

# English

Course Descriptions

Spring 2011



### ENG 101: College Composition

Prerequisites: All beginning college writers sign up for ENG 101

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

Satisfies the following English major requirement(s): None

ENG 101: 0001 (1606) Van Buskirk  
0002 (1607) Mayers  
0003 (1608) Burnes  
0004 (1630) Workman  
0005 (1609) Fernandez  
0006 (1610) Beauregard  
0007 (1611) Pyles  
0009 (1613) Bean  
0010 (1614) Mitchell, P.  
0011 (1615) Swenson  
0012 (1616) Emery  
0013 (1631) Mitchell, J.  
0014 (1617) Berrigan  
0015 (1618) Lattari  
0016 (1619) Crouch  
0017 (1620) Miller  
0018 (1621) Barker  
0019 (1622) McMasters  
0020 (1632) Brophy

0022 (1624) Roderick  
0023 (1625) Kempfert  
0024 (1626) Prang  
0025 (1627) Ruddy  
0026 (3202) Hildebrandt  
0027 (1628) Carter\*  
0028 (1629) Carter\*  
0500 (7430) Larlee  
0501 (3151) Sithole  
0502 (3152) Speidel  
0503 (3153) Hanes  
0504 (3804) Baker  
0505 (3203) Baker  
0506 (7431) Sithole  
0507 (7432) Ruddy  
0508 (7433) Weinbrown  
0665 (4114) Williams **HUTCHINSON CENTER\*\***  
0666 (4214) Martel **HUTCHINSON CENTER\*\***

\* Sections 0027 and 0028 are reserved for Onward Students

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

An introductory course in college writing in which students practice the ways writing and reading serve to expand, clarify, and order experience and knowledge. Particular attention is given to analytic and persuasive writing. 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 – Baseball in American Literature and Film

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

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

Satisfies the following English major requirement(s): None

ENG 129:0001 (7460) Peterson

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.

#### Probable Texts:

Lardner, Ring, *You Know Me Al*

Harris, Mark, *Bang the Drum Slowly*

Kinsella, W.P., *Shoeless Joe*

DeLillo, Don, *Pafko at the Wall*

McNally, John (Ed.), *Bottom of the Ninth: Great Contemporary Baseball Short Stories*

Willard, Nancy. *Things Invisible to See*

Probable Films:

*Bang the Drum Slowly*

*Field of Dreams*

*A League of Their Own*

**ENG 129: Topics in English, First Year Seminar – Travelers and Madmen in Literature**

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

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

Satisfies the following English major requirement(s): None

ENG 129:0400 (1090) 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

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

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

**ENG 131: The Nature of Story**

Prerequisites: None

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

Satisfies the following English major requirement(s): None

ENG 131:0001 (1678) Wilson

Explores the fundamental activity of why and how we create, tell and read/listen to stories. An exploration of the various ways storytelling enters our lives: through music, art, literature, photography, history, film and song. We'll use a technology appropriate to navigate through the many ways these arts weave their stories, from swing to blues, from country to classical, from film to novels, from painting to architecture. Using an anthology of world literature as a platform, we shall attempt to illuminate the centrality of storytelling to our culture. In addition to the reading, then, we'll view films and other visual material and listen to stories in a variety of spoken and musical forms—discussing it all as we enjoy the art of storytelling.

**ENG 170: Foundations of Literary Analysis**

Prerequisite: ENG 101 is strongly recommended

Satisfies the following general education requirement(s): None

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

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

ENG 170:0001 (1679) Speidel  
0002 (1680) Evans, J.

This course is designed as a close reading of literary texts for students preparing to become English majors. We will explore how conventions of genre, form and style work in literature and develop a vocabulary for understanding and communicating ideas about literature. We will write regularly throughout the semester to practice the critical discourse expected of English majors.

**ENG 205: Introduction to Creative Writing**

Prerequisite: ENG 101 is strongly recommended

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

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

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

ENG 205:0001 (1681) Crouch  
0002 (1682) Baker  
0003 (1683) Rogers  
0004 (3805) Hildebrandt  
0500 (3155) Phippen  
0501 (3277) Pratt  
0665 (4115) Crouse **HUTCHINSON CENTER\***  
0869 (10490) Crouse\*\*  
0990 (1086) Garfield **WEB**

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

\*\* Section 0869 will be watching a video conference broadcast from the Hutchinson Center in Belfast.

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

**ENG 212: Persuasive & Analytical Writing**

Prerequisites: ENG 101 and at least sophomore standing

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

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

ENG 212:0001 (1737) Hakola  
0002 (1738) Larlee  
0003 (1739) Wicks  
0004 (1740) Garfield  
0500 (3156) Ellis  
0501 (7434) Wicks  
0700 (3157) Jackson  
0990 (1091) Marks **WEB**

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

**ENG 222: Reading Poems**

Prerequisite: 3 hours of English; English major or instructor's permission

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

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

ENG 222:0001 (1741) Friedlander  
0002 (1742) Moxley

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.

**ENG 229: Topics in Literature – Science Fiction and Philosophy**

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0991 (1060) Marks **WEB**

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 244: Writers of Maine**

Prerequisite: 3 hours of English

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

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

ENG 244:0001 (1745) Hakola  
0665 (1406) Phippen **HUTCHINSON CENTER\***

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

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 class participation, two essay prelims (open-book, open-notebook), one critical book report, a "Connections" essay or project, possibly reading quizzes, and an optional final exam.

Texts (subject to change):

*Wednesday's Child*, Rhea Cote Robbins

*The Country of the Pointed Firs*, Sarah Orne Jewett

*Olive Kitteridge*, Elizabeth Strout

Others to be announced

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

**ENG 245: American Short Fiction**

Prerequisites: 3 hours of English

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

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

ENG 245:0001 (1746) 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 exercises, quizzes, midterm, and final.

Required Texts (subject to change):

*American Short Stories* (8<sup>th</sup> edition). Virginia Kouidis and Bert Hitchcock, eds.

*Great American Short Stories*, ed. Paul Negri

**ENG 256: British Women Writers**

Prerequisites: 3 hours of English

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

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

ENG 256:0990 (10055) Minutolo **WEB**

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

*The Norton Anthology of Literature by Women*, 3rd edition (2 volume set)  
*Emma*, Jane Austen

**ENG 271: The Act of Interpretation**

Prerequisite: ENG 170

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

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

*Note: Ten spaces are reserved for English majors*

ENG 271:0001 (1748) Billitteri

This course presents a compact and intensive introduction to modern hermeneutics (a discipline of study that concerns itself with the constitution of our acts of interpretation) and textual hermeneutics (a discipline that concerns itself with the modes of interpreting texts). Through the study of primary texts in hermeneutics and textual hermeneutics, students will gain a new appreciation of the dialectical nature of interpretation. Acts of interpretations are historical-specific acts of cultural intervention, shaped by the cultural horizon of the reader. Yet, in so far as the reader's horizon is informed and transformed by the encounter with literary texts, acts of interpretations are also historical-specific acts of cultural dialogue that bring the interaction between text and reader to a temporary, if significant, resolution. The dialogical constitution of this interaction and its processual unfolding will be the focus of our course.

**ENG 301: Advanced Composition**

Prerequisites: ENG 101 and ENG 212 or instructor's permission

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

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

ENG 301:0001 (3525) Dryer

This course is for writers who are and will be working primarily in extended academic argumentation and research, 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):

Joseph Harris, *Rewriting: How to Do Things with Texts*

There will also be a small course packet of articles from the field of composition studies, including but not limited to readings from David Bartholomae, Min-Zhan Lu, Roz Ivanic, and Paul Prior.

### ENG 307: Writing Fiction

Prerequisites: ENG 205 or 206 and instructor's permission ***Please email Bruce Pratt on First Class with your qualifications. You may be asked to submit a writing sample.***

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

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

*Note: These two sections are combined*

ENG 307:0665 (4264) Pratt **HUTCHINSON CENTER\***  
0869 (10492) Pratt\*\*

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

\*\* Section 0869 will be watching a video conference broadcast from the Hutchinson Center in Belfast.

This is a writing and reading-intensive workshop course designed for students who have completed the 200 level creative writing course and are dedicated to honing their writing skills. Attendance is mandatory, as this is a workshop based class.

Each student will complete:

(1) Two short stories 12-20 pages each, or two 12-20 page collections of flash fiction, or an equal amount of work on a novel.

(2) A weekly response paper on an assigned short story.

(3) A four-page craft annotation on a collection of stories by a single author. This will be the only required text, and the student will be able to choose from a list of several dozen books. These will be provided the first week. (This will be explained in detail in class and examples will be provided.)

(4) Each student will workshop two pieces. These workshops will be conducted on the Iowa model, and all students will provide the students whose pieces are being workshopped with a one page analysis/criticism of their work and suggestions for improvement.

(5) In class prompts will be used, particularly in the first few weeks to help students begin the longer assignments and may be continued as homework.

Class will often include a short lecture on elements of craft and criticism.

### ENG 308: Writing Poetry

Prerequisites: ENG 205 or ENG 206 and instructor's permission. ***Please submit 5 double-spaced pages of poetry to the instructor. You will be notified on FirstClass if you have been admitted to the course.***

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

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

ENG 308:0001 (1749) Ellis

An intermediate level course for creative writing students who want to refine their craft in poetry, explore a range of modern and contemporary poetry, and develop an artistic practice through written exercises, discussion, and participation in the workshop process.

#### Required Texts:

Hoover, Paul, ed. *Postmodern American Poetry* (New York: Norton, latest edition).

Several shorter volumes by contemporary writers TBA.

Handouts as needed.



Evaluation: Letter grade based on quality and improvement of poems, earnest participation in critique of others' work, attendance, and in-class presentations on the outside reading, public reading critiques, and a final course portfolio.

**ENG 317: Business and Technical Writing**

Prerequisites: ENG 101 or equivalent; juniors and seniors in declared majors only.

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

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

ENG 317:0001 (1750) Callaway\*

0002 (1751) Raikes

0003 (1752) Levine

0004 (1753) Bartosenski-Bowden

0005 (1754) Bartosenski-Bowden

0006 (1755) Payne

0007 (1756) Payne

0008 (1757) Raikes

0009 (1759) Levine

0010 (1758) Diaz

0011 (7424) Ruggiero

0012(7425) Phippen

0869 (1002) Callaway **WEB**

0990 (1061) Beecher **WEB**

\* Prof. Callaway's on-campus section (0001) 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 402: Topics in Writing and Research – Textual Editing and Archival Research**

Prerequisites: Junior or senior standing or instructor's permission

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

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

*Note: This course fulfills the capstone requirement for the literary/critical writing concentration*

ENG 402:0001 (10056) Friedlander

"The Mona Lisa is in the Louvre. Where is the text of King Lear?" With this seemingly innocent question George Bornstein opens a fascinating discussion of literary texts as material artifacts. The artifacts he has in mind-- manuscripts, newspapers, books--comprise the archive on which editors depends in preparing their scholarly editions, and Bornstein's use of that archive is inspired by his own experience as an editor of William Butler Yeats. Nor is Bornstein the only scholar who has drawn on such an experience in developing a new theory of textuality or new practice of reading: Jerome McGann, through Byron; Random Cloud, through Shakespeare; John Bryant, through Herman Melville; and Susan Howe, Martha Nell Smith, and Marta Werner, through Emily Dickinson, are only a few of the recent scholars who have shook up literary study by taking seriously the material remains of the authors they studied. This course, then, will be an immersion in materiality, much of it digital, through hands on experience with archival materials and a critical examination of several scholarly editions (including, most likely, editions of Shakespeare, Emily Dickinson, and Charles Olson). These case studies will allow us to work through theories and practices of textual editing, in preparation for a final research or editing project of the student's own. I emphasize that the final project can take the form of a research paper OR a new edition with apparatus.

### **ENG 407: Advanced Fiction Writing**

Prerequisites: ENG 307 and instructor's permission ***Please submit the following to Prof. Kress: 10-15 page sample of fiction; one long or several short.***

Satisfies the following general education requirement(s): None

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

*Note: This course fulfills the capstone requirement for the creative writing concentration*

ENG 407:0001 (3160) Kress

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 reading published fiction and 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 and dynamics, style, figurative language, diction, tone, imagery, chromatic patterning, and so on. For example, a typical exercise might involve writing a snippet in a so-called minimalist style and then the same snippet 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.

*Note:* Those primarily interested in elves, mages, alchemists, demons, zombies, old gods, and the like, should probably look elsewhere.

### **ENG 415: Advanced Report and Proposal Writing**

Prerequisites: ENG 317 or instructor's permission

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

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

ENG 415:0001 (3526) Diaz\*

\* This course is combined with ENG 529:0001 Studies in Literature – Advanced Report and Proposal Writing. This section of ENG 529 is a temporary placement marker, pending release of a new course number at the 500 level.

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 429: Topics in Literature – Utopian Literature**

Prerequisites: 6 hours of literature or instructor’s permission  
Satisfies the following general education requirement(s): None  
Satisfies the following English major requirement(s): 400-level literature course

ENG 429:0001 (10392) Jacobs

In common usage, the word “utopia” is employed to mean “impossible or impractical blueprints for a perfect world.” By contrast, we will consider the utopian mode of thought – in both eutopian and dystopian forms – as an hermeneutic allowing us to explore what’s missing in the world we know, as well as to imagine better worlds.

We will begin with the founding instance of the genre, Sir Thomas More’s *Utopia* of 1518, and then go on to consider two more-or-less serious classic utopias of the *fin de (19<sup>eme</sup>) siècle*: William Morris’ *News from Nowhere* and Charlotte Perkins Gilman’s *Herland*. From there we’ll look at a pair of dystopias: Zamyatin’s *We*, from revolutionary Russia, and Octavia Butler’s *Parable of the Sower*, set in a near-future southern California in a state of social collapse. The final unit will take up three formally inventive postmodern utopias by Calvino, Le Guin, and Mayer that raise questions about the very enterprise of projecting alternative worlds.

Along the way we will also read selections from theorists such as Ernst Bloch, Fredric Jameson, Ruth Levitas and Tom Moylan. If time allows, we might also take a look at a film such as *The Truman Show* or *Pleasantville*.

Readings

- Octavia Butler, *Parable of the Sower* (1993)
- Italo Calvino, *Invisible Cities* (1972)
- Charlotte Perkins Gilman, *Herland* (1915)
- Ursula K. Le Guin, "The Ones Who Walked Away from Omelas" and *The Dispossessed: An Ambiguous Utopia* (1974)
- OR *Always Coming Home* (1984)
- Bernadette Mayer, *Utopia* (1984)
- Thomas More, *Utopia* (1518)
- William Morris, *News from Nowhere* (1890)
- Evgeny Zamyatin, *We* (1921)
- Critical and theoretical selections on xerox and on-line

There will be a \$5 course fee to cover the costs of xeroxing, including the entire text of Mayer’s *Utopia* (courtesy of Mayer’s "Utopian Copyright -- All Rights Unreserved").

Evaluation

Regular attendance and active participation	15%
Three 5-7 page take-home exams (25% each)	75%
Quizzes, in-class exercises, brief responses, etc.	10%

This is a writing intensive course. Some guidance on critical writing will be offered and students will have the opportunity to revise their work in response to the instructor’s feedback.

**ENG 429: Topics in Literature – Revenge**

Prerequisites: 6 hours of literature or instructor’s permission and department permission  
Satisfies the following general education requirement(s): none  
Satisfies the following English major requirement(s): 400-level literature course

ENG 429:0003 (13840) Brucher

Francis Bacon called revenge “a kind of wild justice.” It tries to right wrongs, but it offends law and taints the mind of the revenger. Officially, the closer revenge comes to public practices of law, the more legitimate it may be; popularly, the cleverer it is, the more appealing it may be. Representations of revenge in poems, plays, short stories, novels,

and films expose and exploit tensions among justice, psychological gratification, aesthetic pleasure, and moral squalor. Consequently, revenge has been a staple of literature for as long as narrative has been recorded, from Aeschylus' *The Oresteia* to the Dixie Chicks' "Goodbye Earl." Revenge narratives tend to be popular in times of high anxiety.

This course will examine revenge stories from a range of periods, cultures, and genres. Discussions and papers will employ a variety of theoretical approaches to explore the appeal of revenge as moral lesson, political analysis, cultural critique, and vicarious entertainment. As well as examples of classical, aristocratic, and tribal revenges, the course will include examples of comic, feminist, working class, environmental, and contemporary urban vigilante revenges.

Texts: Titles have not yet been settled, but the reading and viewing list will likely include plays and fiction by Aeschylus, Euripides, Shakespeare, Schiller, Melville, Flannery O'Connor, Graham Greene, and Fay Weldon, as well as films by Ford, Kurosawa, Eastwood, Todd Field (*In the Bedroom*, 2001, was filmed in Camden), and Neil Jordan (*The Brave One*, Jodi Foster's 2007 vigilante film was well received). (The Coen Brothers' remake of *True Grit*, which is based on a Charles Portis novel, is due for release in December 2010; it may be available on DVD by late spring.)

Evaluation: Grades will be based on participation in discussions, perhaps an oral presentation, and a combination of short (3-5 pp.) and longer (10-12 pp.) papers.

### **ENG 430: Topics in European Literature – Modern Drama**

Prerequisites: 6 hours of literature or instructor's permission

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

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

*Note: This course fulfills the capstone requirement for the literary/critical writing concentration for this semester ONLY (Spring 2011)*

ENG 430:0001 (7436) Brucher

This one-time version of ENG 430 might be subtitled "Ibsen Then and Now." A scandal in his own time, Henrik Ibsen (1828-1906) has made an indelible mark on almost all European and American drama written since the turn of the 20<sup>th</sup> century. In productivity, innovation, influence, and prestige, Ibsen rivals Shakespeare. This course will explore the startling innovations in dramatic language, character, setting, and structure that Ibsen made to 19<sup>th</sup> century dramatic literature. He has been credited with demolishing romantic idealism by staging unseemly material in unconventional ways (the scandal), and with prophesying 20<sup>th</sup> century collisions among desiring selves, stifling social conventions, and intractable hereditary forces (the legacy). To contextualize Ibsen's immediate impact, we will read plays by three of Ibsen's contemporaries: August Strindberg (1849-1912), Anton Chekhov (1860-1904), and George Bernard Shaw (1856-1950). To explore how Ibsen remains our contemporary, we will investigate how his work has been appropriated for post-modernist purposes, often with extraordinary effects; and we will look at several films of the plays.

#### Likely Plays

Ibsen: *Peer Gynt, A Doll's House, Ghosts, The Wild Duck, Rosmersholm, Hedda Gabler, Little Eyolf, The Master Builder, John Gabriel Borkman.*

Strindberg: *Miss Julie, The Dance of Death, The Ghost Sonata.*

Chekhov: *The Seagull, Uncle Vanya, The Cherry Orchard.*

Shaw: *Mrs. Warren's Profession, Arms and the Man, Man and Superman.*

**ENG 435: The Bible and Near Eastern Literature**

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

ENG 435:0001 (7437) Wilson

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. We 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 447: American Drama – Multicultural American Playwrights**

Prerequisites: 6 hours of literature or instructor 's permission  
Satisfies the following general education requirement(s): Writing Intensive and Ethics  
Satisfies the following English major requirement(s): 400-level literature course  
*Note: This course is combined with THE 480.*

ENG 447:0990 (13605) Yellow Robe **WEB\***

\* This course will be taught part online, part on campus.

This course will examine the diversity of contemporary dramatists. Playwrights included are Suzie Lori Parks, August Wilson, Jose Rivera, Henry David Hwang, Phillip Kan Gotanda, Anna Deavere Smith, and William S. Yellow Robe, Jr. This is a hybrid course and a majority of the course will be conducted on-line.

**ENG 449: Contemporary American Poetry**

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

ENG 449:0001 (7439) Moxley

American poetry written after World War II (1945—>)include Beats, Black Mountain, New York School, San Francisco Renaissance, Deep Image, Language poetry, Aleatory practices and so on... The radical poetic responses that emerged in the postmodern era were various and intellectually exciting. In this course we will read these innovative poets and learn about the aesthetic, social, and cultural foundations of their poetics. If you write poems in free verse, with jagged, enjambed lines, you were—whether you know it or not—influenced by this period. A great class for writers and future scholars of poetry, as well as for all those who enjoyed ENG 222 but longed to read more

contemporary poets. If there's time, we'll try and make it all the way to the present. Also, expect a tie in with the New Writing Series, and class visits by the poets who come to campus.

Evaluation: Bi-weekly poetic and/or critical responses. One research paper of 10-12 pages. Respect for the circumstance, attendance, and a good faith effort at participation in discussion.

Text

*Postmodern American Poetry: A Norton Anthology*. Edited by Paul Hoover.  
Photocopied essays, poems. Internet resources: sound files, poetry sites.

**ENG 465: The English Novel**

Prerequisites: 6 hours of literature or instructor's permission

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

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

*Note: This course fulfills the capstone requirement for the literary/critical writing concentration for this semester ONLY (Spring 2011)*

***Note: Students who have previously taken ENG 465 with Professor Rogers as Eighteenth Century British Novel may register under 429:0002 (12473). Department permission is required.***

ENG 465:0001 (1761) Neiman

Although this course focuses on the nineteenth century novel, we begin with a poet, William Wordsworth, who famously denounced the day's "frantic" novels in his preface to *Lyrical Ballads*. This sets the tone for the course, which explores the novel's "rise" to legitimacy in the nineteenth century, a rise that required the de-legitimization of some of the day's most popular novels. Over the semester we explore how and why some novels were privileged as cultural and aesthetic forms. In so doing we will consider issues such as: how rises in literary rates and changes in technology affected and influenced both the kinds of novels that were produced and the terms by which novels were critiqued; how Britain's rise as a colonial power factored into the novel's rise; and interrelationships between gender and subgenres, such as "sensation" literature.

Our primary texts will be novels, but they will also include essays by nineteenth century cultural critics such as William Hazlitt and Mathew Arnold.

Sample readings (subject to change):

William Wordsworth, preface to *Lyrical Ballads*

William Hazlitt, "Lectures on the English Poets"

Amelia Opie, *Adeline Mowbray*

Maria Edgeworth, *Ormond*

Charles Dickens, *Hard Times*

Charlotte Bronte, *Jane Eyre*

Elizabeth Gaskell, *Mary Barton*

Mary Elizabeth Braddon, *Lady Audley's Secret*

Wilkie Collins, *The Moonstone*

Mathew Arnold, "Sweetness and Light"

Oscar Wilde, *The Picture of Dorian Grey*

Students will be evaluated by participation in class discussion and by short (one page) weekly papers. A 10-12 page research paper is the final project for this course; we begin this project early in the semester (work includes annotated bibliographies, mid-term drafts, and group conferences).

**ENG 470: Topics in Literary Theory and Criticism – Philosophy of Art and Language**

Prerequisites: 6 hours of literature or instructor's permission

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

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

*Note: This course is combined with PHI 431/566: Advanced Topics in Philosophy of Art. **There are only 5 spaces available in the ENG section.***

ENG 470:0001 (13481) Jacobson

This course will challenge us to consider the significance of artistic practice in and for human life. A central theme of our study will be the role that art and language (as a possible form of art) play in our relationship to mortality--our own and that of others. We will make a close study of some of Heidegger's later works that focus significantly on the "work" of art and of language, as well as of sections of Being and Time in which Heidegger discusses our experience of "being toward death." Readings from Rilke and Derrida will bring us deeply into the interplay of language, art, and death, and matters of human meaning more broadly. Students will have the opportunity to do independent work on particular artists and artworks.

Readings may include selections from

Heidegger	<i>Poetry, Language, Thought</i> <i>Being and Time</i>
Rilke	"Duino Elegies," <i>The Notebooks of Malte Laurids Brigge</i>
Derrida	<i>The Gift of Death</i> <i>Memoirs of the Blind</i> <i>Truth in Painting</i>

**ENG 480: Topics in Film – Theory and Practice of American Film Genres**

Prerequisites: 6 hours of literature or instructor's permission; an introductory film class would be useful but is not necessary.

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

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

*Note: There will be a longer class session on Thursdays for film showings*

ENG 480:0001 (7442) Evans, J.

This special topics course allows study of a subject not otherwise covered in our curriculum. We will first read in (film) genre theory. We will then study one American film genre—probably the Western—in close examination. We will proceed to other American film genres such as film *noir*, hardboiled detective, and screwball comedy. Coverage will include social, economic, and political rationale for genre viability as well as technical and thematic characteristics. Our theoretical perspective will include the inception, solidification, and hybridization and revising of film genres.

Text: Probably the latest edition of Barry Grant, *Film Genre Reader*

**ENG 496: Field Experience in Professional Writing**

Prerequisite: 9 hours of writing including ENG 317 and instructor's permission

Satisfies the following general education requirements: Capstone Experience

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

*Note: This course (minimum of 3 credit hours of field experience) fulfills the capstone requirement for technical/professional writing concentration*

ENG 496:0001 (1762) Peterson

This is an experiential learning course in which students receive academic credits for doing workplace communication tasks. A student chooses his/her placement in consultation with the instructor and with the approval of the sponsor. Most students enroll for 3 credits. However, students should note that ENG 496 can be repeated for up to 6 credits, and variable amounts of credit can be arranged.

To earn 3 credits, students are required to spend 12 hours per week at their sponsored placements. In addition, they write a weekly journal, assemble materials for a portfolio/writing sample, attend technology workshops and seminars, meet with the coordinator when required, and write a final report.

### **ENG 499: Capstone Experience in English**

Prerequisites: Senior English major and department permission

Satisfies the following general education requirement: Capstone Experience

ENG 499:0001 (1763) Jacobs

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

- ENG 395 and one semester of tutoring in the Writing Center.
- ENG 402 and the approval of a final research/editing project.
- ENG 405, ENG 407, or ENG 408 and the approval of a finished manuscript.
- ENG 430 or ENG 465 and approval of a seminar-level research paper.
- ENG 496 (at least 3 credit hours of field experience).
- Approval of an Honors thesis with a topic in an area of English studies.

Students using ENG 395, a 400-level literature course, ENG 402, ENG 405/407/408, ENG 430/465, ENG 496, or an Honors thesis as a Senior Capstone Requirement **must also register for the zero (0) credit hour ENG 499**. Pass/Fail grade only. This is an accounting mechanism for Student Records to track the completion of the Senior Capstone Requirement.

### **ENG 507: Graduate Fiction Workshop**

Prerequisites: Writing sample and instructor's permission

ENG 507:0001 (3162) Kress

Blanchot reminds us that *writing is defiance*. Very good, but what exactly does that mean? Is all writing defiance or only writing that earns the name writing? Is writing in and of itself defiance, or is it *in* defiance? And if it is in defiance, what is it in defiance of? Society? Art? Itself?

In an attempt to approach these—and other, similar—questions, this course will examine forms and theories of fiction writing through two tactics: your own writing and copious amounts of outside readings. That is to say, in addition to workshopping 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: not so much *what is a sentence?* (although that is an essential question, necessarily part of our tactics) but rather *what can a sentence do?* In our approach to this question, we may start to glimpse what writing as defiance may itself do.

Note: those graduate students who wish to try their hands at writing are neither encouraged nor discouraged from taking 507. However, those graduate students who want to think about writing by trying their hands at writing are strongly encouraged to take 507 this spring.



**ENG 529: Studies in Literature – Advanced Report and Proposal Writing**

Prerequisites: Graduate standing in English or instructor's permission

Note: This course is combined with ENG 415:0001 (3526) *Advanced Report and Proposal Writing*.

ENG 529:0001 (3237) Diaz\*

\* This course is a temporary placement marker, pending release of a new course number at the 500 level.

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 529: Studies in Literature – Reading James Joyce**

Prerequisites: Graduate standing in English or instructor's permission

ENG 529:0002 (7445) Evans, S.

This seminar will be dedicated to the task, best accomplished in good company, of reading James Joyce's *Ulysses*. Prior knowledge of the text, in part or in full, is welcome but by no means presupposed. We will draw on the different background competencies of seminar participants, as well as the ample (and ever-expanding) body of secondary literature, in the course of interpreting a novel that has had a decisive impact on our understanding of literary modernism and its aftermath.

Required text: James Joyce, *Ulysses*. Our common reference will be to the edition prepared by H.W. Gabler for Vintage Books in 1986.

Note: Students interested in taking this course are encouraged to read *Dubliners* and *Portrait of the Artist as a Young Man* over the winter break.

**ENG 529: Studies in Literature – Old English**

Prerequisites: Graduate standing in English or instructor's permission

ENG 529:0003 (3237) Bauschatz

The course will be most centrally focused on helping students to learn to read Old English (Anglo-Saxon). No previous knowledge of the language is required. The course will begin with the easiest texts (prose) and continue with more difficult texts. Students should eventually be able to read some poetry. With luck, we will be reading parts of *Beowulf* by the end of the class. In addition to reading, the class will focus on issues related to translation and the difficulties it presents. We will address some questions about the relation of Old English to later Englishes, to other

related European languages, and to Anglo-Saxon history. Other questions, raised by students, can also be addressed. We will probably use the current edition of Bruce Mitchell's *A Guide to Old English*, and possibly an edition of *Beowulf*.

### **ENG 542: Studies in Multicultural American Literature – Northeastern Native American Literature**

Prerequisites: Graduate standing in English or instructor's permission

ENG 542:0001 (7446) Lukens

In this course we will use the recently published (2008) Passamaquoddy-Maliseet dictionary as a foundational text. As a basis for looking at other Wabanaki texts, as well as texts by northeastern Native writers outside the Wabanaki tribes, we will read the dictionary to consider the ways speakers of the Passamaquoddy-Maliseet language have carefully documented the meanings of words and phrases *through story* to ensure the cultural survival of their people. We will work with New England Native scholars and community members, who are contributing to the preservation and teaching of Native languages; we will learn to recognize Native cultural influence on the life of our region. The importance of Wabanaki writers' self-definition through writing emerges within the larger context of Native resistance to economic and political disenfranchisement, as well as cultural assimilation. Based on our consideration of Wabanaki language and literature, we will also consider works from writers in other Native American tribal traditions.

#### Texts at University Bookstore:

*The Common Pot*, Lisa Brooks (Abenaki)

*Firsting and Lasting*, Jean O'Brien (Ojibwe)

*A Passamaquoddy-Maliseet Dictionary*, David Francis (Passamaquoddy)  
and Robert Leavitt

*Life and Traditions of the Red Man*, Joseph Nicolai (Penobscot)

*Prayers, Poems, and Pathways*, ssipsis (Penobscot)

*Mother/Land*, Cheryl Savageau (Abenaki)

*Tales from Maliseet Country*, Philip LeSourd

*Aboriginally Yours*, Henry Red Eagle (Maliseet)

*New Familiar Abenakis and English Dialogues* (1884), Joseph Laurent (Abenaki)

*Abenaki Indian legends, grammar and place names* (1932), Henry Lorne Masta (Abenaki)

*Stones and Switches*, Lorne Simon (Mi'kmaq)

*Song of Rita Joe*, Rita Joe (Mi'kmaq)

#### Texts in photocopy or on library reserve:

*Legends of the Micmacs*, Silas Tertius Rand

*The Wampum Records*, Lewis Mitchell (Passamaquoddy)

#### Not yet ordered, but being considered:

*Ceremony*, Leslie Silko (Laguna Pueblo)

*Combing the Snakes from His Hair*, James Stevens (Mohawk)

*Dry Lips Oughta Move to Kapuskasing*, Tomson Highway (Cree)

*Red on Red*, Craig Womack (Muscogee)

Evaluation: Attendance and participation are vital; graduate courses meet once per week; therefore each class meeting is an essential site for learning and development of ideas. There will be weekly informal writing, discussion preparation, term project proposal, rough draft, and completed project.

**ENG 580: Topics in Poetry and Poetics – The Poetics of Difficulty in Modernist and Contemporary Avant-gardes**

Prerequisites: Graduate standing in English or instructor's permission

ENG 580:0001 (3535) Billitteri

Across the history of twentieth-century literature, and spilling over into the twenty first-century, avant-garde writers and their movements have taken an oppositional stance against normative ways of knowing, seeing, thinking, and representing through their works and manifestoes. Difficulty, whether of textual or conceptual nature, has thus become one of the distinguishing epistemic characteristics of the avant-gardes. It is in this sense that we can talk of a "poetics of difficulty" in modernist and contemporary writing.

This seminar will work through the goals of such poetics, which include a reconceptualizing and even transformation of sociality, subjectivity, embodiment, and gender. Readings will include theory as well as poetry and prose by the writers considered and literary criticism on their works and periods. Theoretical readings will bring together two different areas of intellectual inquiry: cognitive theory and the phenomenology of perception; the literary and critical readings will take up a representative selection of modern and contemporary authors including several of the following: the Symbolist poets Stéphane Mallarmé and Paul Valéry, the Futurists Marinetti, Papini, and Palazzeschi, the Vorticists Wyndham Lewis and Ezra Pound, the proto-Dada and Dada artists Guillaume Apollinaire and Tristan Tzara, and the anglophone writers Edith Sitwell, Gertrude Stein, Laura (Riding) Jackson, Barbara Guest, Rosmarie Waldrop, Theresa Cha, Charles Bernstein, Lyn Hejinian, Carla Harryman, Rodney Koeneke, and Rachel Loden.

**ENG 697: Independent Reading/Writing**

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

ENG 697:0001 (1765) Evans, S.

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

**ENG 699: Graduate Thesis**

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

ENG 699:0001 (1766) Evans, S.

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