

ENGLISH

Course Descriptions



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2010

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 (3710)	0020 (3744)
0002 (6610)	0021 (3746)
0003 (3712) Speidel	0022 (3748) Lukens
0004 (3714)	0023 (3750)
0005 (3716)	0024 (3752)
0006 (3718)	0025 (3754)
0007 (3720)	0026 (3756)
0008 (3722) Crouch	0027 (3758)
0009 (3724) Crouch	0028 (3760)
0010 (3726) Brucher	0500 (7048) Hildebrandt
0011 (3728)	0501 (6714) Sithole
0012 (3730)	0502 (7044) Hildebrandt
0013 (3732)	0503 (7046) Plymale
0014 (3734) Burnes	0665 (1394) Williams HUTCHINSON CENTER*
0015 (3736)	0666 (2120) Martel HUTCHINSON CENTER*
0016 (3738)	0700 (6712) Jackson
0017 (6612)	
0018 (3740)	*The Frederick Hutchinson Center is located in
0019 (3742)	Belfast, Maine

An introductory course in college writing in which students practice the ways writing and reading serve to expand, clarify, and order experience and knowledge. Particular attention is given to analytic and persuasive writing. To complete the course successfully, students must write all assignments and must have portfolios of their best work approved by a committee of readers other than their classroom teachers.

ENG 129: Topics in English, First Year Seminar– Literature and Theories of Human Nature

Prerequisites: First-year students only. May be taken before or after ENG 101 or concurrently with permission.

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

Satisfies the following English major requirement(s): None

Note: Ten spaces are reserved for English majors

ENG 129:0001 (3774) Callaway

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.

Satisfies the General Education Writing Intensive requirement.

Required Texts (This is a sample list only, but probable texts might include the following):

Leslie Stevenson. *Ten Theories of Human Nature*

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

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

ENG 131:0001 (3776) Whelan

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

Note: Ten spaces in each section are reserved for English majors and minors

ENG 170:0001 (3778) Brucher

0002 (3780) Friedlander

0003 (15331) 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

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 (3782) Pratt

0002 (3784) Bishop

0003 (3786) Kress

0990 (15332) Garfield **WEB**

0991 (15334) Yellow Robe **WEB**

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

ENG 212: Persuasive & Analytical Writing

Prerequisites: ENG 101 and at least sophomore standing

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

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

ENG 212:0001 (3788) Garfield

0002 (3790) Billitteri

0003 (3792) Irvine
0004 (3794) Minutolo
0500 (15336) Plymale
0501 (15337) Wicks
0990 (2497) Marks **WEB**

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

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

Note: Ten spaces in each section are reserved for English majors and minors

ENG 222:0001 (3800) Norris
0002 (3802) Kail
0003 (6128) Ellis

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: Topics in Literature – Dark Humor in American Fiction

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0001 (6146) Kress

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.

ENG 229: Topics in Literature – The Beats

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0002 (14362) Crouch

The Writers of the Beat Generation (1940s-1960s) were one of the most influential literary movements of the 20th Century. Rebellious, non-conformist, street wise, and passionate, these authors helped to change the course of American fiction and poetry, and their influence can still be felt strongly today. This class will examine selected texts from the major Beat authors—Kerouac, Ginsberg, Ferlinghetti, Burroughs, Snyder, and others—to see where these writers came from and how their legacy is still alive in such artists as Bob Dylan, Tom Waits, and others.

ENG 229: Topics in Literature – Scandalous Women

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0990 (2309) Minutolo **WEB**

Non-conformity and social disgrace! Whether through social non-conformity or sexual awakening, when social mores are challenged by empowered women, women are deemed scandalous. But are they really? 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 within a feminist critical context, as well as the contexts in which the texts were written. Students will 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 (subject to change):

Norton Anthology of Literature by Women, 3rd- edition

The Diary of Anais Nin, Vol 1 (1931-1934)

The Garden of Eden

eds. Gilbert & Gubar

Anais Nin

Ernest Hemingway

Excerpted Readings:

"*The Incomparable Astrea*" Aphra Behn

Reason's Disciples: Seventeenth-Century English Feminists

D.H. Lawrence: An Unprofessional Study

Vita Sackville-West

Hilda Smith

Anais Nin

ENG 229: Vampires in Literature

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0991 (15344) Marks **WEB**

Other literary monsters come and go. The Frankensteins, the wolf men, the mummies--they all go in and out of style. And yet, the figure of the vampire remains with us today, if anything, more popular than ever. What makes the vampire so much more appealing to us? What explains its staying power? This course will try to answer these questions by exploring the subject from its earliest mythology and literary inspirations, on through the present day. We will look at the evolution of the genre by discussing classic early works such as *Dracula* and its first film adaptation, *Nosferatu*, later works such as Matheson's novella, *I Am Legend*, and on into more modern works including those by Steven King, Anne Rice, and the recent film, *30 Days of Night*. Students will also have the opportunity to explore their own areas of interest by examining and writing about works not specifically covered in the class, from *Blade* to *Buffy* to *Twilight*, and beyond.

Required Texts (subject to change):

Bram Stoker's *Dracula: Norton Critical Edition*

Richard Matheson's *I Am Legend*

Stephen King's *Salem's Lot*

Anne Rice's *Interview with the Vampire*

The film *30 Days of Night*

Further texts and videos to be supplied through the WebCT course site.

ENG 237: Coming of Age in America

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Cultural Diversity and International Perspectives

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

ENG 237:0860 (14360) Bishop

The process of moving from innocence to experience has many faces in America, as our literature in the last few decades has begun to chronicle. Explores stories of coming of age in American fiction, nonfiction and film of the last fifty years from writers to many traditions, including Franco-American, Latino-Latina, Native American, African-American and Asian-American.

ENG 244: Writers of Maine

Prerequisite: 3 hours of English

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

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

ENG 244:0001 (3806) Irvine, M.

0665 (1406) Phippen **Hutchinson Center***

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

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

ENG 245: American Short Fiction

Prerequisites: 3 hours of English

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

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

ENG 245:0001 (7762) Rogers

0990 (2408) Callaway **WEB**

Callaway: 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 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 world wide 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.

Rogers: 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 short papers and exercises, quizzes, midterm, and final.

Required Texts for Rogers' section (subject to change):

American Short Stories (8th edition). Virginia Kouidis and Bert Hitchcock, eds.

ENG 251: English Literature Survey – Beginnings to Neoclassic

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

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

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

ENG 251:0981 (3808) Brinkley
0985 (1412) Brinkley **Hutchinson Center***

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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

Prerequisites: 3 hours of English. Not open to students who have taken ENG 453

Satisfies the following general education requirement(s): Western Cultural Tradition; Artistic & Expressions, and Ethics

Satisfies the following English major requirement(s): 200-level literature course; pre-1800 literature course; British literature course

ENG 253:0001 (7764) Irvine, A.

A study of ten to twelve plays, selected to represent the range of Shakespeare's achievement as a playwright. Recommended for non-majors.

ENG 271: The Act of Interpretation (Evans, S)

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: Eleven spaces in each section are reserved for English majors and minors.

ENG 271:0001 (3810) Evans
0002 (3812) Billitteri

Billitteri: An introduction to critical theory. Study of individual critics or schools of literary theory. Application of these interpretative strategies to literary texts.

Evans: 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 (subject to change):

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

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

Prerequisites: 3 hours of English

Satisfies the following general education requirement(s): Social Contexts & Institutions and Artistic & Creative Expression

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

ENG 280:0001 (3814) Evans, T.

The course will examine the medium of film from its inception at the end of the 19th century 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.

ENG 307: Writing Fiction

Prerequisites: ENG 205 or 206 and approval of a portfolio by the instructor

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

ENG 307:0001 (3816) Irvine, A.

The writing of fiction, for students of demonstrated ability. Submission of writing sample.

ENG 309: Writing Creative NonFiction

Prerequisites: ENG 205 or ENG 206 or ENG 212 or permission.

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

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

ENG 309:0001 (3818) Irvine, M.

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

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 (6476) Diaz

0002 (3820) Dryer

0003 (3822) Sanford

0004 (3824) Callaway*

0005 (3826) Diaz

0006 (3828) Peterson

0007 (3830) Bartosenski-Bowden

0008 (3832) Bartosenski-Bowden

0009 (8208) Payne

0010 (8210) Dryer

0500 (6720) Raikes **

0501 (6722) Raikes **

0502 (7056) Levine

0503 (7058) Levine

0665 (1418) Williams HUTCHINSON CENTER*

0990 (2503) Beecher WEB

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

* Prof. Callaway's on-campus section (004) involves extensive online involvement, and meets only infrequently in a classroom.

** Sections 0500 and 0501 have ten seats each reserved for Business majors.

This course helps prepare students to communicate effectively in the workplace. Students become familiar with the processes, forms, and styles of writing in professional environments as they work on memoranda, business correspondence, instructions, proposals, reports and similar materials. Special attention is paid to the fundamental skills of problem-solving and analyzing and responding to purpose and audience. Some sections may be taught in a computer-equipped classroom and some may incorporate electronic communication, such as FirstClass.

ENG 395: English Internship

Prerequisites: ENG 101 or equivalent and at least one other writing intensive course, a recommendation from a UM faculty member, submission of writing sample and permission

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

Satisfies the following English major requirement(s): Literary/Critical Writing concentration course

ENG 395:0001 (3834) Kail

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.

Required Texts (subject to change): Ken Bruffee, *A Short Course in Writing*

Additional Readings: Selected essays on composition theory and practice.

ENG 408: Advanced Poetry Writing

Prerequisites: ENG 308 and permission of instructor

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

ENG 408:0001 (6122) Moxley

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 and Document Design

Prerequisites: ENG 317 or permission of instructor

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

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

ENG 416:0001 (7774) Diaz

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

The goals of this course include the following:

- Writing and editing, and copyediting stories using a journalistic style
- Identifying parts of speech
- Understanding and responding well to issues of grammar and usage
- Providing tactful feedback
- Identifying good examples of page design
- Using InDesign to create effective layouts and page designs

ENG 429: Topics in Literature—Poetics of Translation

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

ENG 429:0001 (3838) Brinkley

The course will explore the poetics of translation both in theory and in practice. I will offer what I have learned to do as a translator of modern and contemporary Russian, German and French poetry. How does a poem in one language “write” a poem in another? How does a poet in one language mentor a poet in another? Each student will be asked to find a poet in a language (more or less known to them) in a language other than English. They will then be asked through the course of the semester to create a small anthology of that poet’s works. At the same time students will explore theories of translation that are implicit in the writing of authors like Benjamin, Bakhtin, Derrida, De Man, and Irigaray.

Required Texts (subject to change):

Tsvetaeva, “An Attempt at a Room”

Tsvetaeva, Pasternak, Rilke, *Letters*

Pasternak, “My Sister—Life”

Rilke, *Duino Elegies*

Mandelstam, Selected Lyrics and “Conversation about Dante”

Celan, Selected Lyrics and translations of Mandelstam

Baudelaire, Selected Lyrics

Rimbaud, Selected Lyrics

Valery, Selected Lyrics

Benjamin, “Task of the Translator”

“Language as Such and the Language of Man”

Derrida, “Towers of Babel”

DeMan, “Conclusions: Walter Benjamin’s ‘Task of the Translator’”

Irigaray, “The Fecundity of the Caress”

Bakhtin, *Dostoevsky’s Poetics* (Selections)

Dialogic Imagination (Selections)

Poets to be selected by participants in the course

Beginning with the third week, students will begin presenting their own translations to the class. They will also be expected to write short weekly papers and meet with me for weekly tutorials.

ENG 429: Topics in Literature—Writing as Design

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

ENG 429:0002 (15348) Dryer

The communicative technologies that have enabled the postindustrial globalized workplace have also transformed the field of writing studies. Contemporary scholars are arguing for flexible understandings of texts as “designs”—(re)configurations of data, words, and images that produce and reflect reconfigured reading and writing practices. To this end, we will be reading and writing about recent scholarship in composition theory and professional/technical writing studies, and then turning those theoretical perspectives and research methodologies toward original field-research to help answer questions about our production and consumption of redesigned texts. Specifically, those interested in education will encounter new work in ‘multiliteracies’; those interested in new media will have the

chance to theorize 'multi-modal compositions'; those interested in workplace communications will be equipped to work with textual/activity systems; and everyone will have a chance to see what's at stake in the proliferation of 'global englishes.'

ENG436: Topics in Canadian Literature: Three Canadian Poet-Novelists

Prerequisites: 6 hours of literature or permission of the instructor
 Satisfies the following general education requirement(s): Ethics and Writing Intensive
 Satisfies the following English major requirement(s): 400-level literature course

ENG 436:0001 (14367) (Norris)

In this course we will be considering the work of Leonard Cohen, Margaret Atwood and Michael Ondaatje.

Reading List (subject to change):

<i>Stranger Music</i>	Cohen
<i>The Favourite Game</i>	Cohen
<i>Beautiful Losers</i>	Cohen
<i>Book of Longing</i>	Cohen
<i>Selected Poems</i>	Atwood
<i>Selected Poems 2</i>	Atwood
<i>Surfacing</i>	Atwood
<i>The Handmaid's Tale</i>	Atwood
<i>Oryx and Crake</i>	Atwood
<i>The Tent</i>	Atwood
<i>The Cinnamon Peeler</i>	Ondaatje
<i>Coming Through Slaughter</i>	Ondaatje
<i>Running in the Family</i>	Ondaatje
<i>The English Patient</i>	Ondaatje
<i>Divisadero</i>	Ondaatje

ENG 440: Major American Writers—Cather and Fitzgerald

Prerequisites: 6 hours of literature or permission of the instructor
 Satisfies the following general education requirement(s): Ethics and Writing Intensive
 Satisfies the following English major requirement(s): 400-level literature course

ENG 440:0001 (14368) Evans, T.

A rare, in-depth study of two significant, influential American writers who are comparable in many ways. Among other issues, the course will stress the American-ness of their subject matters and treatments and their experiments with narrative technique. Students will have the opportunity to do directed research in appropriate secondary materials as well.

Required Texts (subject to change):

Willa Cather:	<i>Song of the Lark</i> <i>My Antonia</i> <i>A Lost Lady</i> <i>The Professor's House</i> (all Vintage Classics; students are encouraged to find used copies)
F. Scott Fitzgerald:	<i>This Side of Paradise</i> <i>The Great Gatsby</i> <i>Tender Is the Night</i> <i>The Crack-Up</i> (New Directions) <i>The Short Stories of F. Scott Fitzgerald</i>

(besides *Crack-Up*, the rest are all Scribner's)

Evaluation: --short response papers (some posted to course conference)
--formal papers
--Cather panel presentation
--Fitzgerald project summary (oral and written)
--attendance and participation (please note the strong emphasis in this course on class discussion)

ENG 444: Contemporary American Fiction

Prerequisites: 6 hours of literature or permission of the instructor
Satisfies the following general education requirement(s): Ethics and Writing Intensive
Satisfies the following English major requirement(s): 400-level literature course

ENG 444:0001 (14369) Kress

A survey of major trends in American fiction since 1945, such as the continuing tradition of realism, black humor, metafiction and postmodernism, magical realism, hyper-realism, and fiction from African-American, Asian-American, and Native American writers.

ENG 445: The American Novel

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

ENG 445:0001 (3840) Irvine, A.

Readings from the major American novelists: Stowe, Melville, James, Twain, Dreiser, Wharton, Hemingway, Fitzgerald, Cather, and Faulkner, among others. Focus on thematic, technical, and narrative developments in the 19th and 20th century American novel.

ENG 453: The Works of Shakespeare

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

ENG 453:0001 (14366) Brucher

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

This version of 453 will emphasize several Roman plays, including *Julius Caesar* and *Antony & Cleopatra*, several "problem" plays, including *Hamlet*, *Measure for Measure*, and *All's Well That Ends Well*. Other texts will likely include *The Taming of the Shrew*, *As You Like It*, *Richard the Third*, *Macbeth*, *Othello*, *King Lear*, and *The Winter's Tale*.

ENG 459: Contemporary British Literature

Prerequisites: 6 hours of literature or permission of the instructor
Satisfies the following general education requirement(s): Ethics and Writing Intensive
Satisfies the following English major requirement(s): 400-level literature course

ENG 459:0001 (14371) Billitteri

Readings from contemporary British writers such as Auden, Orwell, Beckett, Pinter, Spark, Lessing, Stevie Smith, Murdoch, Dylan Thomas, Seamus Heaney, and Hugh MacDiarmid. Studies the various traditions that have emerged since the advent of modernism and their place in the English tradition. Examines the concepts of "modernism" and "postmodernism," in particular.

ENG 471: Literature, Gender, and Gender Theory

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

ENG 471:0001 (14373) Neiman

Introduction to gender theory and issues of gender as reflected in the reception, interpretations, and transmission of literary texts. Emphasis on cultural assumptions surrounding gender, which involve both women and men.

ENG 480: Topics in Film: Camden Film Festival

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

ENG 480:0665 (1430) Brinkley **HUTCHINSON CENTER***
o86o (3842) Brinkley

Attendance is required throughout the entire Film Festival in Camden and Rockland. This includes films screenings and events beginning Thursday evening through Sunday evening.

ENG 496: Field Experience in Professional Writing

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

Satisfies the following general education requirements: Capstone Experience

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

ENG 496:0001 (7080)

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 (Jacobs)

Prerequisites: Senior English major and permission of the department. Satisfies the general education Capstone Experience requirement. Pass/Fail grade only

ENG 499:0001 (3844)

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

Prerequisites: Writing sample and permission of the instructor

ENG 508:0001 (6448) Moxley

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

ENG 529: Advanced Report and Proposal Writing (Diaz)

Prerequisites: Graduate standing in English or permission of the instructor

ENG 529:0001 (7768)

This course prepares students to write workplace proposals and reports. Students will spend approximately four weeks analyzing proposals—including grant proposals—and reports. Students will spend the next eight weeks researching and writing a grant proposal, a project proposal, or an analytical report.

When possible, students will work on projects for campus clients. The last three weeks of the semester will focus on exploring visual and audio reports, including designing electronic materials that support oral presentations and preparing audio reports using podcast technology. This course will be taught as a workshop with student writers sharing drafts, providing peer feedback, and working as collaborators.

We will do short analyses of reports and a larger project that focuses on writing a report or a grant for a client. The goal is for each participant to have a significant writing portfolio sample by the end of the semester.

Texts (subject to change):

Johnson-Sheehan, R. & Dragga, S. (2002). *Writing proposals*. New York: Longman.

New, C. & Quick, J. (2003). *How to write a grant proposal*. New York: Wiley.

Netzley, M. & Snow, C. (2002). *Guide to report writing*. New York: Wiley.

ENG 536: Studies in Canadian Literature: The 20th Century Canadian Novel

Prerequisites: Graduate standing in English or permission

ENG 536:0001 (14374) Norris

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

Reading List (subject to change):

<i>Tay John</i>	O'Hagan
<i>As For Me and My House</i>	Ross
<i>The Double Hook</i>	Watson
<i>The Apprenticeship of Duddy Kravitz</i>	Richler
<i>A Jest of God</i>	Laurence
<i>Beautiful Losers</i>	Cohen
<i>Lives of Girls and Women</i>	Munro
<i>Coming Through Slaughter</i>	Ondaatje

<i>Almost Japanese</i>	Sheard
<i>Not Wanted On The Voyage</i>	Findley
<i>The Handmaid's Tale</i>	Atwood
<i>The English Patient</i>	Ondaatje

Evaluation: 2 presentations, 2 papers

ENG 549: Studies in Gender and Literature: The Work of "The Poetess"

Prerequisites: Graduate standing in English or permission of the instructor

ENG 549:0001 (6142) Friedlander

And Mournful grew my heart for thee,
Thou in whose woman's mind
The ray that brightens earth and sea,
The light of song was shrined.
--Felicia Hemans, "The Grave of a Poetess"

The word "poetess" fell out of common usage in the twentieth century, but survives as a period-specific term for women writers before 1900--and as a term of disparagement for popular women writers who flourished even after that date. In recent decades, several attempts have been made to recuperate the term, either to name a poetic tradition or to identify a category of poetics. Focusing on the eighteenth century and after, some scholars have seen the "poetess tradition" as an expression of sentimental culture, which they define as distinct from the romanticism and modernism that came to displace it. Others see sentimentality as a counterforce within romanticism and modernism, and the poetess as one of its representative figures. The poetess is also, of course, a gendered category (or more precisely, a particular way of gendering the category "poet"), and this is not a contingent fact: the abjection of the figure and its continued power to embarrass and even subvert literary and critical projects is due to that gendering, as feminist scholarship has again and again shown in its recuperations of particular writers.

In this seminar, we will try to historicize the role of the poetess, looking closely at some of the social and literary practices it supported. Guided by scholarly and theoretical texts related to poetry, poetics, sentimental culture, liberal democracy, and the social construction of gender, we will consider a series of case studies both European and American. Texts and assignments still to be decided.

ENG 555: Literature of Enlightenment

Prerequisites: Graduate standing in English or permission of instructor

ENG 555:0001 (14375) Rogers

From reason to violence, from innocence to rape, from sentiment to sadism, astounding change ignited the Restoration and eighteenth century, making this period a watershed that marks the transition from Renaissance to Modern. This seminar will consider literature against the background of this historical change, inheritance, and influence. Works by Pope, Behn, Cavendish, Finch, Congreve, Dryden, Swift, Defoe, Richardson, Johnson, and Radcliffe, among others. Both clarifying and complicating our understanding of the reflexive relationship between literature and politics, we will study literature in terms of gender, culture, genre, individualism, representation, and postcolonialism.

Required texts (subject to change):

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

Radcliffe, *The Italian* (or *Udolpho*)

Evaluation: Papers, book review, presentations, research paper

ENG 556: English Romanticism

Prerequisites: Graduate standing in English or permission of the instructor

ENG 556:0001 (14376)

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

ENG 606: Rhetorical Theory

Prerequisites: Permission of the instructor

ENG 606:0001 (14377)

Survey of basic issues in and the contributions of major theorists, historical and contemporary.

ENG 693: Teaching College Composition

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

ENG 693:0001 (3846)

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 (3848) Evans
0002 (6804) Brinkley

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 (3850)