

***ENG 1, 101: Writing Workshop; College Composition (see MaineStreet for faculty information)**

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. Students with extremely strong backgrounds in writing may attempt credit by examination through Jerry Ellis in the Onward Office.

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. Especially well-prepared students will be encouraged to submit portfolios before the end of the semester; if their work is of exceptionally high quality they will be granted early completion.

ENG 1 is a course for students who need to develop and practice the basic writing habits necessary for successful university-level writing. Successful completion of this course should enable students to do well in ENG 101. The course grants three semester credit hours, hours that do not count toward graduation but do count toward semester load.

***ENG 129: Topics in English – American Culture through Baseball Fiction and Film (Peterson)**

Prerequisites: Open to first-year students only. May be taken before or after ENG 101, or concurrently with permission.

In this course, students will examine how baseball fiction and film both reflect and resist key elements of American culture, including values, identity, and economic stability. The course will focus on developing students' understanding of texts that span most of the Twentieth Century, a time of sweeping change in America and America's pastime. Along with a close literary analysis of these texts, we will examine their historical contexts to gain insight about the intersection of literature and culture. This course satisfies the General Education Writing Intensive requirement.

Probable Texts:

Lardner, Ring, *You Know Me Al*
Harris, Mark, *Bang the Drum Slowly*
Roth, Philip, *The Great American Novel*
Kinsella, W.P., *Shoeless Joe*
DeLillo, Don, *Pafko at the Wall*
McNally, John (Ed.), *Bottom of the Ninth: Great Contemporary Baseball Short Stories*

Probable Films:

Bang the Drum Slowly
Field of Dreams
A League of Their Own

***ENG 131: The Nature of Story (Wilson)**

Prerequisites: None. Satisfies the general education Western Cultural Tradition, and Cultural Diversity & International Perspectives requirements.

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 (Brinkley, Brucher, Speidel)**

Prerequisites: ENG 101 is strongly recommended for all sections. ENG 170 is a required course for all English majors.

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.

Required texts vary among the three divisions.

***ENG 205: Introduction to Creative Writing (Bishop (FHC), Crouch, Ellis, H. Garfield, A. Irvine, Phippen, Yellow Robe)**

Prerequisite: ENG 101 (strongly recommended). Some spaces will be reserved for English majors. Satisfies the general education Artistic & Creative Expression and Writing Intensive requirements.

This course will function as a writing workshop. We will work primarily with prose fiction and personal narrative. Students will be asked to write pieces generated from assignments given in class. Each week some students will share their work with the class; the workshop discussions of these papers become, in effect, our evolving text, serving to point up issues of technique, style, and mechanics. Our focus will be on writing as a process, a craft. This craft can be strengthened and refined through sustained practice, and an unflinching willingness to submit one's work to critical response and to learn and grow from the give and take. The workshop format will call on students to function both as writers and as thoughtful responders to the work of fellow workshop members. **Attendance and active participation at all scheduled class sessions is absolutely essential.** (Bishop, Crouch)

My section of this course will also involve some playwriting. (Yellow Robe)

I emphasize memoir, short fiction, and the novel, and throw in a smattering of poetry, almost entirely traditional forms. My students are asked to write a first person piece, a few poems, and two pieces of fiction, one of which may be part of a longer work. I would say the class is 30 percent memoir, 20 percent poetry, and 50 percent fiction. (Garfield)

In this workshop, I emphasize plentiful in-class writing exercises and group workshoping in which students develop the skills to respond critically and objectively to others' work. Emphasis is on short autobiographical descriptive and narrative pieces, traditional and contemporary poetry, and short fiction. The class is approximately 20 percent personal description & narrative writing, 40 percent poetry, and 40 percent short fiction. I also require students to attend 3 public readings on campus or in the area and to write short critical reaction papers to these events. (Ellis)

This course will introduce students to the basic principles and techniques of creating fiction, poetry, playwriting, 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)

My section of this course will foreground poetry while also working with short fiction and creative nonfiction (personal narrative). Run as a workshop, the course will emphasize in-class writing exercises that help students explore the artistic use of language. Students will be asked to be open to experimentation and to share their work-in-progress. Equally important will be their willingness to give and receive thoughtful critical responses and to revise their work. By examining and discussing selected works by established writers, students will be introduced to the basic principles and techniques of poetry and prose writing. (Hildebrandt)

***ENG 212: Persuasive & Analytical Writing (Cowan, Dryer, H. Garfield, Jackson, Marks, Plymale)**

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

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)**

Prerequisites: 3 Hours of English (above 101); English major or instructor permission. ENG 222 will be open to English majors, English minors, and Secondary Education majors **only** until November 24. ENG 222 is a required course for all English majors. Satisfies the general education Western Cultural Tradition, Artistic & Creative Expression, and Writing Intensive requirements.

This 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 – Irish Literature (Pratt (FHC))**

Prerequisites: 3 hours of English.

This class will examine modern and post-modern short fiction from early and mid-twentieth century Irish masters including James Joyce, Liam O’Flaherty, Sean O Faolain, Frank O’Connor, Elizabeth Bowen, Mary Lavin, and George Moore, contemporary writers including William Trevor and Roddy Doyle, and Irish-American short fiction masters including Jack Driscoll, Joan Connor, John O’Hara, Michael White among others. Though, as a nation Ireland has produced the Nobel Literature winners: Seamus Heaney, Samuel Beckett, George Bernard Shaw, and W.B Yeats—primarily poets and dramatists—it has remained until recently, one of Europe’s most, if not the most, socially conservative and ardently Roman Catholic countries. The role of the church, colonization, and British hegemony, will be examined for their impact on Irish writing, especially its short fiction. This is a participatory class where discussion and opinion are encouraged and respected.

***ENG 229: Topics in Literature – Paganism (Wilson – web-based)**

Prerequisites: 3 hours of English.

An exploration of the dynamic re-emergence of the classical pagan religious point of view in the nineteenth-century conflict between faith and reason, between the authority of the Renaissance and that of Medieval thought, between the Enlightenment and Fundamentalism in the context of Edward Gibbon and the following Victorians: Karl Marx, Thomas Carlyle, John Stewart Mill, Charles Darwin, Algernon Swinburne, Matthew Arnold, John Ruskin, and Thomas Hardy.

***ENG 229: Topics in Literature – Science Fiction and Philosophy (Marks – web-based)**

Prerequisites: 3 hours of English.

Much of science fiction can be divided into two main categories: Hard science fiction, which attempts to base itself on sound scientific ideas; and escapist “space opera” like the Star Trek and Star Wars novels. There is a third category, however, one that attempts to answer questions about existence that are beyond mere science, and one that is certainly not “escapist” fiction. That’s the type of thought-provoking science fiction that this course deals with. The goal of the course is to look beyond the surface of these texts to the philosophical, metaphysical and religious ideas that provide their focus and meaning, and which, ultimately, might make us look at the world around us in a different way.

Texts:

- *The Lathe of Heaven*, Ursula K. Le Guin
- *Childhood's End*, Arthur C. Clarke
- *Calculating God*, Robert J. Sawyer
- *A Case of Conscience*, James Blish
- *Valis*, Philip K. Dick
- *Stranger in a Strange Land*, Robert Heinlein

Films:

- *The Matrix*

- *2001: A Space Odyssey*

***ENG 236: Canadian Literature (Norris)**

Prerequisite: ENG 101. Satisfies the general education Cultural Diversity & International Perspectives, Artistic & Creative Expression, and Ethics requirements.

This semester we'll be reading twelve Canadian novels. This is a course for people who really love to read. There will be three exams.

***ENG 238: Nature and Literature (Cowan)**

Prerequisite: 3 hours of English. Satisfies the general education Ethics requirement.

Looks at the many different ways people have looked at nature and examines the philosophies and values which inform humans' interactions with their environment. Authors will be drawn from traditional literary figures, American nature writers, environmentalists and especially, authors from Maine. Assignment may include field experience.

***ENG 242: American Literature Survey - Realism to the Present (J. Evans)**

Prerequisites: 3 hours of literature or permission. Satisfies the general education Western Cultural Tradition and Artistic & Creative Expression requirements.

The major themes, ideas, attitudes and techniques which have developed in our national poetry, fiction, drama, and essay and which have defined them as particularly American.

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

Prerequisites: Three hours of English. Satisfies the general education Western Cultural Tradition, Artistic & Creative Expression, and Ethics requirements.

One of the functions of good literature is to "complexify" readers' understanding of a subject. Certainly "Maine" generates enough simplistic, stereotyped images that it is a subject in need of "complexifying." Through readings in a variety of genres and class discussion of relevant topics, we will use the "complexifying" approach to achieve these objectives:

- To broaden our understanding of the state and its peoples by reading about and discussing its past and present in a variety of contexts;
- To deepen our understanding of the state and its peoples by examining the conflicts and contradictions which are characteristic of life in Maine;
- To identify in Maine literature the interplay of the specific—situations and issues peculiar to life in Maine—and the universal— situations and issues that affect us all as human beings;
- To recognize and appreciate the skill with which Maine's writers use their talent to help us achieve these objectives.

Required Texts:

- *Maine Speaks*, Jeff Fischer, ed. (Maine Writers & Publishers Alliance)
- *The Funeral Makers*, Cathie Pelletier, Scribner Paperbacks
- *Wednesday's Child*, Rhea Côté Robbins (Rheta Press)
- *The Country of the Pointed Firs*, Sarah Orne Jewett (Dover Thrift Editions)

***ENG 245: American Short Fiction (A. Irvine)**

Prerequisites: 3 hours of English. Satisfies the general education Ethics, Western Cultural Tradition, and Artistic & Creative Expression requirements.

This course will trace the development of the American short story, examining the ways in which short fiction serves as a cultural and artistic bellwether. Beginning with Washington Irving, the course will use the short story to take a snapshot look at American culture and literary movements from the American Renaissance through the Civil War and the rise of realism to the later movements in modernism and postmodernism to the present day.

***ENG 248: Literature & The Sea (Kail)**

Prerequisites: 3 hours of literature or permission. Satisfies the general education Western Cultural Tradition requirement.

This is a course for students who identify in themselves a strong feeling for the sea, for the people who live and work under its many influences, and for the way literature transforms experience into art. The aim of this course is to provide students with strategically located bearings in the huge expanse of sea literature, so that they can navigate their own way among the unique literary experiences it offers in poetry, fiction, non-fiction, and drama. Be prepared for bold voyaging on the tumultuous and frequently dangerous seas of the human imagination!

Required Texts:

- William Carpenter, *The Wooden Nickel*
- Joseph Conrad, *Heart of Darkness*
- Joseph Conrad, *The Secret Sharer and Other Stories*
- Lincoln Colcord, *I Was Born in a Storm at Sea*
- Samuel Taylor Coleridge, *Rime of the Ancient Mariner*
- Ernest Hemingway, *The Old Man and the Sea*
- Sebastian Junger, *The Perfect Storm*
- Rudyard Kipling, *Captains Courageous*
- Herman Melville, *Benito Cereno*
- Eugene O'Neill, *The Long Voyage Home and Other Plays*
- Selected poetry and essays.

***ENG 252: English Literature Survey - Romanticism to the Present (Brinkley)**

Prerequisite: 3 hours of literature or permission. Satisfies the general education Western Cultural Tradition and Artistic & Creative Expression requirements.

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

This course introduces Shakespeare's drama through close analysis of ten or so 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.

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

***ENG 256: British Women's Literature (Minutolo)**

Prerequisite: 3 hours of college literature or permission. Satisfies the general education Western Cultural Tradition and Cultural Diversity & International Perspectives requirements.

This is an introduction to literature by women of Britain and former British colonies from the Middle Ages to the present day—a group including some of the classic writers in English. We'll look at their poetry and fiction not only for their intrinsic pleasures and insights, but also to gain a sense of how literary conventions and gender ideology have interacted with women's experiences to shape and inform their writing. Some discussion of women's history will be included. Required texts may include: *The Norton Anthology of Literature by Women* and two novels to be selected.

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

Prerequisite: ENG 170. Satisfies the general education Western Cultural Tradition and Writing Intensive requirements.

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 be applying hermeneutical principles to the analysis of pop songs selected by students in the class.

Required Texts:

- 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 308: Writing Poetry (Norris)

Prerequisites: ENG 205 or 206 or 307 or permission. Satisfies the general education Writing Intensive requirement.

Writing poetry, reading poetry, learning structure by doing.

Possible Texts:

- *Imagination Verses*, Jennifer Moxley
- *Lunch Poems*, Frank O'Hara
- *News & Smoke*, Sharon Thesen
- *The Cinnamon Peeler*, Michael Ondaatje
- *Sheeps Vigil By a Fervent Person*, Eirin Moure
- *Poppy*, Austin Hummell

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

Prerequisites: ENG 101 or equivalent; juniors and seniors in declared majors only. Satisfies the general education Writing Intensive requirement.

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.

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

***ENG 407: Advanced Fiction Writing (Kress)**

Prerequisite: Permission of the instructor.

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

To help you achieve linguistic precision and versatility, you will perform a variety of exercises on sentence structure, style, figurative language, diction, tone, imagery, chromatic patterning, and so on. For example, a typical exercise in this area involves writing a snippet in a so-called minimalist style and then in so-called purple prose. After dallying with these two stylistic poles you should be more adept at texturing language for your own effects and purposes. We will work with technical aspects, of course, but we will also explore thematic dynamics, genre-mixing, and more. Most of all, we will pick at the language that produces these effects. During this course, you will complete many small exercises, and hopefully some of these will blossom into larger works. For example, when we discuss point of view, you will experiment with a variety of narrative voices and if one of these experiments is especially successful, you might expand it into a larger piece.

***ENG 418: Topics in Professional Writing - Report & Proposals (Diaz)**

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

This course is writing intensive, and you will produce a substantial document for a client that can serve as a writing sample or portfolio piece. During this course, you will have the opportunity to learn how to analyze the kinds of arguments made in annual reports, business reports, and government reports by reading and writing informally about several articles about the role of rhetoric and techniques used in report writing, by participating in class discussions that focus on evaluation of several reports, and by writing analyses of elements of reports, grants, or proposals. You will learn to identify the sections of reports and grants by reading textbook and real examples of reports and grants, by examining reports and grants in class in large and small groups, and by finding well written and poorly written examples of specific grant sections. You will learn to understand how organizations integrate writing grants or reports into their work by listening to invited speakers from industry or non-profit organizations talk about grant or report writing in their organizations, by working with clients to write a report or grant, and by participating in classroom discussions about interactions with clients (including successful partnerships and problem-solving). You will also learn to write an effective grant or report by writing a report or grant for a client, by receiving feedback from the client, instructor, and peer, and by striving toward consensus about the chances for success of the grant or report through revision and feedback.

Texts:

- Alred, G., Brusaw, C., & Oliu, W. (2006). *Handbook of Technical Writing*. (8th ed.). St. Martin's.
- Johnson-Sheehan, R. (2002). *Writing proposals: Rhetoric for managing change*. New York: Longman.
- New, C. & Quick, J. (2003). *How to write a grant proposal*. Hoboken, NJ: John Wiley.

***ENG 435: The Bible and Near-Eastern Literature (Wilson)**

Prerequisites: 6 hours of literature or permission. Satisfies the general education Ethics requirement.

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

Texts:

- *Gilgamesh*

- *The Ancient Near East* (vols. 1 & 2)
- *The Hebrew Goddess*
- *Myths from Mesopotamia*
- *The Myth of the Goddess*
- *The Bible*

***ENG 440: Major American Writers – Robert Creeley (Friedlander)**

Prerequisite: 6 hours of literature or permission. Satisfies the general education Ethics and Writing Intensive requirements.

At the time of his death in 2005 Robert Creeley was one of the most beloved figures in American poetry, admired for his intellectually dynamic, emotionally rich poems and as a living link to the modernist writers of the early twentieth century. His own generation, associated with the "New American Poetry" of the 1950s and sixties, was a countercultural force and Creeley represents the best of that force with his unique combination of experimental freedom and philosophical rigor. His influence on subsequent writers is incalculable.

In this course we will take Creeley's poetry as the center of a large circle that also includes his collaborations with visual artists and musicians, his criticism, and his experimental prose, looking closely at his work from three perspectives: as formally innovative art, as a record of experience, and as a philosophical investigation into the nature of experience. We will also consider a number of the writers, musicians, painters, sculptors, and thinkers who were important for Creeley. The key text will be his *Selected Poems, 1945-2005*.

Assignments: Students will write and share brief weekly responses, and have the choice of producing one substantial project or two smaller ones.

***ENG 442: Native American Literature (Yellow Robe)**

Prerequisite: 6 hours of literature or permission. Satisfies the general education Ethics and Writing Intensive requirements.

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.

Texts include:

The Lone Ranger and Tonto Fistfight in Heaven, by Sherman Alexie

Where The Pavement Ends, by William S. Yellow Robe, Jr.

Love Medicine, by Louise Erdrich

***ENG 444 : Contemporary American Fiction (A. Irvine)**

Prerequisite: 6 hours of literature or permission. Satisfies the general education Ethics and Writing Intensive requirements.

Contemporary American Fiction will take an intensive focus on American fiction written since 1950. We will look at the various manifestations of postmodernism on American fiction, as well as the increasingly visible contributions of America's minority populations. Authors might include (but not be limited to) Ellison, Burroughs, Pynchon, De Lillo, Morrison, Delany, Dick, Spiegelman, Powers, Chabon, McCarthy, Fowler, Erickson, Alexie, Diaz.

***ENG 450: Cultural Borderlands – Contemporary American Literature (Bishop)**

Prerequisite(s): 6 hours of literature or permission. Satisfies the general education Cultural Diversity & International Perspective and Writing Intensive requirements.

This course explores the psychic middle ground where tensions and ambiguities involving personal identity, allegiance and the nature of belonging play out. The tenacity of cultural distinctions, the deep hunger of people for roots, and the claims of competing communal narratives will be explored in fiction and nonfiction from contemporary writers whose native cultural traditions strongly inform their work.

***ENG 460: Major British Authors – William Blake (Brinkley)**

Prerequisites: 6 hours of literature or permission. Satisfies the general education Ethics and Writing Intensive requirements. This course will fulfill the pre-1800 requirement for English majors.

Blake wrote to transform vision. The course will explore Blake's transformation. Most of the course will be devoted to a close reading of Blake wonderful, unfinished epic *The Four Zoas*, a poem that he thought could open the prison doors and set the prisoners free. The class is an experiment: we will try to see how Blake's poem might do that.

Text:

The Complete Poetry and Prose of William Blake, ed. David Erdman, with a commentary by Harold Bloom (Anchor Books).

***ENG 465: The English Novel (Jacobs)**

Prerequisite: 6 hours of literature or permission. Satisfies the general education Ethics and Writing Intensive requirements.

This offering of The English Novel focuses on the nineteenth century. During this period, England was transformed from a largely agrarian and rural nation to a major industrial and colonial power, with accompanying shifts in literacy levels and reading preferences, class relations, family structures, and gender roles. We'll consider how the novel, as the dominant literary form, raised questions about these social changes and sought solutions to resulting social problems. But we'll also look at classic works of fantasy and horror, showing another side of nineteenth-century imaginary life. Students who have taken 465 with Professor Rogers, with an emphasis on the eighteenth century, may take this course under an alternate number. Contact Professor Jacobs to arrange.

The course assignments will build toward a long research paper suitable as a capstone project and as a writing sample for applications to graduate programs. Enrollment will be capped at 18 to allow for a writing-intensive experience. We will spend some class time on how to formulate a research question, to carry out serious research in scholarly databases and indexes, and to build strong arguments in dialogue with other critics. Occasional workshops focused on students' critical writing will be a part of the course.

Sample readings (likely to change):

- Charlotte Bronte, *Villette* (Penguin)
- Lewis Carroll, *The Adventures of Alice in Wonderland*
- Charles Dickens, *Hard Times*
- Elizabeth Gaskell, *Mary Barton* (Oxford)
- Thomas Hardy, *The Mayor of Casterbridge* (Broadview)
- Bram Stoker, *Dracula* (Broadview)
- Oscar Wilde, *The Picture of Dorian Gray*

Evaluation: A 10-12 page research project, carried out over the course of the semester. Related assignments will include a pre-proposal and annotated bibliography, a review of literature, a draft version of the essay, and a revised draft. There will also be a number of informal writing assignments. Regular attendance, active participation in discussions, and serious attention to classmates' work will be expected of all members of the class. I will give quizzes only if it seems that a fair number of people need motivation – beyond the pleasure of the books – to keep up with the reading.

***ENG 480: Topics in Film – American Fiction and Film Noir (J. Evans)**

Prerequisites: 6 hours of literature. Satisfies the general education Writing Intensive requirement.

A study of film topics at a more advanced level than ENG 280. Specific topics vary from year to year but might include study of a major director(s), of a national cinema, of certain film genres, of aspects of film theory, or of women in films.

Texts studied in this particular version of ENG 480—**American Fiction and Film Noir**—have included:

Novels:

- Jim Thompson, *Pop 1280*
- James M. Cain, *Postman Always Rings Twice*
- Kenneth Fearing, *The Big Clock*
- Dashiell Hammett, *Red Harvest*
- James Crumley, *Wrong Case*
- James Ellroy, *Black Dahlia*

Films:

- Roman Polanski, *Chinatown*
- Billy Wilder, *Double Indemnity*
- John Farrow, *The Big Clock*
- Rian Johnson, *Brick*
- David Lynch, *Blue Velvet*
- Lawrence Kasdan, *Body Heat*
- Quentin Tarentino, *Pulp Fiction*

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

Prerequisites: ENG 317, 9 hours of writing **and** permission of instructor. Satisfies the general education Capstone Experience requirement.

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**

Prerequisite: ENG 395, ENG 405 or ENG 406, ENG 490 or 400-level literature, or permission.

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 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 507: Graduate Writing Workshop – Fiction Writing (Kress)**

Prerequisites: Graduate standing or permission.

Primarily, this course will examine forms and theories of fiction writing. In addition to workshoping your own writing and performing numerous experiments in a variety of forms, voices, styles, and modes, you will be doing extensive reading of fiction and fiction writers writing about fiction as well as essays on narrative theory and the theory of fiction.

The basic question for the course: what is a sentence and what can it do?

***ENG 536: Topics in Canadian Literature (Norris)**

Prerequisites: Graduate standing or permission.

In this course we'll be taking a look at a baker's dozen of the important English-Canadian novels of the twentieth century. We'll be reading and discussing a novel every week. No prior knowledge of Canadian literature is required.

Reading List:

- *Tay John O'Hagan*
- *As for Me and My House* Ross
- *The Double Hook* Watson
- *The Apprenticeship of Duddy Kravitz* Richler
- *Beautiful Losers* Cohen
- *A Jest of God* Laurence
- *Coming Through Slaughter* Ondaatje
- *Lives of Girls and Women* Munro
- *Not Wanted on the Voyage* Findley
- *Almost Japanese* Sheard
- *The English Patient* Ondaatje
- *The Handmaid's Tale* Atwood

***ENG 553: Shakespeare and His Contemporaries (Brucher)**

Prerequisites: Graduate standing or permission

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.)

- David Scott Kastan & Peter Stallybrass, eds., *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama* (Routledge, 1991).
- William Shakespeare, any recent edition of the plays.

***ENG 558: Modern British Literature (Cowan)**

Prerequisites: Graduate standing or permission.

This course is unapologetically about "High Modernism." We will examine the notion of a modernist literature and study works traditionally considered masterpieces of the British modernist canon. The approach will be historical and cultural. Our consideration of "modernism" will necessarily involve some attention to the knotty issue of "postmodernism." Our discussions should also include current reevaluations of "modernism." The emphasis will be on poetry although we will also read representative novels.

Possible texts may include:

- Poems by Thomas Hardy, W. B. Yeats, Wilfred Owen, Wyndham Lewis, Oscar Wilde, T. S. Eliot, D.H. Lawrence, W. H. Auden, Philip Larkin, Seamus Heaney
- Joseph Conrad, *The Secret Agent* or *Heart of Darkness*
- Walter Pater, *The Renaissance*
- Ford Madox Ford, *The Good Soldier*
- Rebecca West, *Harriet Hume* or *The Return of the Soldier*
- James Joyce, *Dubliners*
- Arnold Bennett, *Anna of the Five Towns*
- Virginia Woolf, *To the Lighthouse* or *Mrs. Dalloway*

***ENG 580: Topics in Poetry and Poetics - The Poetics of the Phonotext: Timbre, Text, and Technology (S. Evans)**

Prerequisites: Graduate standing in English or permission of instructor.

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

Note: No background in poetry, poetics, linguistics, or new media is required for this introductory course. May be of special interest to teachers interested in integrating new media into their lesson plans and to poets seeking to hone their performance styles.

Texts likely to be included on the syllabus (consult instructor before purchasing):

- Augoyrad, Jean-François, and Henry Torgue. *Sonic Experience: A Guide to Everyday Sounds*. McGill-Queen's UP, 2005.
- Roland Barthes. "Listening" and "The Grain of the Voice." Handouts.
- Bernstein, Charles, ed. *Close Listening: Poetry and the Performed Word*. Oxford UP, 1998.
- Dolar, Mladen. *A Voice and Nothing More*. MIT, 2006.
- Eisenberg, Evan. *The Recording Angel: Music, Records, and Culture from Aristotle to Zappa*. 2nd Ed. Yale UP, 2005.
- Eno, Brian. *Excerpts from A Year with Swollen Appendices*. Faber, 1996.
- Kristeva, Julia. *Revolution in Poetic Language*. Columbia, 1984.

- Nancy, Jean-Luc. *Listening*. Trans. Charlotte Mandell. Fordham UP, 2007.
- Ong, Walter J. *Orality and Literacy*. London: Routledge, 1982; rpt. 2002.
- Stewart, Garrett. *Reading Voices: Literature and the Phonotext*. U of California P, 1990.
- Tsur, Reuven. *What Makes Sound Patterns Expressive? The Poetic Mode of Speech Perception*. Duke UP, 1992.

***ENG 649: Seminar in Modern & Postmodern American Poetry - Realism and Avant-Garde American Poetries, 1920-present (Billitteri)**

Prerequisites: Graduate standing or permission.

This seminar explores the transformation of Walt Whitman's realist poetics in the work of the modern and post-modern American avant-gardes. Our focus will not be poetic influence but intellectual history; our efforts will be directed at a charting of the several transformations of a poetic project through time.

Whitman's search for a poetry of the real—a poetry capable of recreating and faithfully transmitting the concrete reality of contemporary life—resonates with particular force in much of the most important American poetry of the twentieth- and twenty-first centuries. The realist research of the avant-gardes is not always perfectly aligned with all aspects of Whitman's poetics. Indeed, as we will see, in the majority of cases poets operate on linguistic and philosophical premises that are at odds with Whitman's own philosophical and linguistic beliefs. Nevertheless, the *avant-gardes* share with Whitman a foundational desire for a poetry that is socially, politically and ethically meaningful only insofar as it can legitimately claim (and demonstrate) to be vast enough and capacious enough as to encompass the epistemic multiplicity of the real in all its discordant manifestations.

We will read the poetry and the writings of Whitman, together with selected representative figures of the modern and post-modern American avant-garde: Gertrude Stein, Ezra Pound, Marianne Moore, William Carlos Williams, Louis Zukofsky, Charles Reznikoff, Charles Olson, Lorine Niedecker, Muriel Rukeyser, Gwendolyn Brooks, Robert Creeley, Susan Howe, Charles Bernstein, Lyn Hejinian, Claudia Rankine, Nada Gordon, and Gary Sullivan. We will also consider such movements as imagism, objectivism, projectivism, language poetry, and flarf.

ENG 697: Independent Reading/Writing

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

ENG 699: Graduate Thesis

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