

English Course Descriptions Spring 2012



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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 (1427) Kempfert

0002 (1428) Neiman

0003 (1429) Ouellette

0004 (1448) Emery

0005 (1430) Sheridan

0006 (1431)

0007 (1432) Roderick

0008 (7771) DeGeorge

0009 (1433) Bean

0010 (1434) Fernandez

0011 (7772) McMasters

0012 (1435) Pinnix

0013 (1449) Berry

0014 (1436) Rasely

0015 (1437) Beauregard

0016 (1438) Van Buskirk

0017 (1439) Robertson

0018 (1440) Fuller

0019 (1441) Maliga

0020 (1450) Canniff

0021 (7773)

0022 (1442) Baker

0023 (1443) Pyles

0024 (1444) Pyles

0025 (1445) Mitchell

0026 (2781) Mitchell

0027 (1446) Carter **

0028 (1447) Carter **

0029 (7774) Wicks

0500 (3391) Larlee

0501 (2746) Martel

0502 (2747) Speidel

0503 (2748) Pratt

0504 (3137) Workman

0505 (2782) Baker

0506 (7775) Larlee

0507 (3392) Baker

0665 (3910) Ruddy **HUTCHINSON CENTER***

0666 (10871) Hildebrandt **HUTCHINSON CENTER***

0990 (7776) Williams **WEB**

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

**** Restricted to Onward Students**

Course Description: 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– Mystery, Murder, and Detectives in Literature

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

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

Satisfies the following English major requirement(s): None

ENG 129:0400 (4015) Minutolo-Le **WEB**

Course Description: ENG 129 is an examination of the literature that tempts our fascination with murder mysteries and the detectives who solve them. The course will focus on developing students' understanding of texts that fall within the genre of mystery and detective fiction; the texts offered in the course reflect the century from 1841, the beginning of the genre, through WWII. We will focus on close literary analysis of the fiction of the time period and work with historical contexts so that students have a better understanding of the literature and the social and cultural influences of the period.

Required Texts:

Edgar Allan Poe

Complete Tales and Poems

Arthur Conan Doyle

Complete Novels & Stories, Vol. I

Oscar Wilde

The Picture of Dorian Gray

Graham Greene

Brighton Rock

P.D. James *Talking about Detective Fiction*
Additional texts to be determined

*All books will be available at the U Maine bookstore listed as ENG 129 -0400)

Excerpted Readings (Available on our conference as PDF files)

"Introduction to Detective Fiction" *Longman Anthology*

Kelley & Marchino

"Ye Poisoning of Sir Thomas Overbury" *Elements of Murder: A History of Poison*

John Elmsley

Technology Requirements:

The course will be conducted on First Class. You will also need Real Player and Quick Time Player to access archived films and audio clips. **NOTE: TECHNOLOGY REQUIREMENTS MUST BE ESTABLISHED BEFORE CLASS BEGINS. Please contact CED Tech Help with any questions: 1-877-947-HELP (4357) or 581-4591.**

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 (1491) Wilson

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

ENG 170: Foundations of Literary Analysis

Prerequisite: ENG 101 is strongly recommended for all sections

Satisfies the following general education requirement(s): None

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

ENG 170:0001 (1492) Speidel *

0002 (1493) Harlan-Haughey *

0003 (7740) Friedlander

* Some spaces in each section are reserved for English majors and minors

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

ENG 205: Introduction to Creative Writing

Prerequisite: ENG 101 is strongly recommended

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

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration; please refer to the English major checklist and consult with your advisor

ENG 205:0001 (1494) Norris **

0002 (1495) Crouch **

0003 (1496) Ellis **

0004(3138) Phippen **
0005 (7778) Bishop
0500(2749) Pratt **
0669/0869(779) Pratt **HUTCHINSON CENTER***
0990(4013) Garfield **WEB**

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

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Course Description: 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 (1545) Hakola
0002 (1546) Brucher
0003 (1547) Kail
0004 (1548) Billitteri
0500 (2750) Garfield
0501 (3394) Workman
0502 (7781) Mitchell
0990 (4016) Marks **WEB**

Course Description: ENG 212, Persuasive and Analytical Writing, builds upon ENG 101's introduction to postsecondary writing and provides a stronger foundation for students' future writing in their disciplines. Using a range of texts, discussion, and in- and out-of-class assignments, the course strengthens students' analytical skills. Students then apply these skills to develop and revise persuasive academic arguments.

ENG 222: Reading Poems

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

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

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

ENG 222:0001 (1549) Cowan
0002 (1550) Ellis

Course Description: This course, required of all English majors, focuses on helping students develop critical skills particularly suited to the interpretation and analysis of poetry. It is intended to prepare students to read and write about poems with intelligence and finesse. Readings will include poems from different eras in both traditional and innovative forms, and may cover a range of poetic practices and a variety of media: including, for example, poetry readings, little magazines and presses, digital texts, and poetic movements. By the end of this course students will be able to identify a variety of poetic devices, forms, tropes, and movements. They will also have read and/or listened to some of the most admired poems in the English language, know their authors, eras, and importance in the history of poetry. Evaluation will be based on quizzes, papers, and participation.

ENG 229: Topics in Literature – Vampires in Literature

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0990 (3995) Marks **WEB**

Course Description: 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*.

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*

John Ajvide Lindqvist's *Let the Right One In*

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

ENG 229: Topics in Literature – Mystery, Murder, and Detectives in Literature

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): None

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

ENG 229:0991 (14362) Minutolo-Le **WEB**

Course Description: ENG 229 is an examination of the literature that tempts our fascination with murder mysteries and the detectives who solve them. The course will focus on developing students' understanding of texts that fall within the genre of mystery and detective fiction; the texts offered in the course reflect the century from 1841, the beginning of the genre, through WWII. We will focus on close literary analysis of the fiction of the time period and work with historical contexts so that students have a better understanding of the literature and the social and cultural influences of the period.

Required Texts:

Edgar Allan Poe *Complete Tales and Poems*

Arthur Conan Doyle *Complete Novels & Stories, Vol. I*

Oscar Wilde *The Picture of Dorian Gray*

Graham Greene *Brighton Rock*

P.D. James *Talking about Detective Fiction*

Additional texts to be determined

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John Elmsley

Technology Requirements:

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ENG 238: Nature & Literature

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Ethics

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

ENG 238:0001 (7742) Crouch

Course Description: The course will discuss the treatment of nature in poetry, short fiction, journals, novels, and essays. It will look at the many different ways people have looked at nature and at some of the various traditions of writing about it. It will include traditional literary figures, American nature writers, environmentalists, and authors from Maine.

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 (1551) Hakola

ENG 244:0869 (10874) Crouse

Course Description (Hakola): Maine has an almost mythic quality in the minds of many. It is populated by honest, hard-working, conservative people who, while sometimes suspicious of outsiders, never fail to help their neighbors and others in need. Although life in Maine can be difficult, these mythic Mainers use ingenuity and perseverance to create a way of life that may be short on luxuries but is ultimately satisfying. How accurate is this picture of Maine people and life? Is it really as straightforward as the myth suggests? In this course we will use a variety of literary genres—long and short fiction, poetry, essays and creative non-fiction—to explore the complexities of Maine peoples, places, and cultures (note the plural nouns here; they are important). The authors whose works we will read seldom settle for giving us the kind of picture of Maine that we could find on a postcard or in a tourist brochure. Even those pieces that present Maine life as idyllic are appealing in part because we know that most of the time life isn't like that—even in Maine.

Required Texts: *Wednesday's Child*, Rhea Cote Robbins

The Country of the Pointed Firs, Sarah Orne Jewett

At least two other books, to be announced

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

Evaluation: Two essay prelims (open-book, open-notebook), one critical book report, final "Connections" essay or project, possibly reading quizzes, optional final exam.

Course Description (Crouse): In this course we will be exploring Maine identity, that is, what it means to be a "Mainer" both to us and to the various writers we read. What makes life in Maine different from life elsewhere? How do these writers represent this unique identity and place? We will watch films and read novels, short stories, essays, and creative nonfiction to focus on a variety of perspectives, such as the Native Americans of Maine, the people who were born and raised in Maine, the "transplants," the outsiders' perspectives on the native Mainers, and the many ethnic voices of Maine. We will also be discussing various myths and (mis)representations of life in Maine as well as universal themes that arise from the poetry and prose we read, such as the important role of humor in our lives, coming of age, the role of nature in our lives, the significance of death, etc. Assignments include (but are not limited to) several short response papers, a creative project, and a student's choice final project. We will be reading great writers such as Stephen King, Sarah Orne Jewett, E.B. White, Ruth Moore, Carolyn Chute, Sanford Phippen, and more.

ENG 245: American Short Fiction

Prerequisite: 3 hours of English courses

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

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

ENG 245: 0001 (1552) Rogers

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

ENG 246: American Women's Literature

Prerequisites: 3 hours of English

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

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

ENG 246:0990 (8172) Hildebrant **WEB**

Course Description: This survey of major writers and traditions in American women's literature spans from the colonial era to the present day. We will read and discuss stories, poems, memoirs and essays in the context of women's changing social and economic conditions. We may ask questions such as these: What forces determine women's access to the literary world? How do social expectations shape critical responses to women's writing? How do cultural ideas about femininity affect the woman writer's goals and methods? Are there common themes in the literary work of women? Has a language or voice emerged that is specific to women, and if so, how could one describe it? What artistic choices did the authors make in shaping their work?

ENG 249: American Sports Literature and Film

Prerequisites: 3 hours of English

Satisfies the following general education requirement(s): Artistic and Creative Expression, and Ethics.

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

ENG 249:0001 (7744) Peterson

Course Description: 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 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: Some spaces in each section are reserved for English majors and minors.

ENG 271:0001 (1553) Evans

Course Description: 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 semiotics, 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 representation? 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 the process of forming provisional answers to these multifaceted questions, students will advance their ability to offer artful and persuasive interpretations of a wide range of texts.

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)

Students can expect to read approximately one hundred pages per class meeting (and sometimes more). Students will do a range of writing, including class and reading notes, text "mark-ups," position papers, and formal essays. Performance on a cumulative final exam also contributes to the semester grade.

ENG 280: Introduction to Film

Prerequisites: 3 hours of English

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

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

ENG 280:0001 (7745) Phippen

Course Description: INTRODUCTION TO FILM(ENG 280) includes, as one of its principle aims, to introduce the wonderful world of foreign films with sub-titles, silent films, and films in black-and-white. It's also a writing course in that after viewing and discussing a film, students are expected to write about it. The text is LOOKING AT MOVIES by Richard Barsam. There are also a few vocabulary quizzes on film terminology. Some of the films we will be studying this semester are Chaplin's CITY LIGHTS, Hitchcock's STRANGERS ON A TRAIN, Tornatore's CINEMA PARADISO, Ford's STAGECOACH, Kelly's SINGIN' IN THE RAIN, Welles' CITIZEN KANE, Spike Lee's DO THE RIGHT THING, and Condon's GODS AND MONSTERS. We will be studying humanity on film, as well as learning the history of motion pictures since 1895.

ENG 301: Advanced Composition

Prerequisites: ENG 101 and ENG 212 or permission from instructor.

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

ENG 301:0001 (2987) Burnes

Course Description: In spring semester, 2011, this course will address what people usually mean by the word "grammar." Grammar itself, the study of those largely unconscious structures of language that native speakers share, we will not consider. We will look instead at beliefs about usage and mechanics, matters of linguistic etiquette necessarily observed by those wanting to establish themselves as members of particular discourse communities. Our approach will be historic and pragmatic. We will contextualize written reports of the purported illiteracy of school children. We will also enact and examine in significant detail the language practices and usage standards of discourse communities students find themselves in and expect to enter. Students will compose weekly responses and one longer project. Those who commit themselves to the practices of the course can expect to develop increased facility with the conventions of academic discourse and increased awareness and appreciation of the conventions of other discourse communities. Final grade to be based on a portfolio of work composed throughout the semester and of the writer's reflections on that work.

Required texts, tentative:

Any standard handbook, one text or several articles on rhetorical grammar, articles on the social contexts of literacy by Shirley Brice Heath, Patrick Hartwell, James Paul Gee, John Trimbur, and Joseph Williams.

ENG 308: Writing Poetry

Prerequisites: ENG 205 or ENG 206 and permission of instructor. **Submission of writing sample required (3-5 pages of poetry, sent to Jennifer Moxley on FirstClass).**

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 (1554) Moxley

Course Description: An intermediate course in the writing of poetry. In English 222 students learn the basic vocabulary and skills needed to be astute readers of poetry. In this course we will learn the basic skills needed to write poetry—both in traditional form and free verse. We will work from the ground up, beginning with the word, then on to the line, and so on. We will also study excellent examples by established poets in order to better hone our craft.

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 (1555) Callaway

0002 (1556) Bartosenski-Bowden

0003 (1557) Peterson

0004 (1558) Bartosenski-Bowden

0005 (7784) Raikes

0006 (7786) Raikes

0869 (3947) Callaway **WEB**

0990 (3996) Beecher **WEB**

0500 (7787) Wicks

0501 (7788) Wicks

0502 (7789) Levine

0503 (7790) Levine

0504 (7791) Payne

0505 (7792) Payne

0506 (7793) Shuman

0507 (7794) Ruggiero

0508 (7795) Shuman

Course Description: 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 405: Topics in Creative Writing

Prerequisites: Permission of instructor – **Please email william.yellowrobe@umit.maine.edu for more information.**

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

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

ENG 405:0990 (7989) Yellow Robe **WEB**

Course Description: The course will begin in a class setting on the Orono campus. The majority of class time will be conducted on-line. The course will conclude with public presentations of selected plays or works on campus. The course is designed for students with an existing play. Each student is required to submit an existing play to the instructor that the student would like to develop. The completed play may be presented in a 'reading' with the consent of both student and instructor. The focus of the class is to examine the weaknesses and strengths of each play in order to improve structure, characters, conflict, theme, and plot.

ENG 407: Advanced Fiction Writing

Prerequisites: ENG 307 and instructor's permission. **Please submit the following to Prof. Howard: 5-10 pages 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 (2752) Howard

Course Description: Advanced Fiction Writing will build on the skills learned and developed in ENG 307. Reading intensive and critically-minded, the workshop will focus in particular on exploring the different genres and many forms fiction can take.

ENG 418: Communication for Small Business & Nonprofits

Prerequisites: 6 credits in writing, including ENG 317, and permission of instructor.

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

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

ENG 418:0001 (10870) Diaz

Course Description: This class begins with the story of a lawsuit over a Ficus tree. This lawsuit taught instructor, Charlsye Smith Diaz, to write more than brochures that sit on a countertop for customers to take.

Studying communication for small business is important in Maine, where approximately "41,000 businesses employ the majority of Maine's work force," according to Eastern Maine Development Corporation. Nationally, 99 percent of all businesses are small (Economic Perspectives).

This class will focus on the communication small businesses use to do business. We will study the types touted online: using social media, writing for the web, creating one-sheets, and learning to pitch ideas, and will focus also on writing business plan and grant application narratives, demand letters, annual reports, and white papers.

Assignments will include weekly homework, a midterm project and a final project.

Sources:

Aube, M. W. (2011) "Maine's Small Businesses: A Pathway to Economic Growth" Eastern Maine Development Corporation. Online: http://www.emdc.org/feed.php?num=9&feed_id=31&news_id=137.

Economic Perspectives: Entrepreneurship and Small Business, January 2006, eJournal.

The tentative reading list will include books similar the following:

- *Blah Blah Blah: What To Do When Words Don't Work*, by Dan Roam (2011, Penguin Press)
- *Economic Perspectives: Entrepreneurship and Small Business*, January 2006, eJournal.
- *Elevator Pitch Essentials*, by Chris O'Leary (2009, The Limb Press)
- *Social Media 101*, by Chris Brogan (2010, John Wiley & Sons, Inc.)
- *The Power of Storytelling*, by Jim Holtje (2011, Penguin Press)
- *twitter power 2.0*, by Joel Comm (2010, John Wiley & Sons, Inc.)
- *Zilch* by Nancy Lublin (2011, Penguin Press)

We will also read about the current economic climate of small business & nonprofits and about the current climate for graduates entering this economy to work.

Note: Do not purchase your books yet; email me for a final book list on or after December 1, 2011. (Charlsye.Diaz@umit.maine.edu)

ENG 429: Topics in Literature—Orpheus and Eurydice

Prerequisites: 6 hours of literature or permission of the instructor

Satisfies the following general education requirement(s): None

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

ENG 429:0001 (7747) Moxley

Course Description: The myth of Orpheus and Eurydice has captivated writers for centuries. Orpheus—the first poet—charms denizens of the underworld, as well as beasts, rocks, and trees; he is the poet as magician and enchanter of nature, a demi-god who reconnects language to the material world. The premature and double death of his bride Eurydice binds love, death, lament, and loss to the lyric tradition. Dismemberment, same-sex love, unleashed female rage, prophecy, and mystery are part of his story as well. In this course we will read and discuss the myth of Orpheus and Eurydice and trace its influence on and symbolic function for poets, writers, and artists in the Western tradition. We will attempt to understand what French Symbolist poet Stéphane Mallarmé meant when he claimed that “the orphic explanation of the Earth is the sole duty of the poet and the literary game *par excellence*.”

Possible texts/authors (subject to change):

Ovid. *The Metamorphoses*

Boethius. *The Consolation of Philosophy*

Spenser, Edmund. *Poems*.

Whitman, Walt. *Leaves of Grass*

Mallarmé, Stéphane. *The Major Verse Poems of Stéphane Mallarmé*

H. D. *Selected*

Spicer, Jack. *Collected Books*

Duncan, Robert. *Opening of the Field* and *Bending the Bow*

Critical texts: We will read essays from various critical texts.

Films/Music:

Cocteau, Jean. *Orphée*,

Camus, Marcel. *Black Orpheus*

Monteverdi, *Orfeo*

Gluck, *Orfeo et Euridice*

Artwork: We will examine the iconography of Orpheus and Eurydice in Western Art.

Evaluation (subject to change):

Attendance and Participation 10%

Weekly reading quizzes, critical and/or creative responses to the readings: 40%

Final Project 50% (This can be either a seminar paper of 15 pages, or a combination ms. of poems and critical essay).

ENG 429: Topics in Literature—The Don Juan Legend

Prerequisites: 6 hours of literature or permission of the instructor.

Satisfies the following general education requirement(s): None

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

ENG 429:0002 (7748) Del Vecchio

Course Description: An examination of one of the most pervasive myths in literature through a close reading of some of its most representative authors. We will begin in 17 C. Spain with Tirso de Molina's *The Playboy of Seville* or *Supper with a Statue* followed by Molière's *Don Jon*; or *The Libertine*, Lorenzo da Ponte's *The Punished Libertine* or *Don Giovanni*, Zorrilla's *Don Juan Tenorio*, and conclude with Shaw's *Man and Superman*. All texts will be read in English translation.

ENG 429: Topics in Literature—Paganism

Prerequisites: 6 hours of literature or permission of the instructor.

Satisfies the following general education requirement(s): None

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

ENG 429:0990 (7749) Wilson **WEB**

Course Description: Welcome to what I hope will be an exciting intellectual voyage, one centered in 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 Blackboard, and all of our communication will be on that site.

Basically, in this Victorian world we have the platform of our modern and contemporary world, so here's an outline of the topics that will shape our conversation:

- The emergence of the Industrial Revolution.
- The defeat of Napoleon at Waterloo in 1815 by the English general the Duke of Wellington.
- The development of science, especially geology and later biology.
- The concomitant threat to religion from this science, especially from what came to be called: The theory of evolution.
- The growth of the middle class in power and size.
- Radical technological and social changes, such as the railroad and telegraph, the "Victorian Internet."

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 neo-paganism as a counterpoint to Christianity. Not a single formal religion, and thus not capitalized, "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 "—isms," 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 "pagan" 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 in this course will be to explore the thunder and lightning of the clash between these two old adversaries.

Required Texts

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 Blackboard.

ENG436: Topics in Canadian Literature: Three Canadian Poet-Novelists: Leonard Cohen, Margaret Atwood and Michael Ondaatje

Prerequisites: 6 hours of literature or permission of the instructor

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

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

ENG 436:0001 (7757) (Norris)

Course Description: In this course we will take a look at the work of three Canadian poet-novelists: Leonard Cohen, Margaret Atwood and Michael Ondaatje. We will discuss their roots in poetry and their evolution as literary artists.

This is a course for avid readers. We will be reading numerous poetry collections and nine works of prose.

Student grades will be based upon three five-page papers and active participation in class discussions.

Some of the texts will be *Stranger Music* and *Beautiful Losers* by Cohen, *The Handmaid's Tale* and *The Penelopiad* by Atwood, and *Coming Through Slaughter* and *The English Patient* by Ondaatje.

ENG 445: The American Novel

Prerequisites: 6 hours of literature or permission of the instructor

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

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

ENG 445:0001 (7758) Howard

Course Description: A broad survey of the 19 and 20th century American novel highlighting the major movements--Romanticism, Naturalism, Modernism, and Postmodernism--and focusing on the thematic, technical, and narrative developments occurring in the novel during this time.

ENG 453: The Works of Shakespeare

Prerequisites: 6 hours of literature or permission

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

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

ENG 453:0001 (7759) Brucher

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

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

ENG 456: The English Romantics

Prerequisites: 6 hours of literature or permission

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

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

ENG 456:0001 (7760) Neiman

Course Description: While the British Romantic period is traditionally associated with just six poets (Blake, Wordsworth, Coleridge, Byron, Shelly, and Keats), a more contemporary approach is to study these poets alongside other writers, from popular female poets like Felicia Hemans to the day's most derided (but still popular) writers and novelists. In this course, we close-read both Romantic poetry and Romantic novels and consider the interrelationships between these genres. We also work to develop an understanding of the literary, social, and intellectual contexts that inform Romantic writing, as well as the effects of Romanticism on literary history, including today's conceptions of literary authorship.

ENG 457: Victorian Literature and Culture

Prerequisites: 6 hours of literature or permission

Satisfies the following general education requirement(s): Ethics

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

ENG 457:0001 (7761) Wilson

Course Description: Using the resources of the Web and the technology of WebCT and PowerPoint, we'll explore, first, the creation of the Eighteenth-century platform from which the British romantics launched their verbal and visual pyrotechnics, and then explore the Victorian reaction in image and word to the romanticism of Blake, Keats and Wordsworth and their view of the natural world.

Satisfies the General Education Ethics requirement.

- The Eighteenth-Century "Grand Tour": Roman ruins and the British sensibility.
- The English garden: From Versailles, to the Picturesque, to Burke and the Sublime.
- Rousseau and Blake.
- Paintings of Thomas Gainsborough.
- Horace Walpole and the gothic and the pagan.
- Wordsworth, "Tintern Abbey," Preface to *Lyrical Ballads*, 1800.
- William Blake.
- Paintings of Joshua Reynolds, John Constable and William Girtin.
- The 1840s: the emergence of photography, especially in the work of Henry Fox Talbert.
- Ruskin's Modern Painters.
- Paintings of J. M. W. Turner.
- Dickens's *Pickwick Papers*.
- The Pre-Raphaelites—in poetry and art—with an emphasis on D. G. Rossetti, William Holman Hunt, John Everett Millais, Algernon Swinburne, William Morris, Edward Burne-Jones, and J.W. Waterhouse.
- The journey to inner nature, the landscape of the mind: The "aesthetic" end of the century: Walter Pater, Oscar Wilde, and Aubrey Beardsley: decadent and perverse? Does Freud belong here?

Evaluation: weekly electronic interactive responses to the reading; final paper of about fifteen pages—all on WebCT. Chance to have the final paper published on my website.

ENG 480: Topics in Film: Documentary Workshop

Prerequisites: 6 hours of literature or permission of the instructor

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

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

ENG 480:0860 (7762) Brinkley, Grillo, Scott

Course Description: An interdisciplinary course drawing from the Humanities, Arts, Social Sciences and Sciences, Documentary Workshop engages students in creating documentaries in a variety of media, with close attention to how the specific aesthetic and linguistic capacities of each might best suit a particular subject, audience, approach, and intent.

ENG 490: Senior Seminar in Literature: Proust

Prerequisites: Senior English majors

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

ENG 490:0001 (7763) Evans

Course Description: A reading of Proust's *In Search of Lost Time*—all three thousand pages of it!—with an emphasis on the semiotics, temporality, and social formation of desire (including the desire to know). We will make excursions into

contemporary developments in continental painting, music, literature, and politics as we encounter them in this "novel" that might equally be described as the most sophisticated sociological study, aesthetic tract, and/or psychoanalytic treatise composed in the twentieth century. We will view several film adaptations of the book and also discuss secondary texts by Samuel Beckett, Walter Benjamin, Gilles Deleuze, Theodor Adorno, Julia Kristeva, Jacques Lacan, Gerard Genette, and others.

Students will propose and write original researched papers that demonstrate knowledge of current research in the field, using appropriate research methods and conventions of scholarly bibliography.

ENG 496: Field Experience in Professional Writing

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

Satisfies the following general education requirements: Capstone Experience

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

ENG 496:0001 (1566) Diaz

Course Description: 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

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

ENG 499:0001 (1567) Jacobs

Course Description: 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 490:0001).
- 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 518: Writing: Communication for Small Business & Nonprofits

Prerequisites: Graduate standing in English or permission of the instructor

ENG 518:0001 (11170) Diaz

Course Description: This class begins with the story of a lawsuit over a Ficus tree. This lawsuit taught instructor, Charlsye Smith Diaz, to write more than brochures that sit on a countertop for customers to take.

Studying communication for small business is important in Maine, where approximately "41,000 businesses employ the majority of Maine's work force," according to Eastern Maine Development Corporation. Nationally, 99 percent of all businesses are small (Economic Perspectives).

This class will focus on the communication small businesses use to do business. We will study the types touted online: using social media, writing for the web, creating one-sheets, and learning to pitch ideas, and will focus also on writing business plan and grant application narratives, demand letters, annual reports, and white papers.

Assignments will include weekly homework, a midterm project and a final project.

Sources:

Aube, M. W. (2011) "Maine's Small Businesses: A Pathway to Economic Growth" Eastern Maine Development Corporation. Online: http://www.emdc.org/feed.php?num=9&feed_id=31&news_id=137.
Economic Perspectives: Entrepreneurship and Small Business, January 2006, eJournal.

The tentative reading list will include books similar the following:

- *Blah Blah Blah: What To Do When Words Don't Work*, by Dan Roam (2011, Penguin Press)
- *Economic Perspectives: Entrepreneurship and Small Business*, January 2006, eJournal.
- *Elevator Pitch Essentials*, by Chris O'Leary (2009, The Limb Press)
- *Social Media 101*, by Chris Brogan (2010, John Wiley & Sons, Inc.)
- *The Power of Storytelling*, by Jim Holtje (2011, Penguin Press)
- *twitter power 2.0*, by Joel Comm (2010, John Wiley & Sons, Inc.)
- *Zilch* by Nancy Lublin (2011, Penguin Press)

We will also read about the current economic climate of small business & nonprofits and about the current climate for graduates entering this economy to work.

Note: Do not purchase your books yet; email me for a final book list on or after December 1, 2011.
(Charlsye.Diaz@umit.maine.edu)

ENG 529: Studies in Literature: Mothers & Fathers of the Novel

Prerequisites: Graduate standing in English or permission of the instructor

ENG 529:0001 (7764) Rogers

Course Description: The rise of the novel in the eighteenth century is one of the most important developments in English literature. This course will consider research on female novelists that has helped debunk the myth of female inferiority. Exploring questions of gender and genre in texts by both male and female authors, we will wrestle with the question of whether there is a female tradition in the novel.

Texts:

Novels to be chosen from the following list:

Aphra Behn, *Oroonoko*
Daniel Defoe, *Robinson Crusoe*, *Moll*, *Roxana*
Samuel Richardson, *Pamela*, *Clarissa*
Henry Fielding, *Tom Jones*
Sarah Fielding, *David Simple*
Charlotte Lennox, *The Female Quixote*
Eliza Haywood, *Betsy Thoughtless*
Laurence Sterne, *Tristram Shandy*
Tobias Smollett, *Humphry Clinker*
Frances Burney, *Evelina*
Ann Radcliffe, *The Italian* or *Udolpho*

Jane Austen, *Pride and Prejudice/Northanger Abbey, Emma*. S&S

Additional Readings: Rogers, *The Matrophobic Gothic* (on library reserve)

Evaluation: Short papers and quizzes for each work, book reviews, presentations, research paper

ENG 558: Modern British Literature

Prerequisites: Graduate standing in English or permission of the instructor

ENG 558:0001 (7765) Cowan

Course Description: This course examines the notion of a modernist literature and studies works traditionally considered part of the British modernist canon. The focus this semester will be on early modernism. The approach will be historical and cultural. Our discussions will include current reevaluations of "modernism." Readings might include authors such as Thomas Hardy, William Pater, Oscar Wilde, W. B. Yeats, T. S. Eliot, Mina Loy, Ford Madox Ford, Arnold Bennett, James Joyce, Rebecca West, Virginia Woolf, Wilfred Owen, & W. H. Auden

ENG 579: Theories of Composition

Prerequisites: Graduate standing in English or permission of the instructor

ENG 579:0001 (7767) Dryer

Course Description: This semester, ENG 579 will focus on the twin problems of "invention" and "reception" (or more prosaically, "text production" and "text assessment"). We'll first historicize invention in the "process" movement of the 70s and early 80s and then in the so-called "social turn" taken by the humanities, social sciences, and critical theory during the century's close. We'll then explore various approaches to the moment(s) of text-production: genre theory, activity theory, actor-network and cognitive-process theory, and institutional ethnography among them. Our attention will then turn to reception theory and the several accompanying interesting problems it poses: reliability, construct-underrepresentation, consequential validity, construct-irrelevant variance, and logical-rating error among them. Participants' own invention and assessment of writing will be integral to the course throughout, and the seminar will culminate in the development, testing, and replication-study of falsifiable hypotheses developed during the term.

ENG 580: Topics in Poetry & Poetics – Collective Memory and Poetics

Prerequisites: Graduate standing in English or permission of the instructor

ENG 580:0001 (2989) Friedlander

Course Description: The interdisciplinary study of collective memory advances the notion that who "we" are (the social dimension of identity, what the I shares with others) exists in a dynamic relation to the past—a past that shapes us and that we in turn shape. What we shape, of course, is not the past as such (history), but how the past becomes known, preserved, and passed down as tradition (memory). Collective memory is thus implicitly a poetics: *how* memories get made and used is no less important than their content.

To speak of memory in this way invokes poetry metaphorically, but poetry is also one of the many sites where tradition is maintained. What, then, can poetry's particular ways of making and using tradition teach us about collective memory? And what can collective memory teach us about poetry? This seminar will be an attempt to answer, focusing in particular on the work of Gwendolyn Brooks.

Brooks might seem an odd choice for this endeavor given her apparent lack of interest in the past. With few exceptions, her work is much more concerned with the present. Her perspective is revolutionary, not traditional. Yet looking at Brooks's career as a whole (not only her writing, but also the way she conducted herself as a poet) we find a profound experiment in the performance of collective identity. From her very first book, *A Street in Bronzeville* (1945), about African American life in Chicago, and especially after her encounter with the Black Arts Movement of the 1960s, Brooks took poetry as a means of representing, affirming or decrying, reflecting upon, and even transforming

social experience. From this perspective, her concern for the present can be seen as a laying claim to history even as it unfolds, an act of remembering in which the present is already cultural heritage.

The cultural heritage shaped by Brooks is hardly static: our reception of her work participates in its shaping. As a consequence, we will need to attend closely to the mechanisms of reception as we read, taking our own response to her work—and our own relationship to her "we"—as an object of study in its own right.

Our primary text on collective memory is a reader that draws work from a number of disciplines, especially sociology, psychology, and history. This will be supplemented with a course reader containing fugitive texts by Brooks, critical literature on her work, and a small selection of writings from the Black Arts Movement. To sharpen our focus on poetry, we will also read some influential essays by Walter Benjamin on poetry, memory, and history.

ENG 596: Graduate Internship in Professional Writing

Prerequisites: ENG 515 or ENG 516.

ENG 596:0001 (11172) Diaz

Course Description: Supervised work in professional writing. Graduate students may work with businesses, professionals, organizations approved by the department in an area of professional writing. The work varies for each student enrolled, but normally involves writing, editing, research, reporting, interviewing, indexing, or other writing-related activity. Students must apply for this course before the semester of enrollment. Students are expected to work approximately 12 to 15 hours per week per 3 hours credit. May be repeated for credit up to 6 credit hours.

ENG 697: Independent Reading/Writing

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

ENG 697:0001 (1569) Cowan

Course Description: 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

ENG 699:0001 (1570)

This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Credits: 1-6