

## English Courses, University of Maine, Fall 2009

The lengthened night elapsed,  
the morning shines  
Serene, in all her dewy beauty  
bright,  
Unfolding fair the last autumnal  
day.  
-Thomson

And now I wander in the woods,  
When summer gluts the golden  
bees,  
Or in autumnal solitudes  
Arise the leopard-coloured trees  
- Yeats



Go, birds of spring; let winter have his fee;  
Let a bleak paleness chalk the door,  
So all within be livelier than before.  
-Herbert



Lo! sweetened with summer light,  
The full-juiced apple, waxing over-mellow,  
Drops in a silent autumn night.  
-Tennyson



Some poems smoothly read.  
The Summer hath his joys,  
And Winter his delights;  
Though Love and all his pleasures are but toys,  
They shorten tedious nights.  
-Campion

How calm is my recess, and how the frost,  
Raging abroad, and the rough wind, endear  
The silence and warmth enjoyed within.  
-Cowper



Where are the songs of spring? Ay, where are they?  
Think not of them, thou hast thy music, too –  
While barred clouds bloom the soft-dying day,  
And touch the stubble-plains with rosy hue...  
-Keats

**\*ENG 1, 101: Writing Workshop; College Composition**

Prerequisites: Entering students place themselves into either ENG 1 or ENG 101. Guidelines to be used as the basis for this decision are mailed to incoming students several months before the start of the semester. All beginning college writers sign up for ENG 101. They have the option during the first week of each semester to choose to move to ENG 1.

ENG 1 (0500, 12526) – MWF 10-10:50, LH 204

ENG 101 (0001, 8544) – TTh 9:30-10:45, DU 316  
 (0002, 12398) – MWF 8-8:50, NV 204  
 (0003, 8546) – Tu 6-8:30, NV 206  
 (0004, 8548) – MWF 11-11:50, BW 133  
 (0005, 8550) – MWF 12:10-1, SN 117  
 (0006, 8552) – MWF 1:10-2, LH 212  
 (0007, 8554) – MWF 1:10-2, SL320  
 (0008, 8556) – TTh 12:30-1:45, LH 218 (Crouch)  
 (0009, 8558) – TTh 11-12:15, LH 218 (Crouch)  
 (0010, 8560) – TTh 11-12:15, SN 117 (Marks)  
 (0011, 8562) – TTh 12:30-1:45, LH 206  
 (0012, 8564) – MW 3:10-4:25, LH 218  
 (0013, 8566) – TTh 8-9:15, LH 218  
 (0014, 8568) – MWF 10-10:50, L 200 (Burnes)  
 (0015, 8570) – TTh 2-3:15, J 106  
 (0016, 8572) – MWF 9-9:50, NV 406 (J. Evans)  
 (0017, 12400) – MWF 11-11:50, LH 212  
 (0018, 8574) – TTh 9:30-10:45, B 124  
 (0019, 8576) – MWF 1:10-2, J 104 (Dryer)  
 (0020, 8578) – TTh 9:30-10:45, N 213  
 (0021, 8580) – TTh 2-3:15, SN 119

(0022, 8582) – MWF 1:10-2, J 106 (Lukens)  
 (0023, 8584) – TTh 12:30-1:45, LH 220  
 (0024, 8586) – MWF 12:10-1, BD 209  
 (0025, 8588) – MWF 11-11:50, NV 406 (Dryer)  
 (0026, 8590) – MWF 10-10:50, LH 212  
 (0027, 8592) – MWF 9-9:50, L 200  
 (0028, 8594) – TTh 9:30-10:45, N 257  
 (0029, 8596) – TTh 12:30-1:45, J 106  
 (0030, 8598) – MWF 10-10:50, SN 117  
 (0031, 8600) – TTh 12:30-1:45, SN 119  
 (0032, 8602) – TTh 12:30-1:45, SN 121 (tentative)  
 (0033, 8604) – MWF 11-11:50, DPC 113 (tentative)  
 (0034, 8606) – MWF 11-11:50, SN 119 (tentative)  
 (0035, 8608) – TTh 11-12:15, DU 126  
 (0036, 8610) – TTh 6-7:15, NV 204 (tentative)  
 (0037, 12434) – MW 3:10-4:25, NV 204 (tentative)  
 (0038, 12988) – TBA (tentative)  
 (0665, 6512) – HUTCHINSON CENTER, BELFAST  
 (Williams)  
 (0666, 15461) – HUTCHINSON CENTER, BELFAST  
 (Martel)

**ENG 101:** An introductory course in college writing in which students practice the ways in which 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 1** is a course for students who need to develop and practice the basic writing habits necessary for successful university-level writing.

**\*ENG 129: Topics in English, First Year Seminar - Literature and Theories of Human Nature (Callaway)**

Prerequisites: First-year students only; seven seats have been reserved for incoming English majors. May be taken before or after ENG 101 or concurrently with permission.

Satisfies the general education Writing Intensive requirement.

ENG 129 (0001, 8612) – TTh 11-12:15, LH 202

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

Texts:

Flannery O'Connor. *Everything that Rises Must Converge*  
 Jack London. *The Sea Wolf*

Aldous Huxley. *Brave New World*  
Albert Camus. *The Stranger*  
John Steinbeck. *In Dubious Battle*  
Various short stories, poems, and films provided by the instructor.

**\*ENG 131: The Nature of Story (Whelan; Wilson)**

Prerequisites: None.

Satisfies the general education Western Cultural Tradition and Cultural Diversity & International Perspectives requirements.

ENG 131 (0001, 8616) – TTh 12:30 – 1:45, DPC 100 (Wilson)  
(0860, 13316) – W 5:30-8, NV 208 (Whelan)  
(0990, 6320) – Online (Wilson)  
(0995, 6516) – Online (Wilson)

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 (Brucher; Kail; Speidel)**

Prerequisite: ENG 101 is strongly recommended for all sections. ENG 170 is a required course for all English majors. Seven seats have been reserved in each section for incoming English majors.

ENG 170 (0001, 8620) – MWF 10-10:50, NV 406 (Brucher)  
(0002, 8622) – TTh 11-12:15, SN 119 (Kail)  
(0500, 12560) – TTh 2-3:15, SL 311 (Speidel)

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 (A. Irvine, Kress, Norris)**

Prerequisite: ENG 101 (strongly recommended). Five seats have been reserved in sections 001, 0002, 0003 and 500 for incoming English majors.

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

ENG 205 (0001, 8624) – MWF 12:10-1, LH 204 (Norris)  
(0002, 8628) – TTh 9:30-10:45, LH 204 (A. Irvine)  
(0003, 8630) – MWF 10-10:50, S 310 (Kress)  
(0500, 13317) – TTh 2-3:15, LH 220

**A. Irvine:** This course will introduce students to the basic principles and techniques of creating fiction, poetry, playwrighting, and sequential narrative. Through examples, exercises, and class workshops, students will develop a final piece or pieces for a portfolio that can be used for admission to ENG 307, 308, or 309. (A. Irvine)

**Kress:** This course introduces beginning creative writers to the fundamental craft of writing short fiction and poetry—its terminology, technique, and practice. To accomplish this, you'll do three things. You'll read poems and stories by contemporary authors and discuss them in class: this will help you to read like a writer, developing your ability to critically analyze the strengths and weaknesses of a poem or short story. Also, you'll write your own exercises, poems, and short stories and hand them into me for commenting: this will help you develop an ability to accept constructive (most of the time) criticism about your work—something every writer must be able to do. Finally, you will participate in workshops during the class in which your work and others' will be presented to and discussed by the class as whole: this will help you to see how a group of writers respond to your work, and it will help you to put your own critical powers to work as well. By the end of the course you should be familiar with the elements of writing poems and short stories. If you've put in a good amount of effort, you'll be a better writer, reader, and critic—that is, you'll have a better idea of what makes a poem or short story “work.”

**\*ENG 212: Persuasive & Analytical Writing (Billitteri, Cowan, Ellis, M. Irvine, Marks, Plymale, Wilson)**

Prerequisites: ENG 101 and at least sophomore standing. Satisfies the general education Writing Intensive requirement.

ENG 212 (0001, 8634) – MWF 1:10-2, SN 119 (Ellis)  
 (0002, 8636) – TTh 11-12:15, S 370 (Cowan)  
 (0003, 8638) – TTh 8 – 9:15, SN 117 (M. Irvine)  
 (0004, 8640) – TTh 9:30-10:45, DPC 109 (Wilson)  
 (0005, 8642) – TTh 12:30-1:45, BD 216 (M. Irvine)  
 (0006, 8644) – TTh 2-3:15, SN 121 (Billitteri)  
 (0007, 18013) – MWF 2:10-3, LH 220 (Plymale)  
 (0990, 13318) – Online (Marks)  
 (0995, 13319) – Online (Marks)

Designed for students wanting to practice in those forms of expository, analytical, and persuasive prose required in writing answers to essay test questions, term papers, research projects, and extended arguments.

**\*ENG 222: Reading Poems (Ellis, Friedlander, Norris)**

Prerequisite: 3 hours of English, English major, or instructor permission.

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

ENG 222 (0001, 8646) – TTh 12:30-1:45, BD 209 (Friedlander)  
 (0002, 8648) – MWF 1:10-2, BD 107 (Norris)  
 (0003, 11396) – MWF 10-10:50, NV 204 (Ellis)

Required of all English majors, this is an introduction to the art of poetry for readers. The course focuses on helping students develop critical skills particularly suited to the interpretation and analysis of poetry. We will examine the function of poetic conventions—including figures of speech, meter, rhythm, and rhyme—in a variety of different poetic forms—both traditional and innovative—from many eras. We will also discuss the rhetorical stances that poets assume and the responses that poets seek to evoke in their readers. The goal of the course is to instill a lifelong love of poetry in its students.

**\*ENG 229: Topics in Literature – Hopscotch to Oblivion: Dark Humor in American Fiction (Kress)**

Prerequisite: 3 hours of English

ENG 229 (0001, 11438) – MWF 11-11:50, BD 115

This class will explore fictional works that are both funny and disturbing, texts that make us laugh and then make us wonder what is so funny. Sometimes written for social critique, other times in order to explore rarely traipsed aspects of the human psyche, and others still just for a lot of fun, these works are challenging and provocative: in other words, they produce thought via laughter.

Required Texts:

Joseph Heller, *Catch-22*  
Flannery O'Connor, *Wise Blood*  
Lydia Millet, *How the Dead Dream*  
Thomas Pynchon, *The Crying of Lot 49*  
Ishmael Reed, *Mumbo Jumbo*  
John Kennedy Toole, *A Confederacy of Dunces*  
Jim Thompson, *Pop. 1280*  
Mark Twain, *The Mysterious Stranger*  
Kurt Vonnegut, *Cat's Cradle*

In addition, we will set aside one week for viewing and discussing Stanley Kubrick's darkly humorous movie, *Dr. Strangelove*, and at least two other weeks for exploring short works of fiction (I will provide handouts for these readings).

**\*ENG 229: Topics in Literature – Scandalous Women in Literature (Minutolo)**

Prerequisites: 3 hours of English

ENG 229 (0990, 6406) – Online

(0995, 6636) – Online

Non-conformity and social disgrace! This course examines the women in British and American literature who caused a stir in their social sphere and were forevermore depicted as immoral. Students will discuss and analyze the literature as well as the historical contexts in which the texts were written and will also examine the political, social, cultural, and religious history of the period to better understand the women, or their characters, whose "eccentricities" ostracized them from their communities.

Required Texts:

*Norton Anthology of Literature by Women*, 3rd- edition, eds. Gilbert & Gubar  
*Lady Chatterley's Lover* (foreword by Lawrence Durrell), D.H. Lawrence  
*The Diary of Anais Nin, Vol 1 (1931-1934)*, Anais Nin (foreword by Gunther Stuhlmann)  
Electronic reserves/excerpted readings:  
"Aphra Behn: The Incomparable Astrea," Vita Sackville-West  
*Tropic of Cancer*, Henry Miller

Films:

*Henry and June*  
*Madame Bovary*

Technology Requirements:

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

**ENG 231: Western Traditional Literature: Homer-Renaissance (A. Irvine)**

Prerequisite: 3 hours of English.

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

ENG 231 (0001, 8654) – TTh 11-12:15, BD 115

An introduction to the foundations of the western literary and cultural tradition from Stone Age Europe and its matriarchal culture witnessed in the profusion of goddess figures; through the heritage of ancient Babylon and Gilgamesh; to the drama of ancient Greek art, literature, and culture; to the religious forces of the Hebrew and the Christian; and then to the power and vitality of the Roman Empire; ending with the push into the modern with Dante's *Divine Comedy*. Ancient Babylon, Athens, Jerusalem, and Rome will become the icons for this trip, one using WebCT and the other various technological resources so that we may both read the literature and view the art and drama of this period. Enhancing the classroom work will be video lectures by UMaine specialists Tina Passman, Classics; Michael Grillo, Art; Jay Bregman, History, and Michael Howard, Philosophy. Additionally, we'll view Sophocles' *Oedipus Rex* and Aristophanes' *Lysistrata* on film. We'll explore these foundations within the context of their history and geography in an effort to come to some understanding as to the significance of these cultures and literature to the modern western world.

**\*ENG 237: Coming of Age in America (Bishop)**

Prerequisites: 3 hours of English or permission.

Satisfies the general education Cultural Diversity & International Perspectives requirement.

ENG 237 (0001, 13320) – TTh 11-12:15, BD 209

The course explores stories of coming of age in American fiction, nonfiction, and film from World War II to the present. As we engage the struggles of several protagonists to discover themselves and come to terms with their given circumstances, we will examine also the increasing tensions between America's prevailing myths and the ground-level realities of its children.

**\*ENG 241: American Literature Survey 1 - From the Beginnings to the Romantics (Lukens)**

Prerequisites: 3 hours of literature or permission.

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

ENG 241 (0001, 15462) – MWF 11-11:50, J 104

An overview of American literature from before the first English settlements to just before the Civil War, this course has two objectives. First, it traces the historical development of the first 250 (or more) years of American prose and poetry in English by focusing on representative works from the successive eras of that chronological period. Second, it emphasizes some recurring themes, persistent attitudes, and chronic concerns that characterize this diverse literature and define it as peculiarly American.

Required Texts:

*The Heath Anthology of American Literature*, volumes A & B (5th edition), Ed. Paul Lauter, et al. Houghton Mifflin, 2006.

**\*ENG 244: Writers of Maine (M. Irvine, Phippen (FHC))**

Prerequisite: 3 hours of English or permission of instructor.

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

ENG 244 (0001, 8656) – TTh 2-3:15, BD 209 (M. Irvine)  
(0665, 6518) – HUTCHINSON CENTER, BELFAST (Phippen)

I've heard living in Maine compared to living in a corner, or living on the edge, or living on an island. If any of these descriptions is valid, our geography must have affected our writers and our literature. Accordingly, in this course we'll read essays, novels, short stories and poetry in which the setting figures predominantly; we'll try to determine in what ways that setting has left its mark. Students will also, I hope, gain a greater appreciation of our state's rich literary heritage. Finally, we'll take a look at the recent controversy in Maine fiction: what is the REAL Maine, and who's writing about it?

**\*ENG 245: American Short Fiction (Callaway (Online); Crouch)**

Prerequisites: 3 hours of English.

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

ENG 245 (0001, 15463) – TTh 9:30-10:45, SL 311 (Crouch)  
(0990, 6442) – Online (Callaway)  
(0995, 6688) – Online (Callaway)

**Callaway:** A study of American short fiction from Irving to the present. The class will proceed chronologically; concentrating on those formal developments that have made the short story a particularly American genre.

**Crouch:** This course studies the development in American Literature of a distinct art form known as "the short story." Longer and more prosaic than poetry, but shorter and more "poetic" than most novels, the short story is a more recent form, beginning in the early 1800s, and has evolved into one of the more powerful mediums American writers have available to them for the expression of their particular artistic visions. Though the short story is a worldwide phenomenon, this course will look at the history of the short story's evolution in America and will help the student better understand how to read, interpret, and enjoy the short story as an artistic medium.

**\*ENG 251: English Literature Survey – From the Beginnings to Neoclassicism (Brinkley)**

Prerequisites: 3 hours of literature or permission of the instructor (ENG 170 recommended).

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

ENG 251 (0981, 8658) – W 1-3:45 PM SL 207  
(0985, 6520) – W 1-3:45, HUTCHINSON CENTER, BELFAST

The major patterns of development within the English literary tradition, with emphasis on the cultural and historical forces which have shaped this tradition.

**\*ENG 253: Shakespeare, Selected Plays (Brucher)**

Prerequisites: 3 hours of English or permission.

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

ENG 253 (0001, 15464) – MWF 2:10-3, J 108

This course introduces Shakespeare's drama through close analysis of twelve plays. We'll distinguish the conventions of comedies, tragedies, histories, and romances; determine the nature of major literary themes (including revenge, honor, justice, and love); and see the texts as both performance and cultural documents. We'll use videos of plays to demonstrate staging and interpretation possibilities, but we'll spend considerable time reading Shakespeare's language.

Required Text:

Stephen Greenblatt, ed., *The Norton Shakespeare*, 2nd edition (Norton, 2008).

**\*ENG 271: The Act of Interpretation (Billitteri, S. Evans)**

Prerequisite: ENG 170.

Satisfies the general education Western Cultural Tradition and Writing Intensive requirements. Required of all English majors.

ENG 271 (0001, 8660) – TTh 2-3:15, DPC 113 (S. Evans)  
(0002, 8662) – TTh 12:30-1:45, BW 133 (Billitteri)

**Billitteri:** Acts of interpretations are historical-specific acts of cultural intervention, shaped by the cultural horizon of the reader. This is granted, and even axiomatic, but equally granted is the fact that the reader's horizon is always informed and deeply transformed by the encounter with literary texts. In other words, acts of interpretations are historical-specific acts of cultural intervention that bring the interaction between text and reader to a temporary, if significant, resolution. The dual constitution of this interaction and the dialectics of its processual unfolding will be the focus of our course. ENG 271 looks closely at significant works of literary theory, combining classic works of individual critics to clusters of works by individual schools, in our case, hermeneutics, poststructuralism and semiotics. The close and systematic study of literary theory is meant to enhance the students' awareness of the shaping function of theoretical perspectives in interpreting literary texts, and to facilitate the encounter with the rich complexity of the philosophical foundations of literary interpretation.

**S. Evans:** The catalog description of this course reads simply: "An introduction to critical theory. Study of individual critics or schools of literary theory. Application of these interpretative strategies to literary texts." In this particular section of the class, we will read, discuss, and write about a variety of consequential texts from the history of literary hermeneutics, poetics, and cultural studies, starting with Plato and Aristotle and extending to our own day. The central questions we will explore are: What is language? What makes an interpretation valid? Who is authorized to speak? What is ideology and how does it work to confer identity on subjects? In addition to our work with the printed word, we will occasionally apply hermeneutical principles to the analysis of pop songs selected by students in the class.

Required Texts (Evans):

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

Lentriccia & McLaughlin, eds. *Critical Terms for Literary Studies*. 2nd Edition. Chicago, 1995. (ISBN 0226472035)

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

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

Recommended Texts: It is assumed that students in this class have access to the most recent edition of the *MLA Handbook for Writers of Research Papers*, edited by Joseph Gibaldi.

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

**\*ENG 280: Introduction to Film (J. Evans)**

Prerequisites: 3 hours of English or permission of the instructor.

Satisfies the general education Social Contexts & Institutions and Artistic & Creative Expression requirements.

ENG 280 (0001, 8664): MF 1:10-2, W 1:10-3 (film showing), NV 406

The course will examine the medium of narrative film from its inception to the present. Emphasis is placed on a beginning understanding of film techniques and analysis. The course will concentrate on how films **make** their meanings.

Text:

Louis Giannetti, *Understanding Film*, Latest edition. (Prentice Hall).

The narrative films themselves are the primary texts.



**\*ENG 307: Writing Fiction (Kress)**

Prerequisites: ENG 205 or 206 and approval of a portfolio by the instructor.  
Satisfies the general education Writing Intensive requirement.

ENG 307 (0001, 8668) – MWF 12:10-1, NV 406

This course will be part workshop, part exploration of the form and theory of fiction writing, with particular emphasis on language, style, and perspective.

Texts and Writing Projects: Readings will include both published fiction and essays on the practice and structure of fiction. Weekly writing will include experiments in voice, character, situation, point-of-view, etc. Students will also produce a final portfolio of 25 pages of polished fiction.

**\*ENG 309: Writing Creative Nonfiction (M. Irvine)**

Prerequisite: ENG 205 or 206 or 212 or permission of the instructor.  
Satisfies the general education Artistic & Creative Expression and Writing Intensive requirements.

ENG 309 (0001, 8670) – TTh 9:30-10:45, NV 406

Sometimes called “The Fourth Genre,” creative non-fiction uses the strategies of fiction (plot, dialog, characters, etc.) in writing about factual subjects: autobiography, biography, travel, science/nature, cultural issues, current events. We’ll read creative non-fiction and also write it.

**\*ENG 317: Business and Technical Writing (Bartosenski-Bowden, Beecher, Callaway,\* Diaz, Peterson, Raikes, Williams)**

Prerequisites: ENG 101 or equivalent; juniors and seniors in declared majors only.  
Satisfies the general education Writing Intensive requirement.  
Section 0500 is reserved for Business majors.

ENG 317 (0001, 12042) – MWF 9-9:50, DPC 111 (Diaz)

(0002, 8672) – MWF 1:10-2, SN 121

(0003, 8674) – Th 5:30-8, NV 206

(0004, 8676) – MWF 11-11:50, NV 206 (Callaway\*)

(0005, 8680) – MWF 10-10:50, DPC 111 (Diaz)

(0006, 8682) – M 5:30-8, DPC 111 (Peterson)

(0007, 8684) – TTh 9:30-10:45, BD 318

(Bartosenski Bowden)

(0008, 8688) – TTh 11-12:15, BD 318 (Bartosenski Bowden)

(0500, 12568) – TTh 9:30-10:45, ML 114 (Raikes)

(0501, 12570) – TTh 8-9:15, L 200 (Raikes)

(0502, 13323) – TTh 12:30-1:45, LH 212

(0503, 13324) – MWF 11-11:50, LH 218

(0504, 13325) – TTh 2-3:15, J 102

(0665, 6522) – Th 5:30-8, HUTCHINSON CENTER, BELFAST (Williams)

(0990, 13321) – Online (Beecher)

(0995, 13322) – Online (Beecher)

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.

Textbook:

*Technical Communication*, 11<sup>th</sup> edition, by John Lannon.

\*Prof. Callaway’s on-campus section involves extensive online involvement, and meets only infrequently in a classroom.

**\*ENG 395: English Internship (Kail)**

Prerequisites: ENG 101 or equivalent and at least one other Writing Intensive course, a recommendation from a faculty member, submission of writing sample and permission.  
Satisfies the general education Writing Intensive requirement.

ENG 395 (0001, 8692) – TTh 12:30-1:45, NV 406

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

Text:

Ken Bruffee, *A Short Course in Writing*

**\*ENG 405: Topics in Creative Writing - Playwriting (Yellow Robe)**

Prerequisites: Permission of the instructor only.  
Satisfies the general education Writing Intensive requirement.

ENG 405 (0001, 8694) – MWF 1:10-2, NV 327

Unlike other playwriting courses this class has a unique approach by being presented by a nationally acclaimed professional playwright, William S. Yellow Robe, Jr. This course examines and explores the art medium of playwriting through an Indigenous perspective. Students are required to write a full-length play or two one-act plays. Screenplays, musicals, or adaptations are not acceptable.

Required Texts:

"*Grandchildren of the Buffalo Soldiers and Other Untold Stories*," by William S. Yellow Robe, Jr.

"*Where the Pavement Ends: Five Native American Plays*," by William S. Yellow Robe, Jr.

"*The Piano Lesson*," (Actors' Edition) by August Wilson

"*The Promise*," (Actors' Edition) by Jose Rivera

Evaluation: Letter grade is based upon participation and commitment to completion and revision of all writing assignments and projects.

**\*ENG 408: Advanced Poetry Writing (Moxley)**

Prerequisites: ENG 308, writing sample and permission of the instructor.

ENG 408 (0001, 11374) – TTh 2-3:15, NV 406

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

**\*ENG 416: Technical Editing (Diaz)**

Prerequisites: ENG 317 or permission of the instructor.  
Satisfies the general education Writing Intensive requirement.

ENG 416 (0001, 15482) – Th 6-8:30, DPC 111

This course focuses on print and online editing, including the use of traditional proofreading marks and online techniques, document layout and design, principles of copywriting, and the study of style manuals. The course

follows two lines of study: one of editing/text crunching practices and one of print document design principles and practices related to the editing of documents. The cornerstone of the course is producing a newsletter or other document for a client.

### Learning Objectives:

During this course, you will have the opportunity to learn the following:

To improve writing through drafting and revising the student's own writing

- by drafting and revising one's own writing
- by reading and editing the writing of another student

To become proficient editor

- by learning paper mark-up techniques provided in the *Associated Press Style Guide*
- by learning online editing techniques using MS Word
- by learning to identify parts of speech

To create effective document designs

- by learning principles of effective visual designs
- by learning how to use InDesign to create visual designs

To design, write, and edit a document that meets the needs of a client

- by working with a client to develop a brochure, a newsletter, or other document

### Deliverables:

The deliverables for this course include the following:

- Weekly homework
- Three pieces of writing of 500-750 words each
- A proposal and status report for a client project
- Oral briefings and drafts of client project
- Finished client project
- The Quiz (a grammar, punctuation, spelling test)

### Books:

- Cappon, Rene J. (2000). *The Associated Press Guide to News Writing* (3<sup>rd</sup> ed.). U.S.: Thomson Peterson's.
- Goldstein, Norm, Ed. (2007). *Associated Press Stylebook 2007*. New York: The Associated Press.
- Kimball, Miles A. and Ann R. Hawkins. (2008). *Document Design: A Guide for Technical Communicators*. New York and Boston: Bedford/St. Martin's.

### **\*ENG 429: Topics in Literature – The Graphic Novel (A. Irvine)**

Prerequisites: 6 hours of literature or permission of instructor.

ENG 429 (0001, 8698) – TTh 3:30-4:45, NV 208

In this class we will trace the evolution of sequential narrative. Beginning with newspaper cartoon strips at the turn of the twentieth century, we will go through the rise of the comic book in the 1930s and the explosion of independent comics in the 60s and 70s to the current interest in the 'graphic novel'...whatever that is. Along the way we'll read a great many comics and quite a bit of popular culture scholarship, looking at the ways the sequential narrative has reflected and developed ongoing American preoccupations with such issues as immigration, race, and power.

**\*ENG 429: Topics in Literature – Apes, Angels, and Victorians (Wilson)**

Prerequisites: 6 hours of literature or permission of instructor.

ENG 429 (0990, 6324) – Online

(0995, 6524) – Online

**(1) John Locke**, *An Essay Concerning Human Understanding*. We'll concentrate on the following major ideas: empiricism, rationalism, laissez-faire, the relationship between the State and the Individual, "common sense," humanism, the origin of ideas, pleasure as the sole good, and human equality. **(2) Daniel Defoe**, *Robinson Crusoe*. We'll read this novel as a dramatization of the emergence of homo economicus and modern capitalism. We'll also explore the relationship of the individual to capitalism and of Protestantism to rationalism and empiricism. **(3) Jean-Jacques Rousseau**, *Social Contract*. Major ideas: democratic political theory; a new view of nature, of humankind, of the child; the "Golden Age"—a communal state; the innate goodness of man, egalitarianism, civilization versus nature; the nature of society. **(4) The impact of Locke, Defoe, and Rousseau** on the Victorian world. **(5) Thomas Carlyle**, *Past and Present*. We'll use *Past and Present* as an opening into the question of the relationship of empiricism, rationalism, science, and religion as it specifically relates to the "Condition of England Question." We'll ask ourselves whether Carlyle's use of the medieval monastery as a template for his historical understanding of the social ills of the early Victorian period could work. This formulation by Carlyle of a basic social question—that of man's social obligations—will prepare us for Marx's analysis and raise questions about the role of science, reason, and the empirical butting up against the human issues of poverty and class, especially within the context of the newly industrialized technological society of England of the 1830s and '40s. (Carlyle, unlike Marx, for example, bases his answer on a religious but not Christian model. [He gave up his Christianity after reading Gibbon's *Decline and Fall of the Roman Empire*.] Does Carlyle imply in his religious choices a return to the paganism of the society the British most wanted to emulate, the Roman?) **(6) Karl Marx**, vol. one of *Capital*; the Manifesto of the Communist Party, as well as various shorter works. Major ideas: Marx's romantic and rationalistic basis for his philosophy; his dialectical materialism (unlike Carlyle's medieval romanticism); his economic determinism (hence his development of a scientific (rational) religion (romantic); his idea of work and of surplus value; his critique of capitalism. **(7) John Ruskin**, *Unto This Last*. The focus here will be on Ruskin as a "sacramental humanist," attempting in his social writing to address the same problems as Marx but basing his answer on humanism, socialism, and an increasingly pagan religious point of view. (Born into a conservative evangelical Protestant family, he gave up his belief in orthodox Christianity after a "conversion" in a chapel in Turin, Italy in 1858.) Ruskin and Carlyle share a similar world view. **(8) Charles Darwin**, *The Origin of Species* and *The Descent of Man*. Major ideas: the emergence of biology as a science; his theory of natural selection and its implied rejection of a teleology; his emphasis on the empirical, the objective, the phenomenal, on, in short, the inductive method; Darwin not a metaphysician but an epistemologist. Darwin's world: amoral, relativistic, emphasizing process and change. **(9) John Henry, Cardinal Newman**, *Apologia Pro Vita Sua*. The antithesis to Darwin, Newman presents the absolutist, dogmatic Catholic Christian position, arguing from faith rather than reason, from tradition rather than experience, from revelation rather than phenomena. Views science as an adjunct to other and greater sources of truth. **(10) William Morris**, *News from Nowhere*—a socialist romance. Morris presents a practical acceptance of science and technology, and of socialistic ideas, but weaves them together with pagan religious ideas. In many ways, then, the utopian *News* attempts to reconcile the many forces and conflicts we'll have been looking at in the course. **(11)** Finally, we'll attempt to bring all of this together with the implications for the twentieth and twenty-first centuries.

**\*ENG 430: Topics in European Literature – Avant-garde European Theater (Billitteri)**Prerequisites: 6 hours of literature or permission of the instructor.

Satisfies the general education Writing Intensive and Ethics requirements.

ENG 430 (0001, 11420) – TTh 11-12:15, NV 206

Twentieth-century avant-garde European theater, in all its different manifestations (symbolist, dada, futurist, absurd drama, theater of cruelty, epic theater, political theater) rejects the artistic conventions of naturalist and realist drama and all "aesthetic values and materialistic ideals ... associated with the bourgeoisie" (Christopher Innis, "The Politics of Primitivism"). Through the shock-effects of their formally innovative gestures, the theatrical avant-gardes

successfully sought the politicization of drama as a literary genre, and rethought the boundaries between art and politics, often by way of radical intellectual “assaults” on the aesthetic values and expectations of their audiences. In this class, we will read the most important plays of the European avant-garde and study all pertinent avant-garde theoretical “manifestoes” on the politics of theater that have changed the landscape of twentieth-century European theater.

**ENG 443: The American Romantics (Friedlander)**

Prerequisites: 6 hours of literature or permission.

Satisfies the general education Ethics and Writing Intensive requirements.

ENG 443 (0001, 13326) – TTh 2-3:15, LH 206

No course details are available at this time.

**\*ENG 445: The American Novel (J. Evans)**

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

Satisfies the general education Writing Intensive requirement.

ENG 445 (0001, 8702) – MWF 11-11:50, BD 107

The class will examine closely themes, attitudes, and techniques that contribute to the development of the American novel of the 19th and 20th centuries. The classes will emphasize discussion and class participation. Particular attention will be paid to narrative techniques. The emphasis throughout is on close analysis of the texts.

Sample Texts:

Mark Twain, *Adventures of Huckleberry Finn* (Norton Critical)

Stephen Crane, *Maggie: A Girl of the Streets*

Willa Cather, *My Antonia* (Houghton Mifflin)

William Faulkner, *The Sound and the Fury* (Vintage)

Vladimir Nabokov, *Pale Fire* (Vintage)

Kurt Vonnegut, *Slaughterhouse-Five* (Dell)

Zora Neale Hurston, *Their Eyes Were Watching God* (Harper)

F. Scott Fitzgerald, *The Love of the Last Tycoon* (Scribners)

Henry James, *Portrait of a Lady* (Norton Critical)

Harold Frederic, *Damnation of Theron Ware*

Additional Text: Hibbard & Holman, *A Handbook to Literature* (on library reserve)

**\*ENG 455: 18th Century Fiction, Satire, & Poetry (Rogers)**

Prerequisites: 6 hours of literature or permission.

Satisfies the general education Ethics and Writing Intensive requirements. The only fall 2009 English course that fulfills the “pre-1800” requirement.

ENG 455 (0001, 13327) – TTh 12:30-1:45, NV 206

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

Required texts: To be selected.

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

**\*ENG 458: British Modernism (Cowan)**

Prerequisites: 6 hours of literature or permission.

Satisfies the general education Ethics and Writing Intensive requirements.

ENG 458 (0001, 13328) – TTh 9:30-10:45, SN 117

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

**\*ENG 467: British Drama (Brucher)**

Prerequisites: 6 hours of literature or permission.

Satisfies the general education Ethics and Writing Intensive requirements.

ENG 467 (0001, 13333) – MWF 12:10-1, NV 206

ENG 467 offers reading and discussion of plays by British dramatists, from the 17th century to the present. This version of the course offers a comparative study of comedies of manners and social life. This means that the course is mostly about courtship, predation, and dynasty building or, put another way, sex, money, and power. Noting how the playwrights manipulate dramatic conventions will reveal relationships among types of comedy, ideas, and social contexts as well as among writers. The course stresses literary analysis, but we'll read with performance in mind.

Possible Texts:

Caryl Churchill, *Plays, One*

Patrick Farber, *Closer*

Oliver Goldsmith, *She Stoops to Conquer*

Scott McMillin, ed., *Restoration and Eighteenth-Century Comedy*

Thomas Middleton, *A Chaste Maid in Cheapside*

William Shakespeare, *Much Ado About Nothing*

George Bernard Shaw, *Plays*

Tom Stoppard, *Arcadia* (Faber & Faber).

John Millington Synge, *The Playboy of the Western World*

**\*ENG 470: Topics in Literary Theory and Criticism – Ethics and Fiction (Jessica Miller)**

Common section with PHI 351.

Satisfies the general education Writing Intensive requirement.

ENG 470 (0001, 18574) – TTh 9:30-10:45, Maples 17

*Is there something it would be unethical to write? To read? Can writing or reading make you a better person? A worse person?*

Plato believed that literature could not provide us with any kind of knowledge and, worse, that it was a threat to philosophy and virtue. Other philosophers have argued that literature is itself a kind of philosophy, and as such makes claims -- ethical, political, and aesthetic -- which cannot be conveyed except by means of imaginative literature. We will begin by exploring this dispute, paying particular attention to ethical criticism, the idea that along with literary values, ethical values should inform our evaluation of a text. We will consider whether there are ethical limits on what counts as art (did a book like *American Psycho* go "too far"?). We will explore the question of whether a human life be considered a work of art. Along the way, we will consider what we are doing when we interpret a text. How can one text result in different, and often conflicting, interpretations, and is there such a thing as "the correct interpretation." If not, then should we formulate rules to guide our various interpretive practices? Are

these ethical rules? What is the relationship between this meta-interpretive project and developing answers to our substantive philosophical questions? We will read Plato, Nietzsche, Derrida, Borges, Tolstoy, Hesse, Woolf, Akutagawa, Yoko Ogawa, Martha Nussbaum, Richard Posner and others, and watch the films *The Five Obstructions* and *Rashomon*.

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

Prerequisites: 6 hours of literature.

Satisfies the general education Writing Intensive requirement.

ENG 480 (0665, 6526) – Sa 9-4 (9/12 – 9/19, 10/24)  
(0860, 8704) – Sa 9-4 (9/12 – 9/19, 10/24)

Attendance is required throughout the entire Film Festival in Camden and Rockland on September 24-27, 2009. This includes films screenings and events beginning Thursday evening through Sunday evening.

**\*ENG 496: Field Experience in Professional Writing (Peterson)**

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

Satisfies the general education Capstone Experience requirement.

ENG 496 (0001, 13335) - TBA

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: Capstone Experience in English**

Prerequisites: Senior English major and permission of the department.

ENG 499 (0001, 8706)

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

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

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

**\*ENG 508: Graduate Workshop in Poetry (Moxley)**

Prerequisites: English master's degree candidates concentrating in Creative Writing. All others must submit a writing sample to obtain instructor permission.

ENG 508 (0001, 11984) – W 6-8:30, NV 406

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

**\*ENG 516: Technical Editing (Diaz) (listed as ENG 529 on MaineStreet for the Fog semester)**

Prerequisites: Graduate standing or permission of the instructor.

ENG 529 (0002, 15469) – Th 6-8:30, DPC 111

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

Learning Objectives:

During this course, you will have the opportunity to learn the following:

To improve writing through drafting and revising the student's own writing

- by drafting and revising one's own writing
- by reading and editing the writing of another student

To become proficient editor

- by learning paper mark-up techniques provided in the *Associated Press Style Guide*
- by learning online editing techniques using MS Word
- by learning to identify parts of speech

To create effective document designs

- by learning principles of effective visual designs
- by learning how to use InDesign to create visual designs

To design, write, and edit a document that meets the needs of a client

- by working with a client to develop a brochure, a newsletter, or other document

Deliverables:

The deliverables for this course include the following:

- Weekly homework
- Three pieces of writing of 500-750 words each
- A proposal and status report for a client project
- Oral briefings and drafts of client project
- Finished client project
- The Quiz (a grammar, punctuation, spelling test)

Books:

- Cappon, Rene J. (2000). *The Associated Press Guide to News Writing* (3<sup>rd</sup> ed.). U.S.: Thomson Peterson's.



- Goldstein, Norm, Ed. (2007). *Associated Press Stylebook 2007*. New York: The Associated Press.
- Kimball, Miles A. and Ann R. Hawkins. (2008). *Document Design: A Guide for Technical Communicators*. New York and Boston: Bedford/St. Martin's.

**\*ENG 529 / CMJ 607: Studies in Literature – Seminar in Rhetoric and Social Theory (Dryer)**

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

ENG 529 (0001, 15467) – M 6-8:30, NV 406

This course will examine how the “everyday” is produced and routinized rhetorically. By “produce” we will mean the ways in which social acts of symbolic exchange (reading, writing, talking, listening) reinscribe (and sometimes alter) commonplaces about literacy, the literary, and communicative efficacy. The first ten weeks of the seminar, we will use 2-3 of Raymond Williams’ “Keywords” weekly to ground our reading and discussion and will examine the ways in which writers have problematized concepts like “nature,” “society,” “experience,” “tradition,” and “art.” The final third of the course will take the form of guided qualitative research projects that follow the theoretical approaches of Dorothy Smith’s “Institutional Ethnography.” Primary sources collected by participants will take center stage as we collaboratively explore what underlying assumptions are at work in these texts, and what larger forces of cultural capital and exchange they further and/or complicate. Readings might include, but not be limited to:

Texts:

- Bartholomae, David. “The Tidy House: Basic Writing in the American Curriculum.” Journal of Basic Writing. 12.1 (1993)4-21.
- Bourdieu, Pierre. Language and Symbolic Power. Ed. John B. Thompson. Trans. Gino Raymond and Matthew Adamson. Cambridge, MA: Harvard UP, 1991.
- Brodkey, Linda. “Writing on the Bias.” College English. 56.5 (September 1994): 527-547.
- de Certeau, Michel. The Practice of Everyday Life. Steven Rendell, trans. Berkeley; U of California Press, 1984.
- Giddens, Anthony. Central Problems in Social Theory. London: MacMillan, 1979.
- Harvey, David. “The Body as an Accumulation Strategy.” Environment and Planning D: Society and Space. 16 (1998): 401-21.
- Heath, Shirley Brice. Ways with Words: Language, Life, and Work in Communities and Classrooms. New York: Cambridge UP, 1983.
- Russell, David. “Rethinking Genre in School and Society: An Activity Theory Analysis.” Written Communication 14 (1997): 504-54.
- Smith, Dorothy E. Institutional Ethnography: A Sociology for People. New York: Rowman & Littlefield, 2005.
- Williams, Raymond. Keywords: A Vocabulary of Culture and Society and Marxism and Literature.

Outcomes: Successful participants will see their own and others’ communicative acts as contributing to the social production of culture. They will see how “the way things are” is in fact a collaborative *effort*—one that does not serve all participants equitably. Outstanding participants will develop a rhetorical methodology for intervening in such inequities for positive social change.

**\*ENG 545: American Realism & Naturalism (Jacobs)**

Prerequisites: Graduate standing in English or permission.

ENG 545 (0001, 13336) – W 3:10-5:40, NV 406

The terms “realism” and “naturalism” have come under considerable critical scrutiny, for the writers formerly grouped into these categories evidence a wide aesthetic range. Twain and James, for instance, could hardly be more different from each other, yet each has been called a realist. Similarly, there is little common ground between the deliberate

stylistic crudity of a Frank Norris and the polished irony of a Stephen Crane; both are often called naturalists, though Crane himself never used the term. Furthermore, these terms have functioned to exclude many writers of the period (roughly 1875-1920), who don't fit the categories. During this period, the New England middle-class and upper-class dominance of American letters was challenged by the work of writers from many other ethnic and regional backgrounds. Though reading mostly fiction, we'll also look at nonfiction and poetry as we explore the forging of modern American identities, rural and urban.

#### Requirements and Evaluation:

- A couple of short (4-5 page) papers, to be posted on-line before being presented in class. (Each, 15% of semester grade.)
- Class participation, including weekly informal postings on the readings and one-page responses to short papers of two classmates. (20% total)
- Prospectus and bibliography for the term paper (5%)
- 12-15 page term paper (45%)

#### Probable Texts:

Mary Austin, *Land of Little Rain*  
 Willa Cather, *The Professor's House*  
 Henry James, *The Ambassadors*  
 Sarah Orne Jewett, *The Country of the Pointed Firs*  
 James Weldon Johnson, *Autobiography of an Ex-Colored Man*  
 Alain Locke, *The New Negro*  
 Frank Norris, *McTeague*  
 Nagel and Quirk, eds. *The Portable American Realism Reader*  
 Edith Wharton, *The Age of Innocence*  
 Owen Wister, *The Virginian*  
 Critical readings on reserve and Xerox.

#### **\*ENG 549: Studies in Gender and Literature (Rogers)**

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

ENG 549 (0001, 11426) – Tu 3:30-6, NV 406

The rise of the novel in the eighteenth century is one of the most important developments in English literature. This course will consider research on female novelists that has helped debunk the myth of female inferiority. Exploring questions of gender and genre in texts by both male and female authors, we will wrestle with the question of whether there is a female tradition in the novel.

#### Texts (novels to be chosen from the following list):

Aphra Behn, *Oroonoko*  
 Daniel Defoe, *Robinson Crusoe*  
 Samuel Richardson, *Pamela*  
 Henry Fielding, *Tom Jones*  
 Sarah Fielding, *David Simple*  
 Charlotte Lennox, *The Female Quixote*  
 Eliza Haywood, *Betsy Thoughtless*  
 Laurence Sterne, *Tristram Shandy*  
 Tobias Smollett, *Humphry Clinker*  
 Frances Burney, *Evelina*  
 Ann Radcliffe, *The Italian or Udolpho*  
 Jane Austen, *Pride and Prejudice* / *Northanger Abbey*

Additional Readings: Rogers, *The Matrophobic Gothic* (on library reserve)

Evaluation: Short papers and quizzes for each work, book reviews, presentations, research paper

**\*ENG 570: Critical Theory – Bakhtin, Benjamin and Dialogic Criticism (Brinkley)**

Prerequisites: Graduate standing or permission.

ENG 570 (0001, 15470) – Tu 6:15-8:45, NV 406

Writing in the 1930s and in the context of the Stalinist terror, Bakhtin offered the dialogic imagination as an alternative to the authoritarian discourse to which Soviet society was overwhelmingly subject at the time. As alternative to the “authoritative” word, he offered what he called the “internally persuasive” word. At about the same time, confronted by Fascisms of the left and the right, Benjamin offered the indexical as a way of bringing dialectic to a standstill. He developed a theory of translation into a theory of history, the practice of translation as a dialogic practice in a montage of past and present instants. The course will construct a dialogue between Benjamin and Bakhtin. It will also broaden that dialogue through engagements with a range of additional texts. Both Benjamin and Bakhtin were experimental readers, and the course will work experimentally in their spirit.

Texts:

Anna Akhmatova, *Requiem*  
Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*  
Mikhail Bakhtin, *The Dialogic Imagination*  
Mikhail Bakhtin, *Speech Genres and Other Late Essays*  
Walter Benjamin, *Illuminations*  
Walter Benjamin, *Arcades Project* (Selections)  
Harold Bloom, *The Book of J*  
Fyodor Dostoevsky, *Brothers Karamazov*  
Carolyn Forché, *The Angel of History*  
Franz Kafka, *The Trial*  
Claude Lanzmann, *Shoah*  
Osip Mandelstam, *The Voronezh Notebooks*  
Lee Sharkey, *A Darker, Sweeter String*  
Marina Tsvetaeva, *The Poem of the Mountain*  
Edvard Radzinsky, *Stalin*

Students will write short bi-weekly papers (500-1000 words). They will also develop a longer written project that will be due at the end of the semester.

**\*ENG 693: Teaching College Composition (Burnes)**

Prerequisites: Graduate standing and appointment as a teaching assistant in the department of English.

ENG 693 (0001, 8710) – TTh 11-12:15, NV 406

A seminar in the theory and practice of teaching ENG 101: College Composition. Seminar participants actively review their understanding of the conventions and contexts of academic writing, practice and critique ways of responding to student writing and of planning sequences of writing assignments, and begin to read in the discipline of composition studies. They pay particular attention to current scholarship on processes of writing, on reading and writing as functions of academic discourse communities, and on the institutional setting of writing instruction. Throughout the semester, they keep teaching journals, plan assignments sequences with theoretical justifications and present these to their peers, compile annotated bibliographies on topics of interest, and write position papers on selected aspects of their teaching.

**\*ENG 697: Independent Reading/Writing**

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

ENG 697 (0001, 8712)

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**

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

ENG 699 (0001, 8714)