richard Harrison, and *The Hockey Sweater* and other stories by Roch Carrier

ENG 229:0990 (42989) Topics in Literature – Science Fiction & Philosophy (Marks)

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Some courses satisfy the Western Cultural Tradition requirement

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

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

ENG 235:0869 (49224): Literature & The Modern World (Ruddy)

Prerequisite: 3 hours of literature or permission.

Satisfies the general education Western Cultural Tradition, Artistic & Creative Expression and Ethics requirements.

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

This video-conference course has an online component but meets live on the following dates: 1/16, 1/30, 2/13, 2/27, 3/20, 4/3, 4/17, and 5/1.

The course is combined with **ENG 235:0669 (46775): Literature & The Modern World** (Ruddy)
* HUTCHINSON CENTER (The Frederick Hutchinson Center is located in Belfast, Maine)

Course description: TBD. There will be no final exam.

ENG 243 / WGS 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

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

This course is combined with **WGS 201:0991 (43060)**.

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 (40485): Writers of Maine (Callaway)

Prerequisite: ENG 101 or permission of instructor.

Satisfies the general education Western Cultural Tradition, Artistic & Creative Expression and Ethics requirements.

Course description: An exploration of the varied nature of the Maine experience as exemplified by writers of fiction, poetry, essays, and other creative genres.

ENG 245:0001 (40486): American Short Fiction (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, quizzes, midterm, and final.

ENG 246:0990 (43031): 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

This course is combined with WGS 201:0990 (43038).

The enrollment cap for English students is 20. The enrollment cap for WGS students is 10. Total capacity is 30.

Course Description: TBD

ENG 271:0001 (40487) 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 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 and across media). We will also explore contemporary trends in hermeneutics and interpretation theory, such as cognitive poetics and affect theory. The semester is divided in three parts: part one (week one to four): main concepts and key terms in literary hermeneutics and interpretation theory; part two (week five to eight): modern hermeneutics and reception theory; part three (week nine to thirteen): cognitive poetics and affect theory.

Objectives, outcomes, and intellectual focus: The close and systematic study of theory you will encounter in ENG 271 is meant to enhance the awareness of the shaping function of philosophical perspectives in interpreting literary texts, and to facilitate the understanding of the rich complexity of the philosophical foundations of contemporary literary interpretation. These are the main objectives of this course. The principal outcome of this course consists in making students aware that acts of interpretation 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.

Assignments: In-class quizzes, several take-home assignments, and two papers (five to six pages in length). In-class quizzes are meant to assess the understanding of the class material at the conceptual and terminological levels. Quizzes are "fill-the blank" exercises where students are asked to recognize key theoretical terms and concepts. Take-home assignments are short interpretive exercises on precise prompts. Papers are extensive acts of analysis and textual interpretation. The conceptual and terminological acuity tested in the in-class quizzes together with the interpretive practice developed in the take-home assignments are preparatory to the final activity of paper-writing.

Format: The course consists of a regular alternation of lectures and discussions followed by analytical workshops. I normally lecture on Monday so as to outline the main aspects of the theoretical text (or texts) assigned for that week. I expect a vigorous Q&A session after each lecture, but at any point during my lectures students should feel free to ask questions and/or clarifications. On Wednesday, after a quick in-class quiz and a debriefing (ten minutes for the quiz; five-minutes for the debriefing), the class becomes a workshop in interpretation. The workshop continues on Fridays, and ends with group reports filed in the class folder by designated student leaders. Throughout the semester, short literary texts (heuristic texts) will be used as case-study to better process, understand, and think-through the theoretical framework of the week. Heuristic texts used in the workshops will

be distributed in class or posted in the course folder; interpretive prompts for the in-class workshop will emerge from the in-class quizzes. Workshop proceedings will be posted in the course folder and used as prompts for take-home assignments.

ENG 280:0001 (42024) Introduction to Film (Howard)

Prerequisites: 3 hours of English or permission of the instructor

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: TBD

ENG 307:0001 (42592): Writing Fiction (Howard)

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

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

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

Course Description: TBD

ENG 308:0001 (40488) 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 315:0001 (51643) Research Writing in the Disciplines (Dryer)

Prerequisites: Junior standing and a declared major.

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

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

ENG 317:0001 (40490) Bartosenski-Bowden
0002 (40491) Bartosenski-Bowden
0003 (42037) Raikes
0004 (42038) Raikes
0501 (42160)
0502 (42161) Marcolini
0503 (42162) Levine
0504 (42163) Levine
0505 (42164) Payne
0506 (42594) Marcolini

0507 (46776) Martel
0669 (46777) Martel * **HUTCHINSON CENTER**
0868 (42593) Martel
0869 (42954) Callaway **WEB**
0990 (42990) Beecher **WEB**

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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 405:0990 (46766) Topics in Creative Writing: Playwriting (Yellow Robe) WEB

Prerequisites: Permission of instructor –

Please email 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: 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 (41415) Advanced Fiction Writing (David Kress)

Prerequisites: ENG 307 and instructor's permission. Please submit the following to David Kress on FirstClass: 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 fiction 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: due mostly to my own ignorance of such things, the course is not particularly useful for students interested in so-called genre fiction, so those primarily taken with elves, mages, alchemists, demons, serial killers, gunslingers, true crime/romance, zombies, old gods, vampire hunters, and the like may better served in other courses.

Required Texts

I will provide handouts for most of the readings you will do, but you'll also need the following collection of short fiction:

Ray Halliday, *The Kid that even the Dogs didn't Like*

Note: to be considered for the course, you must submit a 5-10 pp. sample of your best fiction to the instructor, David Kress. 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 429:0001 (42025) Topics in Literature: Texts and Contexts -- Reading & Researching Poe (Friedlander)

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

Course Description: "Texts and Contexts" is a pilot course aimed at introducing students to different forms of contextual reading, using a variety of hands-on assignments to develop the necessary skills. For this version of the course, the writings of Edgar Allan Poe will serve as focus, with six important concepts for contextual reading organizing the assignments. The semester will begin with an overview of Poe's writings, to be followed by two-week units on each of the six concepts: "tradition," "period," "literature as document," "historicism," "book history," and "reception history." The assignments will emphasize note-taking, bibliographic research, and archival research (work that students will revise, reflect upon, and resubmit at the end of the semester in the form of a course portfolio). Some sessions will be held at Fogler Library.

Texts:

Poe, Edgar Allan. *Selected Writings of Edgar Allan Poe*. Ed. G. R. Thompson. New York: Norton Critical Edition, 2004. Abbreviated SWEAP in the syllabus.

MLA Handbook for Writers of Research Papers. 7th ed. New York: Modern Language Association of America, 2009.

There will also be a number of supplementary texts, available in the First Class Course Conference, and several Poe-inspired movies.

ENG 436:0001 (46781) Topics in Canadian Literature – Five Postmodernist Canadian Poets (Norris)

Prerequisite: Six Hours of Literature or permission of the instructor

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

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

Satisfies the English Capstone requirement for Analytical Writing-concentration majors.

Course description: In this course we will be taking an intensive look at the poetry of Phyllis Webb, Leonard Cohen, Margaret Atwood, John Newlove and bpNichol. We will spend some time talking about how the Postmodern attempts to "correct" the excesses and deficiencies of Modernism. No prior knowledge of Canadian literature is required.

The grade for this course will be based upon three five-page papers, attendance, and class participation.

ENG 445:0001 (42027) The American Novel (Ohge)

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: TBD

ENG 453:0001 (42028) The Works of Shakespeare (Harlan-Haughey)

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

Satisfies the English Capstone requirement for Analytical Writing-concentration majors.

Course Description: Readings in the plays of Shakespeare, with some additional attention to his sonnets and narrative poems.

ENG 456:0001 (46782) The English Romantics (Brinkley)

Prerequisite: 6 hours of literature or permission.

Satisfies the general education Ethics and Writing Intensive requirements.

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

Satisfies the English Capstone requirement for Analytical Writing-concentration majors.

Course description: TBD

ENG 457:0001 (46785) Victorian Literature & Culture (Neiman)

Prerequisite: 6 hours of literature or permission of the instructor.

Satisfies the general education Ethics requirement.

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

Satisfies the English Capstone requirement for Analytical Writing-concentration majors.

Course description: Empire. Domesticity. Realism. Sensation. Art. Morals. Fantasy. Science Fiction. Detective fiction. Fantasy. While the Victorian period is often remembered for three-decker "realist" novels, mid-to-late nineteenth century British literature cannot be narrowed to any one genre or style. This course complicates any easy definition of Victorian "literature" or "culture" by introducing students to a wide range of literary texts as well as the contexts that influence the literature produced in this period, from "penny dreadfuls" to "Sensation fiction" to Arthurian-inspired poetry to fairy tales to treatises on high art. Through readings and in course discussions, we will work to track interrelationships between Victorian literature and mid-to-late nineteenth century debates about such topics as social class, gender roles, high art, and empire. We will also consider how these debates influenced which Victorian texts were canonized and which were forgotten, a semester-long inquiry that will lead us to question what constitutes "high" art, and to theorize why some of the popular genres born in the Victorian era (e.g. science fiction, detective fiction) continue to persist through the 20th (and into the 21st) century.

ENG 465:0001 (42600) The English Novel (Rogers)

Prerequisites: 6 hours of literature or permission

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

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

Satisfies the English Capstone requirement for Analytical Writing-concentration majors.

Course Description:

Note: Students who have taken 465 with either Professor Jacobs or Professor Neiman, who emphasize the nineteenth century, may take this course under an alternate number. Contact Professor Rogers to arrange.

Capstone option.

Focusing on the eighteenth century, this class will explore the development of the novel by reading a sequence of works in their historical and cultural contexts. We will consider such topics as individualism, realism, gender, genres, canonicity, and colonialism. Evaluation will be based on a reading blog, short papers, research paper, presentations, midterm and final.

Required Texts (subject to change):

Behn, Oroonoko

Defoe, Moll Flanders

Richardson, Clarissa

Fielding, Tom Jones

Burney, Evelina

Radcliffe, Mysteries of Udolpho

Austen, Pride or Prejudice (or another Austen novel)

Austen, Northanger Abbey

ENG 496:0001 (40492) Field Experience in Professional Writing (Ruggiero)

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

Satisfies the following general education requirements: None

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 (40493) Capstone Experience in English (Brucher)

Prerequisites: Senior English major and permission of the department. **In combination with Capstone course**, 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 436, ENG 453, ENG 456, ENG 457, OR 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 541:0001 (46787) Early American Literature from Colonial to Romantic (Lukens)

Prerequisite: Graduate standing in English or permission

Course description: The course will be guided by a central question: how did we get here? We will enter a “time machine” by studying representative figures and texts in American Literature up to 1865, with emphasis on tracing strands connecting English colonial writers such as John Winthrop, William Bradford, Anne Bradstreet and Mary Rowlandson—through two “Great Awakenings,” revolution, and republic—to their unlikely Romantic heirs. Because of what it reveals about the development of the American nation and its mainstream psyche, we will pay attention to the history and impact of religions in the North American context. Later readings will be selected from the works of authors such as Irving, Emerson, Apess, Fuller, Douglass, Poe, Hawthorne, the Peabody sisters, Stowe, Melville, Thoreau, Whitman and Dickinson.

ENG 549:0001 (49226) Studies in Gender & Literature: Innovative Fiction by Women (Kress)

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

Course description: This course will examine work by women writers of innovative fiction from around the world—including work that was originally written in English (American, British, Kiwi, and so on) as well as a few works that have been translated into English from French, Polish, and Brazilian.

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

Overall, the course will examine and critique both of the major terms in its own title:

What is literary “innovation,” and what sorts of problems/opportunities does it present for critics?

Besides the “gender” of their authors, how do the texts in this course constitute a “women’s writing”?

Is such a category as “women’s writing” possible or even tenable?

With even this small but wide variety of texts to study, what do we gain and what do we lose by lumping them together under terms such as “innovative,” “women’s,” and perhaps even “fiction”?

How does so-called “innovation” abut with other contemporary trends in writing and in women’s writing?

Primary Texts:

Djuna Barnes, *Nightwood*
Amina Cain, *I Go to Some Hollow*
Mary Caponegro, *All Fall Down*
Lydia Davis, *The Collected Stories of Lydia Davis*
Janet Frame, *Towards Another Summer*
Renee Gladman, *Event Factory*
Gayl Jones, *Corregidora*
Clarice Lispector, *The Hour of the Star*
Christina Milletti, *The Religious and Other Fictions*
Christine Montalbetti, *Western*
Selah Saterstrom, *The Pink Institution*
Magdalena Tulli, *Flaw*

Critical Texts:

Christine Brooke-Rose, "Illiterations"
Helene Cixous, "The Laugh of the Medusa"
Marianne DeKoven, "The Gender Politics of Experimental Writing"
Janet Frame, "Departures and Returns"
Ellen Friedman, "Sexing The Text: Women's Avant-Garde Writing in the Twentieth Century"
Carla Harryman, "Rules and Restraints in Women's Experimental Writing"
Christina Milletti, "It All Begins with a Yes"
Lance Olsen, "Avant-Pop"
Marjorie Perloff, "Fiction as Language Games"
Alain Robbe-Grillet, "Towards a New Novel"
Nathalie Sarraute, from *The Age of Suspicion*
Paul West, "The Shapelessness of Things to Come"

Requirements:

Each student will be responsible for weekly response papers, an oral presentation on one of the course's primary text, and a final critical/research paper (20 pp.).

The weekly response papers are one-two-page examinations of that week's reading. The first thing you will include is a critical question having to do with the material we'll be covering that week: what do you find unclear or intriguing about the text, and what kind of question would help to open up the text to a wider range of possible interpretations? The second section will be a critical observation about the text from either a neutral or a positive perspective: what is the text doing in a particular fashion? And the third will be the same thing but from a more negative viewpoint: in what ways does the text go or get something wrong, how has the writer's fiction failed?

Each seminar participant will also be responsible for presenting on one text: a brief introduction to the life of the author, a bibliography on the author's other works and on the critical work already done on the book/author, ideas for critical work that could be done, and a series of questions to instigate discussion. We will concentrate on ways of working with the texts and how to write about them, but because of the innovative nature of these texts, "how to write about them" becomes a challenging topic indeed.

In addition to the responses and presentation, each student will also complete a research project of approximately 20 pp.

ENG 579:0001 (46790) Theory of Composition (Dryer)

Prerequisites: Graduate standing or permission.

This course is combined with CMJ 593:0003 (49227) Theory of Composition. ENG 579 has an enrollment cap of 9, and CMJ 593 has enrollment cap of 3. The cap for the course is 12.

Course description: ENG 579 is a research-methods course that focuses on unsolved problems in text-production and text-reception. The course will thus involve immersions into some of the highlights and current research trends in both sides of this equation, in particular the exceptionally interesting problems posed by reception theory: reliability, construct-representation, consequential validity, construct-irrelevant variance, and logical-rating error among them. Our aim by the end of the term will be to try to make a contribution to some aspect of a problem in textual production or reception that is not understood as well as we would like. I will work individuals or small groups to design and refine research and make sense of findings, and possibly to target a journal, prepare a manuscript, and begin the peer-review process.

Course Goals:

-To cover some of the historical and cultural context for the emergence of Writing Studies since 1963, including the abandonment of "product" approaches to teaching and assessing writing, the rise and fall of cognitive-process

approaches, the turn to qualitative methodologies and the "social turn," and the return of quantitative analysis and the growing significance of neurophenomenological research.

-To provide training in the grounded reading of empirical research and bibliographic essays.

-To introduce some theoretical frameworks commonly used in writing studies: cognitive-process, genre theory, activity theory, institutional ethnography, applied linguistics.

-To introduce some basic qualitative and quantitative approaches to writing research, including survey design, coding of documents and transcripts, corpus analysis, critical discourse-analysis, longitudinal research, and factor analysis.

ENG 580:0001 (41579): Topics in Poetry and Poetics: The Poetics of Translation (Moxley)

Prerequisites: Graduate standing in English or permission of the instructor

Course description: How are literary translations made? What did the ancients think about it? What is the difference between translating sacred and secular texts? What about poetry and prose? What is Translation Studies? In this seminar we will study the poetics of literary translation from both a critical and creative perspective. We will focus on translation as a method of reading and writing. This course will especially appeal to students interested in crossing linguistic and formal boundaries as a way to become better creative writers and intellectuals. Non-traditional approaches to translation (homophonic, English-to-English, literary-to-visual, etc.) will be encouraged, as will collaboration with dictionaries and native speakers. Two years of study of a second language recommended but not required (if you're nervous about your level of preparedness for this class, come talk to me [Jennifer Moxley]).

ENG 596:0001 (42928) Graduate Internship in Professional Writing (Diaz)

Permission required; ENG 515 or ENG 516 or by recommendation of faculty.

Course description: Supervised work in professional writing. Graduate students may work with businesses, professionals, organizations approved by the department in an area of professional writing. The work varies for each student enrolled, but normally involves writing, editing, research, reporting, interviewing, indexing, or other writing-related activity. Students must apply for this course before the semester of enrollment. Students are expected to work approximately 12 to 15 hours per week per 3 hours credit. May be repeated for credit up to 6 credit hours.

ENG 697:0001 (40495): Independent Reading/Writing

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

Course Description: This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Please contact the English Department Administrative Specialist for more information on enrollment: Emily Hiesl (emily.hiesl@umit.maine.edu or 207-581-3835). Credits: 1-6

ENG 699:0001 (40496): Graduate Thesis

Prerequisites: 6 hours of graduate study in English or permission of the instructor.

Course description: This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Please contact the English Department Administrative Specialist for more information on enrollment: Emily Hiesl (emily.hiesl@umit.maine.edu or 207-581-3835). Credits: 1-6