

ENG 101: College Composition

Prerequisites: None

Satisfies the following general education requirement: ENG 101 is mandatory for all students

Satisfies the following English major requirement(s): None

ENG 101: 0001 (1745) Emery	0019 (1761)
0002 (2992)	0020 (1762) Van Buskirk
0003 (1746) Fernandez	0021 (1763) Beauregard
0004 (1747) Roderick	0022 (1764) Burnes
0005 (1748) Bean	0023 (1765) Dryer
0006 (1749) McMasters	0024 (1766) Crouch
0007 (1750)	0025 (1767) Friedlander
0008 (1751) Kempfert	0026 (1768)
0009 (1752)	0500 (7432) Speidel
0010 (1753) Mitchell	0501 (7433)
0011 (1754)	0502 (7434) Sithole
0012 (1755)	0503 (7435) Pratt
0013 (1756)	0504 (3132) Hildebrandt
0014 (1757)	0505 (3027)
0015 (1758) Brophy	0506 (3130) Larlee
0016 (1759)	0507 (3131)
0017 (2993)	0508 (3026) Jackson
0018 (1760)	0665 (4243) Martel HUTCHINSON CENTER *

* The Frederick Hutchinson Center is located in 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. Satisfactory completion of the course depends upon quality of weekly writing assignments as well as demonstration of proficiency in college-level writing. Students will create portfolios of their best work to be approved by a committee of readers other than their classroom teachers.

ENG 129: Topics in English – Literature & Theories of Human Nature

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

Satisfies the following general education requirement: Writing Intensive

Satisfies the following English major requirement(s): None

ENG 129:0001 (1772) 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 religious ideas of humanity vs the ideas of Charles Darwin, Sigmund Freud, Karl Marx, Jean Paul Sartre, and B.F. Skinner.

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

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 (1773) Whelan

Explores the process of storytelling in both books and movies, and how narratives can inform our lives by allowing us to experience vicariously the many facets of our human existence. The course will include memoirs, novels, novellas and short stories. These stories will focus on American cultural views as well as the views of other cultures. A secondary focus is the way books are turned into movies and the extent to which the themes of the movie are the same as those of the book. Other foci for the course are the ways that people make life transitions such as loss of innocence and gaining of maturity, and the way humans react to events with hope or despair, imagination or dullness, humor or seriousness. In exploring the readings for the course, we should also keep in mind these fundamental questions: What is a story and why do we tell stories? Can we not tell stories? At the end of the course, I want each student to be able to read more creatively, beyond the surface issues of the stories.

ENG 170: Foundations of Literary Analysis

Prerequisite: ENG 101 is strongly recommended

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement: ENG 170 is a core course

Reserved Seating Note: Ten seats in each section are reserved for English majors and minors

ENG 170: 0001 (1774) Brucher

0002 (1775) Neiman

0003 (3759) Speidel

Designed as a close reading of literary texts for students preparing to become English majors. Students will explore how conventions of genre, form and style work in literature and develop a vocabulary for understanding and communicating ideas about literature. They 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 & Creative Expression and Writing Intensive

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

Reserved Seating Note: Ten seats in each section are reserved for English majors

ENG 205: 0001 (1776) Couch

0002 (1777) Rogers

0003 (1778) Kress

0004 (3929) Hildebrandt

0500 (7436) Pratt

0501 (7449) Bishop

0990 (4197) Garfield **WEB**

Functions as a writing workshop. Students will gain experience in three major forms: autobiographical narrative, fiction, and poetry. The workshop format will call on students to function both as writers and as thoughtful responders to the work of fellow workshop members.

ENG 212: Persuasive & Analytical Writing

Prerequisites: ENG 101 and at least sophomore standing

Satisfies the following general education requirement: Writing Intensive

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

Reserved Seating Note: Five seats in sections 0002 and 0003 are reserved for English majors

- ENG 212: 0001 (1779) Burnes
- 0002 (1780) Billitteri
- 0003 (1781) Irvine
- 0004 (8916) Ellis
- 0500 (7437) Minutolo
- 0501 (7438) Garfield
- 0502 (3760) Larlee
- 0669 (7451) **HUTCHINSON CENTER ***
- 0990 (4151) Marks **WEB**

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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 courses and English major, minor, Education major concentrating in English, or instructor's permission

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

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

- ENG 222: 0001 (1783) Ellis
- 0002 (1784) Kail

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.

ENG 229: Topics in Literature – Wired or Zapped: The Brain, the Text, and the Internet

Prerequisite: 3 hours of English courses

Satisfies the following general education requirement(s): None

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

- ENG 229: 0001 (2833) Irvine

We have recently seen a proliferation of books and articles about the effect of the Internet on our abilities to immerse ourselves in difficult texts—ones that demand concentration, memory, and prolonged attention. Some scholars suspect that our neurological pathways are actually being changed by our use of electronic information technologies.

In this course, we enter the debate by reading available material and by using ourselves as subjects. Students will be individually responsible for finding the most recent research, both digital and print-based; furthermore, they'll track their use of the Internet and their habits of reading in individual blogs; each will be contributing a great deal of first-hand information to the class.

Text

TBA. The class as a whole will read two of the following (unless something more pertinent is published within the next couple of months):

- You Are Not a Gadget: A Manifesto*, Jaron Lanier
- Alone Together*, Sherry Turkle
- Super Sad True Love Story*, Gary Shteyngart
- The Shallows: What the Internet Is Doing to Our Brains*, Nicholas Carr
- Proust and the Squid: The Story and Science of the Reading Brain*, Maryanne Wolf

ENG 229: Topics in Literature – Travelers and Madmen

Prerequisite: 3 hours of English courses

Satisfies the following general education requirement(s): None

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

ENG 229: 0990 (4131) Minutolo **WEB**

Travelers are forever abandoning complacent lives in search of experience and adventure. When their quests turn to obsession, however, what begins as a thrilling journey can turn into a nightmarish reality — and madness.

This fast-paced course in British and American literature explores the remote and unfamiliar lands that fascinated these seasoned travelers, including those whose late-Victorian imperialistic convictions pushed them to 'civilize' countries that had otherwise been culturally and geographically out of reach. We will explore the personal motivations, and the physical, political, and cultural barriers that pit the traveler against the landscape, their companions, family members, and ultimately their own psyche as they try to reach such unknown destinations. Warning: danger lies ahead for those who seek what's over the horizon.

Texts

<i>Heart of Darkness</i>	Joseph Conrad
<i>The Lost City of Z</i>	David Grann
<i>M. Butterfly</i>	David Henry Hwang
<i>Mosquito Coast</i>	Paul Theroux
<i>On the Road</i>	Jack Kerouac
<i>Garden of Eden</i>	Ernest Hemingway
<i>Into the Wild</i>	Jon Krakauer

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

ENG 229: Topics in Literature – Apocalyptic Literature

Prerequisite: 3 hours of English courses

Satisfies the following general education requirement(s): None

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

ENG 229: 0991 (4199) Marks **WEB**

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

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

ENG 237: Coming of Age in America

Prerequisite: 3 hours of English courses

Satisfies the following general education requirement: Cultural Diversity & International Perspectives

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

ENG 237: 0001 (7439) Bishop

The course examines coming of age narratives in American fiction, nonfiction, and film since WWII. In that context we explore the stories of several young protagonists as they seek meaning and identity within the ground-level realities of the American experience.

ENG 244: Writers of Maine

Prerequisite: 3 hours of English courses or instructor's permission

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

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

ENG 244: 0001 (1785) Irvine
0665 (4220) Crouse **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

Prerequisite: 3 hours of English courses

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

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

ENG 245: 0001 (3306) Rogers
0990 (4137) Callaway **WEB**

Rogers

This course is a study of American short fiction from Irving to the present. We will proceed chronologically, concentrating on those formal developments that have made the short story a particularly American genre. Evaluation will be based on exercises, quizzes, midterm, and final.

Required Texts (subject to change)

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

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.

ENG 251: English Literature Survey – Beginnings through Neoclassicism

Prerequisite: 3 hours of English courses or instructor's permission; ENG 170 is recommended

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

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

ENG 251: 0001 (8917) Brinkley

A course description is not available at this time.

ENG 271: The Act of Interpretation

Prerequisite: ENG 170

Satisfies the following general education requirement(s): Western Cultural Tradition and Writing Intensive

Satisfies the following English major requirement: ENG 271 is a core course

ENG 271:0001 (1786) Billitteri

A course description is not available at this time.

ENG 307: Writing Fiction

Prerequisites: ENG 205 or 206 and approval of a portfolio by the instructor. ***Please put a 5-8 page sample of fiction in David Kress' mailbox by Thursday, March 31***

Satisfies the following general education requirement: Writing Intensive

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

ENG 307: 0001 (1789) Kress

This course introduces you to some of the theoretical and critical problems, questions, and practices of fiction writing. A challenging class that includes considerable amounts of reading and writing, it will allow you to more effectively "talk the talk" and "walk the walk" in the world of fiction.

Approximately half the workload will be reading: both the theory of fiction and creative work by other authors. The other half, of course, will be writing: both directed writing experiments as well as your original work.

Texts

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

ENG 309: Writing Creative Nonfiction

Prerequisite: ENG 205 or ENG 206 or ENG 212 or instructor’s permission

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

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

ENG 309: 0001 (1790) Irvine

All creative non-fiction has its basis in narration, whether writers are telling factual stories about their own experiences or about sports, politics, culture, the arts, science, etc.

In this class, we’ll read short pieces of creative non-fiction and also see two or three non-fiction films. The heart of the course, however, is the students’ own writing (four full-length essays, six short narrative scenes), which they will share with their classmates in a workshop fashion.

Texts

The Best American Essays 2007

ENG 317: Business & Technical Writing

Prerequisites: ENG 101 and at least junior standing

Satisfies the following general education requirement: Writing Intensive

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

ENG 317: 0001 (2936) Diaz	0503 (7443) Payne
0002 (1791) Bartosenski Bowden	0504 (7444) Phippen
0003 (1792) Peterson	0505 (3028) Raikes
0004 (1793) Callaway *	0506 (3029) Raikes
0005 (1794) Bartosenski Bowden	0507 (3133) Levine
0500 (7440) Shuman	0508 (3134) Levine
0501 (7441) Wicks	0665 (4221) Williams HUTCHINSON CENTER **
0502 (7442) Wicks	0990 (4152) Beecher WEB

* Prof. Callaway’s on-campus section (0004) includes extensive online involvement and meets only infrequently in a classroom.

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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, 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, at least one other writing intensive course, a recommendation from a UM faculty member, a writing sample, and instructor’s permission.

Satisfies the following general education requirement: Writing Intensive

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

Capstone Note: After successful completion of this course, students may tutor in the Writing Center the following semester to fulfill their capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

ENG 395: 0001 (1798) 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.

ENG 402: Topics in Writing and Research – The Essay as Form

Prerequisites: English majors with at least junior standing

Satisfies the following general education requirement: Writing Intensive

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

Capstone Note: This course fulfills the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

ENG 402: 0001 (4004) Evans, S.

This section of English 402 will function as a hybrid workshop-seminar devoted to the reading, writing, and theorizing of the “essay” as a form and as a practice. Taking Frankfurt School theorist Theodor Adorno’s “The Essay as Form” as our starting point, we will study a wide range of essayists—from Michel de Montaigne to Emerson, Virginia Woolf to Susan Howe, Roland Barthes to Susan Sontag, and beyond—and we will also encounter essays realized in media other than writing, most importantly the film essays of Jean-Luc Godard, Chris Marker, Agnes Varda and others. Throughout the semester students will be engaged in “essaying”—in the etymological sense of “attempting”—the form in a variety of scales and styles. They will also serve as first readers and editors for the projects their peers are developing. The culminating project for the course, developed in the latter half of the semester, may take the form either of a collection of essays or a single more sustained and elaborated one.

ENG 408: Advanced Poetry Writing

Prerequisites: ENG 308 and instructor’s permission. ***Please email Jennifer Moxley on FirstClass with 3-5 pages of your best poems.***

Satisfies the following general education requirement(s): None

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

Capstone Note: This course fulfills the capstone requirement for the Creative Writing concentration. Please refer to ENG 499: Capstone Experience in English.

ENG 408: 0001 (2824) 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 & Document Design

Prerequisite: ENG 317 or instructor's permission

Satisfies the following general education requirement: Writing Intensive

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

ENG 415: 0001 (3309) Diaz *

* This course is combined with ENG 529: Studies in Literature – Technical Editing & Document Design.

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 – Ethics & Fiction

Prerequisite: 6 hours of literature or instructor's permission

Satisfies the following general education requirement(s): None

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

ENG 429: 0001 (7453) Miller *

* This course is combined with PHI 351: Topics in Philosophy & Literature – Ethics & Fiction.

This topics course will introduce students to several themes arising at the intersection of philosophy and literature, with a special focus on the role of literature in moral philosophy and moral life. This is not a course in literature, literary theory, or literary criticism. Nor is it a course in aesthetics or philosophy of art, except to the extent that one's philosophy of art bears on the question of the relationship of literature to the project of moral philosophy. Rather, this is a course focused on "narrative ethics," a version of moral philosophy that relies, in one of several possible ways, on stories. In its simplest form, stories provide illustrations of ethical ideas. In a more complicated version, known as "ethical criticism," literature is said to serve itself as moral philosophy. This raises the question of what one can do with literary forms that one cannot do with a philosophical treatise. It also -- more controversially -- raises the question as to whether moral limitations can or should be placed on literature, or whether art can be judged only by standards internal to the practice of art. We will ask whether only literary fiction can have the salutary moral effects fiction is said to have, or whether genre fiction may offer benefits as well. We will ask why a writer whose aims are philosophical would write anything other than a treatise in philosophy, and why a writer whose aims are literary would use philosophical ideas and vocabulary.

Required Texts

Stephen K. George, Editor, *Ethics, Literature, & Theory: An Introductory Reader*

Leo Tolstoy, *The Death of Ivan Ilych*

Hermann Hesse, *Steppenwolf*

Patricia Gaffney, *To Have and To Hold* (this is an out of print paperback. You will need to buy it online, using a site like Addall.com. I will also place three copies on library reserve).

All other readings are available either on e-reserve, online, or as PDFs in the course folder.

ENG 430: Topics in European Literature – Avant-Garde Theatre

Prerequisite: 6 hours of literature or instructor's permission

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

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

Capstone Note: This course fulfills the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

ENG 430: 0001 (7455) Billitteri

A course description is not available at this time.

ENG 442: Native American Literature

Prerequisite: 6 hours of literature or instructor's permission

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

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

ENG 442: 0990 (7456) Yellow Robe WEB

The course will proceed focusing on contemporary Native American writers of the twentieth century. Our focus will be on the literary texts written by Native American writers in the English language, and we will sample sermon, poetry, playwriting, and retelling of the cultural divides. Students will find themselves doing research outside of the usual boundaries of literary study—you will find yourself looking for information in history, ethnography, anthropology, comparative religious study, law and politics. This course is unique in that it will offer a perspective from an Indigenous Tribal writer.

ENG 443: The American Romantics – American Apocalypse

Prerequisite: 6 hours of literature or instructor's permission

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

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

Capstone Note: This course fulfills the capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

ENG 443: 0001 (7458) Friedlander

"If you swallow the devil's bait, you will have a horizon full of dragons shortly."

—Emerson in his journal, 1857

The final decades of slavery in America were a time of rippling crisis and exciting possibility, of spectacle and trauma, and also a time of unprecedented creativity. This course will provide a series of glimpses into that period, with readings encompassing a broad range of works in various genres (fiction, autobiography, travel writing, journalism, philosophy, drama, poetry). Music too will form a part of our study, as these were the years of "Beautiful River" and "It Came Upon the Midnight Clear," of the minstrel shows and Stephen Foster. In addition, we will make a foray into the archival record, using online databases to look at sheet music and survey some of the important journals of the time. Authors to be considered will likely include Lydia Maria Child, Emily Dickinson, Frederick Douglass, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne, Harriet Jacobs, Herman Melville, Edgar Allan Poe, Thomas D. Rice, and Walt Whitman. Writings by significant visitors (Charles Dickens, Alexis de Tocqueville, Frances Trollope) will also be sampled. Assignments: several short response papers, a research report, and a final essay with intermediate drafts.

ENG 444: Contemporary American Fiction

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

ENG 444: 0001 (3553) Howard

In his essay "Epic and the Novel," Mikhail Bakhtin claims that one of the hallmarks of the novel is its opening up of a "zone of maximal contact with the present (contemporary reality) in all its open-endedness." This course will seek to examine and interrogate this idea in conversation with a variety of work from the past ten to fifteen years. What does it mean for fiction to have contact with the present in all its open-endedness? Does American fiction necessarily have to comment on America? Does work written in the present need to address the present? This course aims to situate ourselves in the midst of these questions in order to understand if fiction can help us understand our own present reality.

ENG 447: American Drama

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

ENG 447: 0001 (7459) Brucher

A study of 20th- and 21st-Century American dramatists, including O'Neill, Hellman, Williams, Miller, Albee, Shepard, Mamet, Henley, Wilson, and Baitz, among others. We'll read the drama as an art that tests assumptions about American history, culture, and character, and about material and spiritual dreams. Some attention will be paid to film versions of several of the great plays (e.g., O'Neill's *Long Day's Journey into Night*, Williams' *Streetcar Named Desire*, and Miller's *Death of a Salesman*). This course satisfies the General Education Ethics and Writing Intensive Requirements. Grades are based on an oral presentation, two short papers, a longer project, and a final examination. Performance may be substituted for some written work.

ENG 451: Chaucer & Medieval Literature

Prerequisite: 6 hours of literature or instructor's permission
Satisfies the following general education requirement(s): Ethics, Western Cultural Tradition, and Writing Intensive
Satisfies the following English major requirement: 400-level pre-1800 and British literature course

ENG 451: 0001 (8918) Harlan-Haughey

This course introduces Chaucer in his literary and cultural settings. No previous knowledge of Chaucer or medieval literature is required. Chaucer, a diplomat, spy, courtier, tax official, war hero, parliament member, and, on the side, poet, began to be considered the "father of English poetry" before he was entirely cold in his grave. Why is his writing still riveting after six hundred years? It's not just his massive influence on this language and its literature; what he wrote was funny, fierce, thoughtful, political, philosophical, and, oh yes, notoriously bawdy. We'll read some of Chaucer's brilliant early work, and then dig into his two greatest achievements: the epic *Troilus and Criseyde*, and *The Canterbury Tales*, his oft-censored panorama of medieval English life. We will read about contemporary English life and politics as well as salient secondary criticism in order to come to a more intimate understanding of the many currents of literary and political life acting upon his work. We will read Chaucer exclusively in Middle English, which will prove surprisingly easy and pleasant.

ENG 458: British Modernism

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

ENG 458: 0001 (7460) Cowan

Part of the English Department's sequence of upper-level courses in British Literature, ENG 458 is designed to acquaint students with the concept of British modernism and some of its seminal texts. Works will include poetry, fiction, essays, and drama. The course studies the evolution of British modernism from symbolism, decadence, impressionism, realism, Edwardian, and Georgian literature at the end of nineteenth century and continues through the height of "high modernism" into the 1930's. The exploration of "modernism" will inevitably raise questions about "post-modernism." Readings by writers such as Thomas Hardy, Oscar Wilde, George Bernard Shaw, T. S. Eliot, W.B. Yeats, D.H. Lawrence, Seamus Heaney, Wilfred Owen, Rebecca West, Joseph Conrad, Ford Madox Ford, James Joyce, and Virginia Woolf.

ENG 470: Topics in Literary Theory & Criticism – Benjamin and Bakhtin

Prerequisite: 6 hours of literature or instructor's permission
Satisfies the following general education requirement: Writing Intensive
Satisfies the following English major requirement: 400-level literature course

ENG 470: 0001 (7461) Brinkley

A course description is not available at this time.

ENG 480: Topics in Film – Camden Film Festival

Prerequisite: 6 hours of literature
Satisfies the following general education requirement: Writing Intensive
Satisfies the following English major requirement: 400-level literature course

ENG 480: 0860 (1801) Brinkley *

* This course is combined with several courses in other departments

A course description is not available at this time.

ENG 496: Field Experience in Professional Writing

Prerequisites: 9 hours of writing (including ENG 317) and instructor's permission
Satisfies the following general education requirement(s): None
Satisfies the following English major requirement: May count towards the Technical/Professional Writing concentration; please check with your advisor

Capstone Note: This course (with a minimum of 3 credit hours) fulfills the capstone requirement for the Technical/Professional Writing concentration

ENG 496: 0001 (3140) Peterson

This is an experiential learning course in which students receive academic credits for doing workplace communication tasks. A student finds and obtains 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 department permission

Satisfies the following general education requirement: Capstone Experience

Satisfies the following English major requirement: Capstone

ENG 499: 0001 (1802) Jacobs

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.
- ENG 402 and completion of a final project.
- ENG 408 and the approval of a finished manuscript.
- ENG 430 or ENG 443 and completion of a thesis-level research paper
- 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 any of the above options to fulfill their Senior Capstone requirement **must also register for the zero (0) credit hour ENG 499**. Pass/Fail grade only. This is an accounting mechanism for Student Records to track the completion of the Senior Capstone Requirement.

Students cannot register for ENG 499 themselves. They must fill out a capstone form provided by the English Department and return it to 304 Neville.

ENG 507: Graduate Fiction Workshop

Department consent required. Please see Jaimie Drew or Stella Santerre for more information.

Prerequisites: English Graduate student, writing sample, and instructor's permission.

ENG 507: 0001 (7462) Howard

This course will foreground a discussion of and experimentation with form in fiction. What do we expect from fiction? What can it deliver that we aren't expecting? How does a work's form help us to understand its intentions? We will examine a variety of fiction as well as some nonfiction and works of art to help us in our conversation and creation.

ENG 508: Graduate Poetry Workshop

Prerequisites: English Graduate student and instructor's permission if not in the Creative Writing concentration

ENG 507: 0001 (8919) Moxley

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

ENG 529: Studies in Literature – Technical Editing & Document Design

Prerequisites: English Graduate student or instructor's permission

ENG 529:0001 (3308) Diaz *

- * This course is combined with ENG 416: Technical Editing & Document Design. ENG 529 is a temporary placement marker for this topics course, pending release of a new course number at the 500 level.

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 546: Modern American Literature

Prerequisites: English Graduate student or instructor's permission

ENG 546: 0001 (7463) Kress

This course will examine modernism in American literature by exploring the work of well- and lesser-known novelists and poets. The widely varying approaches to writing exhibited by the writers on our list problematize the very term *modernism*, so one of the central concerns of the course will be the search for both similarities and differences among the authors. Which aspects bind them to each other and so help to define an overall sense of American modernism? Which aspects separate these authors from each other and so help...to define an overall sense of American modernism?

Required Texts

Ezra Pound, *ABC of Reading*

Gertrude Stein, *Tender Buttons*

Ernest Hemingway, *The Sun Also Rises*

William Faulkner, *As I Lay Dying*

Nathanael West, *The Day of the Locust* and *Miss Lonelyhearts*

Tess Slesinger, *The Unpossessed*

Felipe Alfau, *Locos*

Muriel Rukeyser, *Selected Poems*

Kenneth Patchen, *The Journal of Albion Moonlight*

Djuna Barnes, *Nightwood*

Thomas Pynchon, *V*

ENG 549: Studies in Gender & Literature – 19th Century Women Writers: Trans-Atlantic Dialogues

Prerequisites: English Graduate student or instructor's permission

ENG 549: 0001 (2831) Jacobs

Many American and English women writers in the nineteenth century read and admired each other's work, in some cases carrying on personal correspondences as well. In addition, they worked within or against certain common cultural assumptions about the role of the woman writer, and they often addressed common subjects. This course will look at several major writers in relation to each other and to larger cultural concerns. We will begin with the didactic tradition in women's reform writings (Gaskell, Stowe, Jacobs, selected poems of Barrett Browning). From there we'll go to Barrett Browning's reform novel in verse, *Aurora Leigh*, which addresses the growth of and cultural pressures on the woman poet. We'll then contrast EBB's very public career with that of Emily Dickinson, who read *Aurora Leigh* with admiration and kept a picture of Barrett Browning in her room. Novels by Eliot and Chopin will finish out the course.

Texts

Elizabeth Barrett Browning: *Aurora Leigh*, "The Cry of the Children," "The Runaway Slave at Pilgrim's Point," selected sonnets

Emily Dickinson, selected poems

George Eliot, *Middlemarch*

Elizabeth Gaskell, *Mary Barton*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Kate Chopin, *The Awakening*

Additional poems, short stories, critical and historical essays will be provided in photocopy or PDF form.

ENG 553: Shakespeare and His Contemporaries

Prerequisites: English Graduate student or instructor's permission

ENG 553: 0001 (7464) Brucher

This course offers relatively broad reading in Elizabethan and Jacobean drama (roughly 1587 - 1642) and scholarship. To develop a sense of this once popular--and still provocative and pertinent--drama we'll explore the conventions of revenge tragedy, domestic tragedy, and comedy of social life. Repeatedly the plays raise issues of class and gender, and justice and desire. We'll consider Shakespeare as a working dramatist among his contemporaries, sometimes using him as a foil for his contemporaries. Oral presentations and class discussions will define interpretive problems and test effects of the plays against critical principles and historical evidence.

Probable Texts

David Bevington, ed., *English Renaissance Drama* (Norton, 2002). (Plays by Marlowe, Kyd, Dekker, Jonson, Middleton, Webster, and Ford, among others.)

William Shakespeare, any recent edition of the plays.

ENG 649: Seminar in Modernist & Postmodernist American Poetry – Frank O'Hara

Prerequisites: English Graduate student or instructor's permission

ENG 649: 0001 (7465) Evans, S.

In this seminar we'll combine a close examination of the full range of Frank O'Hara's writing—poetry, plays, art criticism, cultural writings—with an investigation into the specific historical conditions in which his career, and that of his peers in the so-called New York School, unfolded, namely the post-WW2 period in which the US assumed global

political and cultural hegemony, and the complex processes of desegregation at home and decolonization abroad began to unfold. We'll pay special attention to the way that the categories "modern" and "postmodern" (and their various correlatives) have been theoretically constructed in recent literary history, and we'll test the aptness of these categories for our understanding of O'Hara's actual practice in a period that falls clearly "after" the heroic period of modernist practice and well "before" the codification of postmodernism.

Required Texts

O'Hara, Frank. *Collected Poems*. 1971. Berkeley: University of California, 1995. 978-0520201668. \$28.95

Allen, Donald, ed. *The New American Poetry: 1945-1960*. Berkeley: University of California, 1999. 978-0520209534

Others text to be announced

ENG 693: Teaching College Composition

Prerequisites: English Graduate student or instructor's permission

ENG 693: 0001 (1803) Dryer

A seminar exploring the complex and sometimes fraught relationship between theories and practices of teaching courses like ENG 101, which at UMaine is called "College Composition." Seminar participants actively review and engage their understanding of the conventions and contexts of academic writing and its institutional homes and formations, practice and critique ways of responding to student writing and debate the ends to which such responses should serve. They will read and write extensively in the discipline of composition studies, develop and revise a conceptual framework for the teaching of writing, and develop assignments sequences consistent with those theoretical justifications. Throughout the semester, they will write responses to the assignment sequence of 693, which will in part draw on materials produced by and for the students of ENG 101, and will conclude the term with a sustained research-project.

ENG 697: Independent Reading/Writing

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

ENG 697: 0001 (1804) Cowan

This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Can register for 1-6 credit hours.

ENG 699: Graduate Thesis

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

ENG 699: 0001 (1805) Cowan

This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Can register for 1-6 credit hours.