

E
N
G
L
I
S
H

Spring 2010



***ENG 101: College Composition**

Prerequisites: All beginning college writers sign up for ENG 101.

ENG 101 (0001, 2083) (Brucher)	(0022, 2119) (Lattari)
(0002, 2085) (Babbie)	(0023, 2121) (DiGioia)
(0003, 2087) (Burnes)	(0024, 2123) (Miller)
(0004, 2131) (Speidel)	(0025, 2125) (Fournier)
(0005, 2089) (Mayers)	(0026, 6311) (Carter)
(0006, 2091) (Barker)	(0027, 2127) (Mitchell)
(0007, 2093) (Yellow Robe)	(0028, 2129) (Weinbrown)
(0008, 2095) (Swenson)	(0500, 6093) (Hildebrandt)
(0009, 2097) (Workman)	(0501, 6095) (Sithole)
(0010, 2099) (Jirsa)	(0502, 6097) (Griffin)
(0011, 2101) (Almeida)	(0503, 6099) (Hanes)
(0012, 2103) (Prang)	(0504, 29997) (Baker)
(0013, 2133) (Hill)	(0505, 6313) (Plymale)
(0014, 2105) (Pyles)	(0506, 29998) (Ruddy)
(0015, 2107) (Perry)	(0665, 7197) HUTCHINSON CENTER, BELFAST
(0016, 2109) (Crouch)	(Williams)
(0017, 2111) (Friedlander)	(0666, 7459) HUTCHINSON CENTER, BELFAST
(0018, 2113) (Hall)	(Williams)
(0019, 2115) (Raine)	(0667, 27152) (Martel)
(0020, 2135) (Carter)	
(0021, 2117) (Burnes)	

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– Travelers and Madmen in Literature (Minutolo)**

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

Satisfies the general education Writing Intensive requirement.

ENG 129 (0400, 27160) – UMaine Academ-e (Minutolo)
 (0990, 28840) – WEB (Minutolo)
 (0995, 28841) – WEB (Minutolo)

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 (subject to change):

Heart of Darkness, Joseph Conrad

Into the Wild, Jon Krakauer

Travels with my Aunt, Graham Greene

"Kubla Khan", Samuel Coleridge

On the Road, Jack Kerouac

The Colour, Rose Tremain

Mosquito Coast, Paul Theroux
M. Butterfly, David Henry Huang

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

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

ENG 131 (0001, 2257)

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; Evans; Speidel)**

Prerequisite: ENG 101 is strongly recommended for all sections. Ten spaces in each section are reserved for English majors and minors. ENG 170 is a required course for all English majors.

ENG 170 (0001, 2259) (Brinkley)
(0002, 2261) (Evans)
(0500, 6103) (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 (Bishop; Crouch; Garfield; Kress; Rogers)**

Prerequisite: ENG 101 (strongly recommended). Satisfies the general education Artistic and Creative Expression and Writing Intensive requirements.

ENG 205 (0001, 2263) (Crouch)
(0002, 2265) (Kress)
(0003, 2267) (Rogers)
(0004, 29999) (Hildebrandt)
(0005, 30000) (Yellow Robe)
(0500, 6105) (Pratt)
(0501, 6667) (Baker)
(0665, 7199) **HUTCHINSON CENTER, BELFAST** (Bishop)
(0990, 27102) **WEB** (Garfield)
(0995, 27103) **WEB** (Garfield)

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

Kress: This course introduces beginning creative writers to the fundamental craft of writing short fiction and poetry—its terminology, technique, and practice. To accomplish this, you'll do three things. You'll read poems and stories by contemporary authors and discuss them in class: this will help you to read like a writer, developing your ability to critically analyze the strengths and weaknesses of a poem or short story. Also, you'll write your own exercises, poems, and short stories and hand them into me for commenting: this will help you develop an ability to accept constructive (most of the time) criticism about your work—something every writer must be able to do. Finally, you will participate in workshops during the class in which your work and others' will be presented to and discussed by the class as whole:

this will help you to see how a group of writers respond to your work, and it will help you to put your own critical powers to work as well. By the end of the course you should be familiar with the elements of writing poems and short stories. If you've put in a good amount of effort, you'll be a better writer, reader, and critic—that is, you'll have a better idea of what makes a poem or short story "work."

Rogers: In this section, we will tackle the novel!

***ENG 212: Persuasive & Analytical Writing (Dryer; Hakola; Marks)**

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

ENG 212 (0001, 2377) (Hakola)
(0002, 2379) (Garfield)
(0003, 2381) (Wicks)
(0004, 2385) (Dryer)
(0500, 6107) (Plymale)
(0700, 6109) (Jackson, I.)
(0990, 27161) **WEB** (Marks)
(0995, 27165) **WEB** (Marks)

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

***ENG 222: Reading Poems (Cowan; Ellis; Moxley)**

Prerequisite: 3 hours of English; English major or instructor permission. Ten spaces in each section are reserved for English majors and minors. Satisfies the general education Western Cultural Tradition, Artistic & Creative Expression and Writing Intensive requirements.

ENG 222 (0001, 2387) (Cowan)
(0002, 2389) (Moxley)
(0003, 27167) (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.

Required Text (subject to change):

The Norton Anthology of Poetry

***ENG 229: Topics in Literature – Changing Planes: Alternative Realities (Bishop)**

Prerequisite: 3 hours of English.

ENG 229 (0860, 27334)

In this course we will examine selected works of speculative fiction and film, not so much for the novelty and attraction of alien worlds, but to discover what we might learn from these imagined alternative domains beyond our habitual ways of seeing and normal "givens," about the nature and potentialities of our own kind. In other words, we'll see what might be revealed about the possibilities, inspirational and otherwise, of being human.

Possible Texts (subject to change):

Phillip Pullman, *The Golden Compass*
Arthur Clarke, *Childhood's End*
Stanislaw Lem, *Solaris*
Philip Dick, *Do Androids Dream of Electric Sheep?*
Ursula Leguin, *The Dispossessed*
John Crowley, *The Solitudes*
Pan's Labyrinth (film, Guillermo Del Toro, dir.)
Solaris (film, Andrei Tarkovsky, dir.)
Blade Runner (film, Ridley Scott, dir.)

***ENG 229: Topics in Literature – Paganism and Christianity (Wilson)**

Prerequisite: 3 hours of English.

ENG 229 (0990, 2391) **WEB**
(0995, 7203) **WEB**

Welcome to what I hope will be an exciting intellectual voyage, one centered around British nineteenth-century Victorian culture, a world filled with powerful dynamics that have shaped so much of our world. This course will evolve through the technology of Webct, and all of our communication will be on WebCt.

First, though I don't intend to steal all of my own thunder now by going into depth about the intellectual dynamics I anticipate us encountering as we discuss the readings, I would just like to suggest some of the topics we'll be thinking about. Basically, in this Victorian world we have the platform of our modern and contemporary world:

- The emergence of the Industrial Revolution, launched in the western part of central England in Ironbridge and the surrounding area with the development of the technology enabling the manufacture of iron products using coke rather than coal. This technology, itself built upon the development of the steam engine, enabled Victorian England to become the manufacturer for the whole world.
- The defeat of Napoleon at Waterloo in 1815 by the English general the Duke of Wellington made Britain the only significant force in the world, both on land and on sea, the latter a means by which the industrial power of England was brought to the rest of the world.
- The development of science, especially geology and later biology, largely by amateur and wealthy "gentlemen" who, as with the technology of coke and iron, build on the Enlightenment belief in the rationality of the universe and capacity of humankind to understand it.
- The concomitant threat to religion from this science, especially from what came to be called the theory of evolution, led to penetrating cracks upon the religious facade of this culture, resulting in numerous conflicts, on the national, family, and individual levels.
- The growth of the middle class in power and size also contributed to tensions of this age, for as power slipped away from the old landed aristocracy to the people in business, political and social alliances altered, and by the end of the century a large portion of the land had come into the hands of the new monied class.
- These technological and social changes, again building on the revolutionary (as with the American and French revolutions), allowed vast numbers of the population who had hitherto been scattered throughout the countryside in agriculture but now concentrated in cities to become part of a movement of greater democratic activity, with three Reform Bills extending the right to vote to members of the middle class, 1831, 1867, 1884. Consider, for example, the development in the early 1840s, so that now the common person for the first time in history could cheaply have a picture of him or herself, something that only the wealthy could afford in the past by hiring a portrait painter.
- Other technological changes, such as the development of the railroads in the 1830s and 40s and the development of the "Victorian Internet," the telegraph, also opened up Victorian society.

All of this created a society in which the old traditions and values were besieged by forces of the modern, and religion felt this attack as much as any other part of Victorian society. Hence, the emergence of paganism as a counterpoint to Christianity. Not a single formal religion, and thus uncapitalized, paganism represents the increasing emergence of an attitude towards the supernatural and the natural that will be at the center of this course. We'll define the term

rather carefully as the course develops, but as a starting point I'll just suggest that by paganism I mean an attitude towards the gods and religion represented by that culture the Victorians saw as a template for their own, the Roman. In the Roman Empire, no single religious point of view dominated, and thus Rome had no "—ism," but rather a variety of religious practices. Nonetheless, with the "victory" of Christianity in the years after Constantine's supposed conversion in AD 312-13, this Christianity thought it saw a collective religious force, and went about destroying it. The core of these various pagan religious practices, however, never went completely away, and came back into the western world during the Renaissance, Enlightenment, and Victorian worlds.

Our job this semester will be to explore the thunder and lightning of the class between these two old adversaries.

Required Texts (subject to change):

The French Lieutenant's Woman, by John Fowles

Decline and Fall of the Roman Empire, Edward Gibbon.

The Genius of John Ruskin, by Rosenberg, ed.

Poems and Ballads, by Algernon Swinburne.

A Grammar in Aid of Assent, John Henry Newman.

Pre-Raphaelite Writings, found by googling to the Pre-Raphaelites on the Web.

Abridgement of the Secret Doctrine, H. Blavatsky.

Jude the Obscure, Thomas Hardy.

We'll use *The French Lieutenant's Woman* as an introduction to the Victorian culture. Thereafter we'll discuss the books in the order I've listed them above, using the technology of Webct.

***ENG 229: Topics in Literature – Vampires in Literature (Marks)**

Prerequisite: 3 hours of English.

ENG 229 (0991, 7117) **WEB**

(0996, 7377) **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 236: Canadian Literature (Norris)

Prerequisite: 3 hours of English. Satisfies the general education Cultural Diversity and International Perspectives, Artistic and Creative Expression and Ethics requirements.

ENG 236 (0001, 6119)

A survey of Canadian literature from 1850 to the present. Interpretation and analysis of the poetry and prose of major literary figures. Some examination of the impact of British and American models upon the tradition of Canadian literature.

***ENG 242: American Literature Survey – Realism to Present (Evans, T. Jeff)**

Prerequisite: 3 hours of literature or permission (ENG 170 recommended.). Satisfies the general education Western Cultural Tradition and Artistic and Creative Expression requirements.

ENG 242 (0001, 2393)

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 243: Topics in Multicultural Literature (Ruddy)**

Prerequisite: 3 hours of English. Satisfies the general education Western Cultural Tradition, Cultural Diversity and International Perspectives and Ethics requirements.

ENG 243 (0990, 27170) **WEB**
(0995, 27172) **WEB**

This course is an introduction to some of the literary themes, symbols, tropes, and formal and stylistic features that are important in the African-American literary tradition. We'll be reading fiction, poetry, critical essays, and a number of experimental works that are a mixture of all three. Most of the texts will be from the 20th-century, with authors including W.E.B. Du Bois, Ralph Ellison, Toni Morrison, Langston Hughes, Amiri Baraka and Gwendolyn Brooks.

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

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

ENG 244 (0001, 2395)

There is the postcard-Maine Tourism Bureau version of Maine, and then there is the real Maine—life the way it should be versus the way life it all too often really is. In this course we will read about aspects of Maine life and people that don't often appear in promotional materials about the state. We will identify the kinds of lenses through which various authors view Maine and address the complexities of Maine life that good literature introduces its readers to. Since *Writers of Maine* is, after all, a *literature* course, we will also investigate how talented Maine authors use the various literary genres to present those complexities. Evaluation will be based on two essay prelims (open-book, open-notebook), one critical book report, participation in online discussions, possibly reading quizzes, and an optional final exam.

Texts (subject to change):

Maine Speaks: An Anthology of Maine Literature

Wednesday's Child, Rhea Cote Robbins

The Country of the Pointed Firs, Sarah Orne Jewett

One additional book

Additional Readings: Each student will read one additional book of his/her choice for a critical book report.

***ENG 245: American Short Fiction (Callaway; Rogers)**

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

ENG 245 (0001, 2397) (Rogers)
(0002, 27175) (Callaway)

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.

Texts (subject to change):

American Short Stories (8th edition) ed. Bert Hitchcock and Virginia M. Kouidis ISBN: 978-0-321-48489-5
Other selected stories will be available online and through audio streaming at our course WebCT site.

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.

***ENG 246: American Women's Literature (Lukens)**

Prerequisites: 3 hours of English. Satisfies the general education Western Cultural Tradition, Cultural Diversity and International Perspectives and Ethics requirements.

ENG 246 (0001, 27176)

A survey of the main traditions and writers in American women's literature from the origins to the present.

***ENG 249: American Sports Literature and Film (Peterson)**

Prerequisites: 3 hours of English. Satisfies the General Education Ethics and Artistic and Creative Expression Requirements.

ENG 249 (0001, 27177)

Uses readings in fiction, poetry, drama, essays and films to explore social, humanistic, ethical and aesthetic issues in sports and its literature. Examines ways writers capture physical action and the role of sports in various genres and media.

***ENG 252: English Literature Survey – Romantic to Present (Brinkley)**

Prerequisites: 3 hours of literature or permission of the instructor (ENG 170 recommended). Satisfies the general education Western Cultural Tradition and Artistic & Creative Expression requirements.

ENG 252 (0981, 2399)

(0985, 7205) **HUTCHINSON CENTER, BELFAST**

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

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

Prerequisite: ENG 170. Satisfies the general education Western Cultural Tradition and Writing Intensive requirements. Required of all English majors.

ENG 271 (0001, 2401)

The catalog description of this course reads simply: "An introduction to critical theory. Study of individual critics or schools of literary theory. Application of these interpretative strategies to literary texts." In this particular section of the class, we will read, discuss, and write about a variety of consequential texts from the history of literary hermeneutics, poetics, and cultural studies, starting with Plato and Aristotle and extending to our own day. The central questions we will explore are: What is language? What makes an interpretation valid? Who is authorized to

speak? What is ideology and how does it work to confer identity on subjects? In addition to our work with the printed word, we will occasionally apply hermeneutical principles to the analysis of pop songs selected by students in the class.

Required Texts (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 (Phippen)**

Prerequisites: 3 hours of English or permission of the instructor. Satisfies the general education Social Contexts & Institutions and Artistic & Creative Expression requirements.

ENG 280 (0001, 0665) HUTCHINSON CENTER, BELFAST

***ENG 301: Advanced Composition (Dryer)**

Prerequisites: ENG 101 and ENG 212 or permission from instructor. Satisfies the General Education Writing Intensive requirement. Class limited to 18 students.

ENG 301 (0001, 27179)

This course is primarily for writers who are and will be working primarily in academic argument, although those working in all genres will benefit from its attention to developing meta-cognition about writing practices and theories. To that end, we will be reading and writing primarily about reading and writing itself; moreover, class discussion will focus on close-reading, careful discussion, and experimental revisions to the documents students produce for the course. Consistent attendance, an ability to meet regular deadlines, a willingness to engage in collaborative work, and a commitment to becoming what Min-Zhan Lu has called "a responsible and responsive user of English" will be essential. A final course grade will be based on a portfolio of work from the entire course, as well as its author's ability to reflect on the composing decisions and compromises that shaped its production.

Required Texts (subject to change):

A small course packet of articles from the field of composition studies, including but not limited to readings from David Bartholomae, Paul Kei Matsuda, Min-Zhan Lu, Linda Brodkey, Bruce Horner, Nedra Reynolds, and John Mauk; Joseph Harris, *Rewriting: How to Do Things with Texts*; and Roz Ivanic *Writing and Identity: The Discoursal Construction of the Self in Academic Writing*.

***ENG 307: Writing Fiction (Pratt)**

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

ENG 307 (0665, 30001)

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

***ENG 308: Writing Poetry (Norris)**

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

ENG 308 (0001, 2403)

A course in the writing of poetry, for students of demonstrated ability.

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

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

ENG 317 (0001, 2405) (Wicks)	(0009, 2425) (Peterson)
(0002, 2407) * (Raikes)	(0010, 2423) (Callaway)**
(0003, 2409) (Levine)	(0500, 6113) (Martel)
(0004, 2411) (Bartosenski-Bowden)	(0501, 6115) (Phippen)
(0005, 2413) (Bartosenski-Bowden)	(0502, 6609) (Levine)
(0006, 2415) (Payne)	(0869, 2427) WEB (Callaway)
(0007, 2417) (Payne)	(0990, 7119) WEB (Beecher)
(0008, 2419) * (Raikes)	(0995, 7379) WEB (Beecher)

* Sections 0002 and 0008 have ten seats each reserved for Business majors.

** Prof. Callaway's on-campus section (0010) involves extensive online involvement, and meets only infrequently in a classroom.

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 407: Advanced Fiction Writing (Irvine, A)**

Prerequisites: ENG 307 and permission of the instructor.

ENG 407 (0001, 6117)

A fiction workshop at the advanced level. This is the advanced level course for fiction writers in the English concentration in creative writing, and may be taken in tandem with ENG 499 (capstone experience). May be repeated once for credit.

***ENG 415: Advanced Report and Proposal Writing (Diaz)**

Prerequisites: ENG 317, graduate standing, or permission of the instructor. This course is appropriate for senior students in the Technical/Professional Writing track, for graduate students (as ENG 529), and for professionals interested in examining the genre of report writing. Satisfies the general education Writing Intensive requirement.

ENG 415 (0001, 27180)

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.

Required 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 442: Native American Literature (Lukens)**

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

ENG 442 (0001, 2429)

Surveys literature by Native American authors from a wide range of tribal backgrounds. Considers the development of a written tradition over time in relation to oral genres.

ENG 447: American Drama (Brucher)

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

ENG 447 (0001, 27181)

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*; some attention may be paid to contemporary television drama (e.g., *The Wire*). 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 453: The Works of Shakespeare (Norris)**

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

ENG 453 (0001, 27182)

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

***ENG 456: The English Romantics (Brinkley)**

Prerequisites: 6 hours of literature or permission. Satisfies the General Education Ethics and Writing Intensive Requirements.

ENG 456 (0001, 27184)

The works of the major Romantic poets including Blake, Coleridge, Wordsworth, Byron, Shelley, and Keats, with some attention to their critical writing. Focus on close reading of texts as well as on developing a sense of the historical and intellectual context of Romanticism.

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

Prerequisites: 6 hours of literature or permission of the instructor. Satisfies the general education Ethics and Writing Intensive requirements, as well as the English major pre-1800 British requirement.

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

ENG 465 (0001, 2431)

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

Required Texts (subject to change):

Behn, *Oroonoko*
 Defoe, *Moll Flanders*
 Richardson, *Clarissa*
 Fielding, *Tom Jones*
 Burney, *Evelina*
 Radcliffe, *Mysteries of Udolpho*
 Austen, *Pride or Prejudice* (or another Austen novel)
 Austen, *Northanger Abbey*

***ENG 470: Topics in Literary Theory and Criticism – The Master-Slave Dialectic: Theorizing Domination, Desire, Recognition, and Knowledge after Hegel (S. Evans)**

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

ENG 470 (0001, 27186)

In this seminar we'll study Hegel's famous theory of the "master-slave dialectic" from a variety of standpoints. We'll begin with Hegel's own arguments, in *The Phenomenology of Spirit* and elsewhere, concerning "the struggle to the death for recognition" and the division of labor and enjoyment that it inaugurates. The scandalous writings of the Marquis de Sade will serve as a kind of counterpoint to Hegel in this initial exploration. We'll turn next to the distinctive interpretations of Hegel's key concept offered by four major figures in the tradition of Critical Theory—Marx, Nietzsche, Freud, and Adorno—paying special attention to the way that class and gender hierarchies structure the possibilities for political, ethical, and psychological experience in capitalist democracies. To conclude, we'll take up a thread that begins with Alexander Kojève's celebrated lectures on Hegel and Marx in Paris between 1933-39 and extends to such theorists—many of whom were in Kojève's audience—as Georges Bataille, Simone de Beauvoir, Jacques Lacan, Michel Foucault, Pierre Bourdieu, and Roland Barthes. We'll pay renewed attention to the connection between power and knowledge in this final section, using the "university" as a test case for questioning the persistence of the master-slave dynamic in contemporary education.

Among the primary texts we'll likely read are Hegel's *The Phenomenology of Spirit*, Sade's *Justine*, Nietzsche's *The Genealogy of Morals*, Adorno's *Minima Moralia*, Lacan's *The Other Side of Psychoanalysis*, and Barthes's *The Neutral*.

This course can be taken for graduate-level credit with the permission of the instructor.

***ENG 481: Topics in Women's Literature—Rebecca West (Cowan)**

Prerequisites: 6 hours of literature. Satisfies the general education Ethics and Writing Intensive requirements.

ENG 481 (0001, 27187)

Hailed by literary scholars and *Time* magazine as the "woman of the century," British writer Rebecca West (1892-1982) was a leading modernist author, feminist, and journalist. George Bernard Shaw said of the 18-year-old journalist, "Rebecca West could handle a pen as brilliantly as ever I could and much more savagely."

West's fiction and journalism survey many social and cultural events of the twentieth century. These include women's suffrage, socialism, war, feminism, communism, and treason. Her early work about World War I, *The Return of the Soldier* (1918), was the first "war novel" by a woman. She also covered the Nuremberg War trials for the *New Yorker*. Her later novels about family life in Edwardian England have been celebrated as "magic realism" in a British guise.

Both West and her works resist categorization. This course will use a generic and a feminist lens to examine West's works and the challenges they pose to critics and scholars. For example, we will look at West's *magnum opus*, *Black Lamb and Grey Falcon*, about her travels through Yugoslavia in 1939 as a *sui generis* feminist work that draws on the conventions of travel narratives as well as the epic tradition.

Her works have elicited controversy from readers, scholars, and politicians. The controversy that she has created will be part of our subject. The emphasis will be on literary works, but we will use West's literary essays and political journalism to contextualize these works. Works will also include *The Judge*, an early novel about woman's suffrage and sexual harassment; *Harriet Hume*, called a "London Fantasy," a political satire about the romance between a psychic piano player and a member of Parliament; and *The Birds Fall Down*, a spy novel about a Russian double agent told from the perspective of a young girl; We may also look at dramatic and film versions of her works.

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

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

ENG 496 (0001, 2435)

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, 2437)

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 507: Graduate Workshop in Fiction (Irvine, A)**

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

ENG 507 (0001, 6141)

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

***ENG 529: Advanced Report and Proposal Writing (Diaz)**

Prerequisites: Graduate standing or permission of the instructor.

ENG 529 (0001, 6505)

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 541: American Literature from Colonial to Romantic: The Rude Quarter Century, 1841-1866 (Friedlander)**

Prerequisites: Graduate standing in English or permission.

ENG 541 (0001, 27188)

I take you to be mine, you beautiful, terrible, rude forms.
—Walt Whitman, "Poem of Many in One" (1856)

Marked at the start by Emerson's *Essays: First Series* and Poe's "Murders in the Rue Morgue"; marked at the end by Dickinson's vast flood of verse and Melville's *Battle-Pieces*; the years leading up to and through the Civil War were a time of exciting and frightening possibility, awful and awe-spilled. And much of that awe was refracted through various forms of rudeness: incivility, coarseness, violence, barbarity, inelegance, artlessness, rawness (each of these an aspect of the "rude" as defined by Noah Webster's 1828 *American Dictionary*). In this course, we will attend closely to that rudeness, working through its principal cultural expressions (captivity, conflict, intemperance, madness, spectacle, authenticity) as preserved, analyzed, and transformed in literature. We'll begin with two methodological overtures: an introduction to archival study and a crash course in the reading of poetry (both of these keyed to the antebellum period). We'll then spend a session on conceptualizing the rude, tracing its complex of definitions back to eighteenth-century aesthetics. With this preparation, we'll be well set to immerse ourselves in the period. Readings will encompass a broad range of texts in various genres (fiction, autobiography, travel writing, journalism, philosophy, plays, and poems). Authors to be considered will likely include Dickinson, Douglass, Emerson, Fuller, Hawthorne, Jacobs, Melville, Poe, Stowe, Thoreau, and Whitman. Most of the reading will be in sample form, but students are encouraged to follow their curiosity in producing final projects. There will be extensive use of online databases, allowing us to look at works both forgotten and canonical.

***ENG 546: Modern American Literature (Kress)**

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

ENG 546 (0001, 27189)

This course will examine the experiments of modernism in American literature by exploring the work of both well- and lesser-known novelists and poets. The widely varying approaches to writing exhibited by the writers on our list

consternate the very term *modernism*, so one of the central concerns of the course will be the search for abutments and abysses among the authors. Which approaches to writing 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?

Possible Texts (The reading list is still partially in a state of flux, but ten of the following authors/texts will make the final cut):

Gertrude Stein, *Tender Buttons*
Ernest Hemingway, *The Sun Also Rises* or collected short fictions
William Faulkner, *As I Lay Dying* or *The Sound and the Fury*
Nathanael West, *The Day of the Locust* and *Miss Lonelyhearts*
Tess Slesinger, *The Unpossessed*
Felipe Alfau, *Locos* or *Chromos*
Muriel Rukeyser, *Selected Poems*
Kenneth Patchen, *The Journal of Albion Moonlight* or *The Shy Pornographer*
Ralph Ellison, *Invisible Man*
Flannery O'Connor, *Wise Blood*
Djuna Barnes, *Nightwood*
John Dos Passos, *USA—the whole thing!*
William March, *Company K*
Henry Miller, *Tropic of Capricorn*
Anais Nin, *Henry and June*
William Carlos Williams, *Paterson*
Thomas Pynchon, *V*.

As the first gasp of American modernism, I imagine that Stein definitely will be on the list; similarly, as the last gasp, *V*. will also make the cut. Beyond that, I am open to suggestions from students interested in the course, so please pipe up if you have preferences from the above selections.

***ENG 557: Victorian Literature (Wilson)**

Prerequisites: Graduate standing in English or permission of instructor.

ENG 557 (0001, 27190)

A study of Victorian poetry, prose, and fiction by the major authors: Carlyle, Tennyson, Browning, Dickens, Newman, Ruskin, Morris, Hardy and Yeats. (Offered once every two years.) See Wilson's course website for more information regarding the class and required texts.

***ENG 579: The Theory of Composition (Kail)**

Prerequisites: Graduate standing or permission of the instructor.

ENG 579 (0001, 27191)

This course will survey major theoretical positions in composition studies, particularly on issues that arise out of process theories of writing and attendant theories of pedagogy. How do we "compose," and how do we teach "composing"? *Cross-Talk in Composition Theory*, 2nd edition by Victor Villaneuva, will provide key documents to get us started and guide us. The focus on the course will be on acquiring a working knowledge of composition theory, so that you could attend a national conference in composition studies, such as CCCC or NCTE, or IWCA (knowing what those acronyms stand for and mean is part of what we will learn) and feel theoretically well oriented. Expect to work in a seminar environment in the survey phase of the course, writing brief reviews of theoretical articles, and expect to write an extended solo paper on one theorist or theory.

***ENG 580: Topics in Poetry and Poetics—A Pre-Stonewall Poetics (Moxley)**

Prerequisites: Graduate standing or permission of the instructor. May also be counted toward the M.A. concentration in Gender and Literature.

ENG 580 (0001, 27192)

The 1969 riots begun at the Stonewall Inn in Greenwich Village, New York are traditionally cited as the symbolic start of the gay liberation movement in the US. The focus of this course will be the poetry and poetics of four post-WWII American poets: Jack Spicer, Robert Duncan, James Schuyler, and John Wieners, all of whom were gay, and all of who came of age poetically and sexually *before* Stonewall. All of these poets were also included in Donald Allen's landmark anthology *The New American Poetry 1945-1960*. Through study of their lives and poetry we will examine the following: the emergence of gay identity, lyric address and gay male desire, straight-gay alliances, domesticity, camp, drag, femininity (as imagined through gay men), myth, pop culture, self-destruction, and creativity. Evaluation will be based on weekly responses and 20+ page seminar paper (or 10 page creative ms. Plus 10+ page seminar paper).

Texts (subject to change):

Duncan, Robert. *The Opening of the Field*. New Directions.

Duncan, Robert. *Roots and Branches*. New Directions.

Schuyler, James. *Collected Poems*. FSG.

Schuyler, James. *Alfred and Guinevere*. NYRB Classics.

Spicer, Jack. *My Vocabulary Did This to Me: Collected Poem*. Wesleyan UP.

Wieners, John. *Cultural Affairs in Boston*. Black Sparrow Press.

Wieners, John. *Selected Poems 1958-1984*. Black Sparrow Press.

D'Emilio, John. *Sexual Politics, Sexual Communities*. U of Chicago P.

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

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

ENG 697 (0001, 2443)

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, 2445)