

ENGLISH

SPRING 2015

Course Descriptions



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 (7861) Joseph Linscott
0002 (7862) Megan Bishop
0003 (7863) Saveena Veramoothoo
0004 (11677) Nataliya Shpylova
0005 (7864) Johanna Crouse
0006 (7865) Paige Melin
0007 (7866) Aliza Davner
0008 (9351) Charlotte Asmuth
0009 (7867) Kalee McClure
0010 (7868) Mushira Habib
0011 (9352) William Haskell
0012 (7869) Alex Champoux
0013 (7878) Diana Meakem
0014 (7870) Paige Mitchell***
0015 (7871) Heather Howard
0016 (7872) Rose Engelfried
0017 (7873) Laura Eby
0018 (11678) Benjamin Friedlander
0019 (7874) Elizabeth Hornsey
0020 (7879) Eric Kehoe
0021 (7875) Valerie Tessa Pyles
0022 (7876) Ryan Ware
0023 (7877) Paige Mitchell

0024 (11680) Tyler Nute
0025 (11681) Christine Becker
0026 (10047) Sara Lello Sheppard (Onward)
0027 (10048) Sara Lello Sheppard (Onward)
0501 (9874) Conor Broughan
0502 (11691) Mary A Larlee
0504 (9673) Zhaozhe Wang
0505 (9137) Mary A Larlee
0506 (8824) Travis G. Baker
0507 (9039) Jason Aaron Canniff
0509 (9453) Conor Broughan
0510 (9138) Kayla Shirlee Ouellette
0511 (11692) Kayla Shirlee Ouellette
0512 (9681) Jason Aaron Canniff
0513 (9960) Wang, Zhaozhe
0669 (10791) Ruddy * **HUTCHINSON CENTER**
0869 (9961) Ruddy

*** Frederick Hutchinson Center is located in Belfast**

***** 10 seats reserved for international 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 106: College Composition Stretch II

Prerequisite: ENG 100: College Comp Stretch I

Satisfies the following general education requirement(s): ENG 101 (preceded by ENG 100)

Satisfies the following English major requirement(s): None

ENG 106:0001 (9682) Patricia Burnes
0002 (9683) Joanna B Crouse
0003 (9684) Joanna B Crouse

Course Description: This course provides intense practice with habits of reading, writing, thinking, and revising essential to postsecondary academic work. Designed for students who want to create a strong foundation for themselves in academic reading and writing. Available only during spring semester. Sections of 106 will be scheduled at the same time of day during spring semester as sections of 100 were in the fall semester. We expect that cohorts will continue from fall to spring.

Students must complete both ENG 100 **and** ENG 106 with a grade of C or better in each course to satisfy the General Education College Composition requirement. Neither course taken alone will satisfy the requirement.

Prerequisite: C or better in ENG 100.

ENG 129:0001* (9698): Topics in English: Girls on Fire: Gender and Cult (Valerie Tessa Pyles)

Prerequisites: First-year students only

Course Description: What is an American girl? What does she look like? How does she behave? What are her interests and goals? What and who does she desire? In order to answer these and many other questions, in this class we will work to understand the ways representations of gender in popular literature and culture necessarily limit our understanding of what it means to be an American girl, and who is included and excluded as such. Through an examination of multiple representations of American girls in literature and culture, that will include popular novels; short stories; short personal narratives; movies; music and music videos; and girl-written blogs, this course will consider the struggles that girls face as well as the ways in which girls are confronted by but also confront systems and structures of gender, race, class and sexuality.

ENG 129:0002* (10052): Topics in English: American History Through Film (Stephen David Wicks)

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

Course Description: ENG 129 American History Through Film explores pivotal events and time periods in twentieth-century American history through major Hollywood movies. Students will screen approximately ten films in conjunction with selected supplementary readings and provide reflection and analysis through weekly writing assignments and focused essays.

ENG 129:0990* (10667): Topics in English: Documentary Film **WEB/Online** (Sarah J Ruddy)

Prerequisites: First-year students only

*Course Description: Offers small-group discussions of literature focusing on a common theme. Each division takes up a different theme, such as utopianism, the quest myth, growing up in America and the like. Students can expect to read texts closely and write regularly about them. May be repeated for credit.

Tech Help: Email CEDTECHHELP@UMIT.MAINE.EDU or call 1-877-947-4357 or 207-581-3199. Please check the following web page for course description, technical requirements and support information

ENG 131:0001 (7912): The Nature of Story (Harvey A Kail)

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

Course Description: English 131 explores the fundamental activity of why and how we create, tell and read/listen to stories. Readings may include selections from folk tale and myth, saga and epic, drama and novel, film and song, poetry and essay—from the ancient world to the modern, from the western cultural tradition and from a variety of other cultures. The main goal of this division of ENG 131 is to help each student acquire and develop creative and constructive reading practices. Creative reading means to engage with literature as if one is the instrument of the text, not the other way around, in order to be able to release the energy of the story through its language. This practice of creative reading has many practical consequences, which we will take up in our class work. To read constructively means to learn to build an understanding of a story reflectively and in critical conversation with others: fellow students, teachers, and scholars. We will be reading a variety of texts/films, both fiction and non-fiction, including

fairy tales, sudden fictions (short, short stories), novels and film. Here is a partial reading list:

Fairy Tales, Charles Perrault
Sudden Fiction International, Robert Shephard and James Thomas, Eds
I Know Why the Caged Bird Sings, Maya Angelou
Hearts in Atlantis, Stephen King
A Good Scent from A Strange Mountain. Robert Owen Butler

ENG 131:0002 (11693): The Nature of Story (Sara Lello Sheppard)

Prerequisites: Onward Students Only.

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

Course Description: Explores the fundamental activity of why and how we create, tell and read/listen to stories. Readings may include selections from folk tale and myth, saga and epic, drama and novel, film and song, poetry and essay--from the ancient world to the modern, from the western cultural tradition and from a variety of other cultures

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 (7913) Steven Evans *

0002 (7914) Naomi Jacobs *

*** 6 spaces reserved for English majors & minors; 6 for incoming first-year English majors**

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 (7915) Robert Brinkley *

0002 (7916) Kenneth Norris *

0501 (11695) Henry Garfield *

0502 (9909) Travis G Baker *

0503 (9675) Bruce E Pratt *

0504 (8825) Kathleen Ellis *

0505 (9962) Mary Katherine Lattari *

0990 (10584) Leonore S Hildebrandt **WEB/Online**

*** 5 seats in all "live" sections reserved for English majors & minors, and creative-writing minors**

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

ENG 206:0501 (9963): Descriptive and Narrative Writing (Audrey Le)

Prerequisites: ENG 101 or equivalent.

Satisfies the general education Artistic & Creative Expression and Writing Intensive requirements.

Course description: This course in descriptive and narrative writing will help students learn how to effectively capture personal experience in narrative form. Using two contemporary memoirs, as well as short stories, drama, journalism, and critical theory, students will closely analyze characters, motivation, conflict, setting, and dialogue. Students will examine the ways in which writers craft their narratives to depict their personal 'truth' while creating appeal and suspense for their reading audience. Weekly classes will focus on discussing the texts we read as well as having students compose personal narrative works of their own.

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): Count towards the Analytical Writing concentration.

ENG 212:0001 (11696) Joanna B Crouse *
0501 (9914) Alan P Marks *
0502 (9916) Henry A Garfield *
0503 (9679) Catherine V Schmitt *
0504 (8826) Stephen David Wicks *
0505 (9139) Staff
0990 (10586) Alan Marks **Oline/WEB**

*** 3 seats in all "live" sections reserved for English majors & minors, and creative-writing minors**

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 credit hours of English

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 (7960) Robert Brinkley *
0002 (7961) Harvey A Kail *
0003 (11697) Kenneth Norris

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.

Required Texts:

Poetry, An Introduction, by Michael Meyer (any edition is OK)

A standard dictionary
MLA Handbook
Handouts

Assignments:

Reading assignments, poetry reading response paper, in-class exercises, quizzes, a possible prelim, four or more papers of various lengths, and a final.

ENG 229:0990(10575): Topics in Literature: Apocalyptic Literature (Alan Marks) **Oline/WEB**

Prerequisite: 3 credit hours of English

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

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

Previous topics have included: scandalous women, detective fiction, vampires in literature, dark humor in literature, and literature of the Vietnam war. May be repeated for credit.

Tech Help: Email CEDTECHHELP@UMIT.MAINE.EDU or call 1-877-947-4357 or 207-581-3199.

ENG 229:0991(11698): Topics in Literature: Scandalous Women (Audrey Le) **Oline/WEB**

Prerequisite: 3 credit hours of English

Non-conformity and social disgrace! This course examines the women in British and American literature who caused a stir in their social sphere and were forevermore depicted as immoral. Students will discuss and analyze the literature as well as the historical contexts in which the texts were written and will also examine the political, social, cultural, and religious history of the period to better understand the women, or their characters, whose "eccentricities" ostracized them from their communities.

Technology Requirements:

The course will be conducted on FirstClass. You will also need RealPlayer and Quick Time Player to access archived movies 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 238:0001 (11699): Nature & Literature (Laura Cowan)

Prerequisite: 3 hours of English

Satisfies the following general education requirement(s): Ethics

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

Course Description:~ENG 238 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 including the pastoral and nature writing. It will include traditional literary figures, American nature writers, environmentalists, and authors from Maine. Some of the texts may include the following:

Sarah Orne Jewett, *The White Heron*
Norman Maclean, *A River Runs Through It*
Daniel Quinn, *Ishmael*
William Faulkner, *Go Down Moses*
Aldo Leopold, *Sand County Almanac*
Jon Krakauer, *Into the Wild*
Loretta Cox, *The Winter Walk*
Terry Tempest Williams, *Refuge*

ENG 245:0001 (7963): American Short Fiction (Murray T Callaway)

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

Note to English majors: Only **one** 200-level literature course, outside the concentration, counts toward the major.

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 246:0990 (10605): American Women's Literature (Leonore Hildebrandt) **WEB**

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

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

This course is combined with WGS 201:0990 (43038).

ENG 249:0001 (11700): American Sports Literature and Film (Henry A Garfield)

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

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 253:0001 (11701): Shakespeare Selected Plays (Kenneth Norris)

Prerequisites: 3 hours of English

Course Description: A selection of Shakespeare plays, including *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Richard the Third*, *Hamlet*, *King Lear*, *Romeo And Juliet*, *Pericles*, *The Winter's Tale* and *The Tempest*.

Three papers and class presentations.

ENG 271:0001 (7964): The Act of Interpretation (Carla Billitteri)

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.

Course Description: ENG 271 looks closely at significant works of modern hermeneutics (a discipline that concerns itself with the constitution of our acts of interpretation) and reception theory (a discipline that concerns itself with the study of the stability and/or variability of textual interpretation across time and across media). We will also explore contemporary trends in hermeneutics and interpretation theory, such as cognitive poetics and affect theory. The semester is divided in three parts: part one (week one to four): main concepts and key terms in literary hermeneutics and interpretation theory; part two (week five to eight): modern hermeneutics and reception theory; part three (week nine to thirteen): cognitive poetics and affect theory.

Objectives, outcomes, and intellectual focus: The close and systematic study of theory you will encounter in ENG 271 is meant to enhance the awareness of the shaping function of philosophical perspectives in interpreting literary texts, and to facilitate the understanding of the rich complexity of the philosophical foundations of contemporary literary interpretation. These are the main objectives of this course. The principal outcome of this course consists in making students aware that acts of interpretation are historical-specific acts of cultural intervention shaped from the inside by the cultural horizon of the reader and from the outside by the cultural horizon of the text. The dual constitution of this interaction of cultural horizons and the manifestation of its processual unfolding is the intellectual focus of the course.

Assignments: In-class quizzes, several take-home assignments, and two papers (five to six pages in length). In-class quizzes are meant to assess the understanding of the class material at the conceptual and terminological levels. Quizzes are "fill-the blank" exercises where students are asked to recognize key theoretical terms and concepts. Take-home assignments are short interpretive exercises on precise prompts. Papers are extensive acts of analysis and textual interpretation. The conceptual and terminological acuity tested in the in-class quizzes together with the interpretive practice developed in the take-home assignments are preparatory to the final activity of paper-writing.

ENG 280:0001 (9346): Introduction to Film (Gregory Howard)

Prerequisites: 3 hours of English or permission of the instructor

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

A survey of the history of motion pictures and an exploration of the rhetoric of film, designed to give students with no prior film study an integrated approach to understanding the moving image and how it functions.

ENG 307:0001 (9685): Writing Fiction (David Kress)

Prerequisites: English 205, Fiction Sample, and Permission of Instructor

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

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration

Course Description: This course introduces you to the critical problems, questions, theories, and practices of fiction writing. A challenging class that includes considerable amounts of reading and writing, it is designed to deepen your involvement with the practice and craft of writing fiction. We will discuss the different components of fiction—character, plot, narrative, evocation, and more than anything else, the

sentence as the basic “stuff” of fiction. You will be asked to think about how things happen in fiction, to analyze technique, and to discuss effects. We will discuss the responsibilities of fiction and possibilities of form. In short, you will be encouraged and expected to work outside of familiar genres (fantasy, horror, sci-fi, YA, romance, and so on) and outside your comfort zone.

Texts

TBA

REQUIREMENTS

Each student will produce a final portfolio of at least twenty pages of revised fiction. The portfolio can contain all original work, all work from the in-class experiments, or a combination of the two. In any case, it's imperative that you get feedback both from me and the rest of the class on your work before you hand in your portfolio. There will be some in-class workshops during the semester, but you should also make sure that you visit me regularly during office hours to get one-on-one critiques.

Also in terms of outside work/participation, you're required to attend two live fiction readings and write a one-page critique of each. Since there will be at least two visiting fiction writers to our own New Writing Series during the spring semester, it will be fairly easy to accomplish this.

Note: to be considered for the course, you must submit a 5-8 pp. sample of your best fiction to the instructor. Decisions will be made first-come-first-served, so if you need this course this semester, make sure you get your sample in ASAP.

ENG 308:0001 (7965) Writing Poetry (Kathleen Ellis)

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

Course Description: 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 309:0001 (12811): Writing Creative Nonfiction (Joshua Rolland)

Prerequisites: ENG 205 or ENG 206 or ENG 212 or instructor's permission

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

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

Course Description: This cross-listed version of ENG 309 is the same CMJ 391.

ENG 315:0001 (10256): Research Writing in the Disciplines (Dylan Dryer)

Prerequisite(s): Junior standing and a declared major.

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

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

Course description: This is an in-depth exploration of the genre of the academic peer-reviewed research article that will establish a strong foundation for students' future writing in their disciplines, especially those intending to pursue postgraduate study or applied research. Using a range of research articles from different disciplines, as well as other texts, class discussion, and in- and out-of-class assignments, the course strengthens students' analytical reading and synthetic writing skills during the preparation of a research article relevant to and in the style of their chosen field.

Students will gain an awareness of some of the differences in audience, approach, authority, and research methods relevant to different disciplines and an understanding of how the genre conventions of the peer-reviewed academic research article contribute to the advancement of knowledge in the disciplines.

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 (7966) Mary Bartosenski Bowden
0002 (7967) Mary Bartosenski Bowden
0501 (11704) Leon Raikes
0502 (11705) Leon Raikes
0503 (9456) Angela Christine Marcolini
0504 (9457) Deborah L. Levine
0505 (9458) Deborah L. Levine
0506 (9459) Elizabeth A. Payne

0507 (9686) Angela Christine Marcolini
0508 (9965) Dorathy Martel
0669 (12896) Dorathy Martel *
0869 (82518) Dorathy Martel
0990 (86813) Murray T. Callaway **WEB/On-line**

* **HUTCHINSON CENTER** located in **Belfast, Maine**

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 343:0001 (11706) Nineteenth-Century American Literature (Benjamin Friedlander)

Prerequisite: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission

Satisfies: Western Cultural Tradition

Course Description: An introduction to American literature and culture of the nineteenth century, a period of unprecedented violence, vision, and change encompassing some of the most storied names in poetry and prose. Because the historical events and social turmoil of the century is so crucial for an understanding of its greatest authors, the course may include writers and thinkers whose primary significance is not literary-men and women who witnessed or acted in the great events of the age. This reading-intensive course is designed to teach students about a rich, exciting epoch in literary history while giving them the opportunity to practice their reading and research skills in order to better prepare them for work in advanced seminars.

ENG 363:0001 (11707) Literature of the Postmodern Period (Gregory Howard)

Prerequisite: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission
Satisfies: Western Cultural Tradition

Course Description: An introduction to literature of the postmodern period, roughly defined as 1945-1989. To call the historical-literary period and writing styles that emerged after WWII "postmodern" can spark a lively argument. But, whatever your position, the fact remains that during these extraordinary time poets, playwrights, and novelists responded to a world changed by WWII in intelligent and challenging ways. Continuing modernist-period fluidity across national borders as well as genres, this reading-intensive course may include writers from around the world working in poetry, prose, and drama. It is designed to teach students about a crucial period in recent literary history while giving them the opportunity to practice their reading and research skills in order to better prepare them for work in advanced seminars. For more details, see course descriptions on the English Department website.

ENG 371:0001 (11708): Readings in Literary Theory and Criticism: THE "POLITICS" OF/IN ALTERITY
(Dave Kress)

Prerequisite: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission

Course Description: This reading-intensive course will acquaint you with a wider range of theoretical and critical texts, concepts, and perspectives than are typically covered in core requirement classes such as English 170 and English 271 (both of which are strongly recommended). Emphasis is given to theories of signification (semiotics), representation (mimesis), and interpretation (hermeneutics) that have informed the practice of literary analysis from antiquity on. The course also provides you with the opportunity to practice your reading and research skills in order to better prepare you for work in advanced seminars such as English 470.

Focus for Spring 2015

During the second half of the twentieth century, the term *identity politics* came to signify a veritable battleground of clashing ideologies as often-ignored and disdained "identities" fought for recognition and acceptance—in short, for *power*. Because of this, "the other" became the focus for all sorts of social contention and encompassed identity centered issues as "different" as gay rights, feminism, the men's movement, racial politics, disability rights, etc. As literary theorist Jeffery Nealon wrote in the introduction to his *Alterity Politics*, "These days, it seems that everybody loves 'the other'."

But as Nealon points out, that "etc." at the end of my short list above points to and points out the failure of identity politics, since it remains, always, as an "embarrassing" mark of the incompleteness of any "other." So, taking Nealon's claim as a starting point, this semester in English 371 we will examine, explore, and read heavily in theories identity, difference, and alterity—and perhaps determine whether or not we even understand "the other" let alone *love* it. I

To get us up to speed theoretically, we will spend the first three weeks of the semester on an overview of the critical and theoretical landscape of the twentieth and early twenty-first centuries, trying to come to terms with theoretical positions on identify, authority, difference, history, ideology, and agency. In the second part of the semester, we will focus specifically on the question and problem of alterity. Using Nealon's book as our central text, we will read extensively outwards from it, tracking down the ideas, theories, and disputes that inform it.

In the end, the course will try to make the case for two related points: (1) that far from being an abstract pursuit, literary theory *matters* in our current world, and (2) that alterity rather than identity may form the basis of an ethical response to our world.

Note. ENG 371 requires a significant amount of reading—reading that is, at times, quite difficult. But there is also a distinct pleasure, joy, and even good humor in these texts—a heady cocktail, to say the least!

Required Texts

Two books on theory and one novel are required for the course. I will supply pdfs for additional readings, which you will be responsible for printing out and bringing to class.

Jeffrey Nealon, *The Theory Toolbox*

-----, *Alterity Politics*

Ishmael Reed, *Mumbo Jumbo*

ENG 381:0001 (13418): ENG 381, Themes in Literature: Black Mountain College--Democracy, Art & Education (Steven Evans)

Prerequisite: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission

Course Description: Black Mountain College was founded in 1933 by a renegade band of faculty and students whose aim was to reinvent the experience of education in modern America. Inspired by the principles articulated by John Dewey in *Democracy and Education* (1916), the members of the Black Mountain community sought to transform themselves and one another through interactive learning that placed the arts and humanities at the heart of an ever-evolving curriculum.

In this course, we will retrace the history of the college from its founding in the depths of the Great Depression, with authoritarianism on the rise abroad and at home, through a twenty-four year history that included a celebrated summer arts program, pioneering attempts at sustainable agriculture and community-constructed architecture (including the first geodesic dome), and a fiercely argued—and dramatically *lived*—debate about which forms of education best answer to the needs of a truly democratic society.

We'll take our initial bearings from two classic accounts of the college—*Black Mountain: An Exploration in Community* by Martin Duberman and *The Arts at Black Mountain College* by Mary Emma Harris—and then read, look at, and listen to a wide variety of texts, artworks, and musical compositions by figures such as Josef and Anni Albers, John Cage, Charles Olson, Ruth Asawa, Robert Rauschenberg, and many others.

Throughout the semester we will host guest speakers from on campus and around the country for class visits. And from the start, students will be encouraged to pursue research and creative activities growing out of their most pressing questions about their own education. As the University of Maine celebrates its 150th anniversary in the midst of a state- and nation-wide crisis in higher education, we will have ample opportunity to reflect on the relevance of the Black Mountain College experience to our own moment's urgent challenges.

Additional courses on Black Mountain are planned for Fall 2015, when a major new art exhibition on the subject opens at the ICA Boston. Students who take this course will have the option of continuing their explorations in the fall.

ENG 402:0001 (11710): Topics in Writing and Research (Dylan Dryer)

Prerequisite: English Majors with Junior or Senior standing & ENG 212 or ENG 315

Satisfies: Writing Intensive requirement

Course Description: This semester's 402 seminar focuses on the communicative technologies that have enabled the postindustrial globalized workplace and the ways these technologies have also transformed the field of writing studies. Contemporary scholars are arguing for flexible understandings of texts as

"designs"—(re)configurations of data, words, and images that produce and reflect reconfigured reading and writing practices. To this end, we will be reading and writing about recent scholarship in composition theory and professional/technical writing studies, and then turning those theoretical perspectives and research methodologies toward original field-research to help answer questions about our production and consumption of redesigned texts. Specifically, those interested in education will encounter new work in 'multiliteracies'; those interested in new media will have the chance to theorize 'multi-modal compositions'; those interested in workplace communications will be equipped to work with textual/activity systems; and everyone will have a chance to see what's at stake in the proliferation of 'global englishes.' We will be experimenting with a range of methods beyond (but that build on) close-reading and historical contexting skills English majors know: ethnography, corpus analysis, process-tracing, and bibliometrics among them.

ENG 415:0001 (12063): Advanced Report & Proposal Writing (Charlsye J Smith Diaz)

Prerequisite: ENG 317

Satisfies: Writing Intensive

Course Description: 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. Appropriate for senior students in the Technical/Professional Writing track; for graduate students; and for professionals interested in examining the genre of report writing.

ENG 429:0001 (9347): Topics in Literature – Topic: Revenge (Richard Brucher)

Prerequisite: 6 hours of literature including ENG 271

GenEd requirements satisfied: Writing Intensive

Satisfies the following English major requirement: 300-400 level literature; pre-1800 literature; English senior capstone experience

Course Description: Francis Bacon called revenge "a kind of wild justice." It tries to right wrongs, but it may offend law and taint the mind of the revenger. Officially, the closer revenge comes to public practices of law, the more legitimate it may be; popularly, the cleverer and more apt it is, the more appealing it may be. Representations of revenge 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." 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, wild justice, and vicarious entertainment.

Required texts may include the following:

Aeschylus. *Oresteia*. Trans. Peter Meineck. Hackett, 1998.

Anonymous. *Njal's Saga*. Trans. Robert Cook. Penguin Classics, 1997.

Euripides. *Medea*. Trans. Diane Svarlien. Hackett, 2008.

Greene, Graham. *Brighton Rock*. 1938; Penguin, 2004.

Smith, Emma, ed. *Five Revenge Tragedies*. Penguin, 2012.

Assorted photocopied and electronic materials.

Films will likely include:

Almeryda, Michael, dir. *Hamlet*. Miramax Films, 2000 (112 minutes).

Cox, Alex, dir. *Revenge Tragedy*. Fantoma Films, 2002 (109 minutes).

Eastwood, Clint, dir. *The Unforgiven*. Warner Brothers, 1992 (131 minutes).
Eggleston, Colin., dir. *Long Weekend*. Synapse Films, 1978 (92 minutes).
Field, Todd, dir. *In the Bedroom*. Miramax, 2001 (131 minutes).
Ford, John, dir. *The Searchers*. Warner Brothers, 1956 (119 minutes).
Jordan, Neil, dir. *The Brave One*. Warner Brothers, 2007 (122 minutes).
Scorsese, Martin, dir. *Taxi Driver*. Columbia Pictures, 1976 (113 minutes).
Taymor, Julie, dir. *Titus*. 20th Century Fox, 1999 (162 minutes).
Von Trier, Lars, dir. *Medea*. Facets Video (orig. Danish television), 1988 (77 minutes.)

ENG 490:0001 (11711): Research Seminar in Literature Topic: Brontes & Their Circle (Naomi Jacobs)

Prerequisite: ENG 271 and 3 credit hours of Literature at the 300 or 400 level.

Satisfies Writing Intensive and Capstone requirements

Course Description: A seminar course on a small body of primary literary texts and the critical communities concerned with them. Students propose and write original researched papers that demonstrate knowledge of current research in the field, using appropriate research methods and conventions of scholarly bibliography.

Texts:

Anne Bronte, *Tenant of Wildfell Hall*
Charlotte Bronte, *Jane Eyre*
Emily Bronte, *Wuthering Heights* (New Riverside Edition)
Lucasta Miller, *The Bronte Myth*
Jean Rhys, *Wide Sargasso Sea*
Julie Sanders, *Adaptation and Appropriation* (Routledge, 2005)
Jane Urquhart, *Changing Heaven*

Bronte-related films, poems, songs, and artwork by Sylvia Plath, Ted Hughes, Emily Dickinson, Kate Bush, Paula Rego, Balthus, Monty Python, and others.

Additional readings on electronic reserve or photocopy: Bronte poetry and prose, theoretical and critical readings

Evaluation

Regular attendance and participation

Regular informal postings and responses

One or two short critical papers

A prospectus and an annotated bibliography, preparatory to the final term project

A formal ten-page critical essay, suitable for use as a writing sample for applications to graduate school

A formal presentation of the research project

ENG 496:0001 (7968): Field Experience in Professional Writing (Charlsye J. Smith Diaz)

Prerequisite: 6 credits in writing; ENG 317; and permission

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

Satisfies the following general education requirements: Capstone Experience in the Professional Writing track

Course Description: Students work with businesses, professions, and other organizations approved by the department. The work in the course varies with each student enrolled and with the needs of the cooperating employer but normally involves either research, public relations, reporting, editing,

interviewing, indexing, or other allied activity requiring skill in reading and writing. May be repeated for credit up to 6 credit hours.

Credits: 1-6.

ENG 499:0001 (7969): Capstone Experience in English (Richard Brucher)

Prerequisites: Senior English major and permission of department

Satisfies the general education Capstone Experience requirement. Pass/Fail grade only.

Course Description: Pre-professional experience supervised by an English faculty member, attached to an appropriate 3 credit English course (i.e. completion of a substantial critical paper based upon content of a 400-level literature course; a semester tutoring in the Writing Center after ENG 395: English Internship; ENG 496: Field Experience; or completion of a finished manuscript after an appropriate 400-level creative writing course.

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 515:0001 (11712): Approaches to Reports, Proposals, and Grants in Academic and Workplace Settings (Charlsye J. Smith Diaz)

Prerequisites: Graduate Standing or permission of the instructor.

Course Description: This course focuses on the theoretical and practical approaches to reports, proposals, and grants written in academic and workplace settings. Students will learn how to be the lead writer/project manager on collaboratively written documents. The course is appropriate for graduate students wanting to work on their own research reports and proposals and for students wanting to learn how to write and how to manage the collaborative process of writing reports, proposals, and grants in workplace settings.

ENG 542:0001 (11713) Studies in Multicultural American Literature Topic: Intertribal Drama (Margaret Lukens)

Prerequisites: Graduate standing in English or permission

Course Description: This is a course establishing some familiarity with a range of plays written by Native American and First Nations playwrights, but concentrating mainly on the production of critical and contextual writing about these plays and their potential audiences. Special emphasis on the development and application of theoretical approaches to intertribal theater, and on documenting the intersection of intertribal theater with both Native and non-Native communities. Some attention to the history and development of Native theater troupes will be included in the course; students will also seek out information on performance history and critical reception of plays in production. As necessary, these readings will be contextualized by instruction, research, and further reading on history and cultures of Native American and First Nations peoples and playwrights.

Required Texts:

Annie Mae's Movement. Yvette Nolan (1998) Playwrights Canada Press.

Darrell Dennis: Two Plays. Darrell Dennis (2005) Playwrights Canada Press.

Grandchildren of the Buffalo Soldiers and other untold stories, by William S. Yellow Robe, Jr. Ed. Margo Lukens (2009) UCLA American Indian Studies Center.

Keepers of the Morning Star. Ed. Jaye T. Darby & Stephanie Fitzgerald (2003) UCLA American Indian Studies Center.

Red on Red: Native American Literary Separatism. Craig S. Womack (1999) University of Minnesota Press.

"A River Runs Around It," Maulian (Dana) Smith

Seventh Generation: an Anthology of Native American Plays. Ed. Mimi Gisolfi D'Aponte (1999) Theatre Communications Group.

Stories of Our Way: an Anthology of American Indian Plays. Ed. Hanay Geiogamah and Jaye T. Darby (1999) UCLA American Indian Studies Center.

The (Post) Mistress. Tomson Highway (2013) Talonbooks

The Rez Sisters. Tomson Highway (1988) Fifth House, Saskatoon, SK.

→Additional required readings may be given as .pdf or photocopy←

ENG 549:0001 (10210) Gender and Literature: Austen and the Aesthetics of "Female" Authorship

(Elizabeth Neiman)

Prerequisites: Graduate standing in English or permission

Course Description: Since the Victorian period, Jane Austen's novels have largely been celebrated—but in what terms and at what cost? Recently, scholars—most notably Claudia Johnson, Deirdre Lynch, and Clifford Siskin—have complicated long-standing assumptions about Austen's novels, namely that they are charming portrayals of fashionable society. Instead, these scholars show that Austen's novels index important socio-political and aesthetic transitions in the Romantic period and in such a way that has been anything but transparent. As Johnson argues, Austen's novels help to create the context for their qualified acceptance into the literary canon. This is because Austen participates in—and benefits from—the making of a new category of novel ("female") as well as a new set of standards for evaluating women's writing. By these standards, woman's writing should be decorous, domestic or private, and apolitical. These new standards have since shaped how scholars read and assess Austen's work and that of her immediate contemporaries. They have also obscured the relationship between Austen's work and that of her more overtly political predecessors, both male and female.

This course pairs Austen's novels with those by several of her contemporaries or predecessors. We situate these novels in several larger contexts: 1) Enlightenment narratives about education and self-development and the importance of these narratives to the novel's mid-eighteenth century rise to legitimacy as a moral form; 2) 1790s "political" novels and the way that these novels showcase the interrelationships among personal disposition, habits of mind, and socio-political mores; 3) 1810s print culture and its relation to both increasingly derogatory critical discourse about novels and increasingly fashionable portrayals of poetic genius. Through familiarizing ourselves with these contexts, we will explore how (and the degree to which) Austen contributes to socio-political and aesthetic debates, including Romantic-era concerns about "prolific" print culture and subsequent redefinitions of literature and authorship. We will also strive to discern and contextualize differences between Austen's earliest novels, all of which were first drafted in the 1790s (*Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice*) and the final three (*Emma*, *Mansfield Park*, and *Persuasion*), which were composed in the 1810s.

We will find that Romantic-era print culture brings a wide variety of writers into contact with other writers. Writers respond to each other's work, both explicitly and implicitly, through intertextual references. Because we can only begin to map out intertextual relationships between Austen and other writers, the final research project assigns students to pursue a research direction of their own. We will begin to prepare for this project midway through the semester. At this time, students will be asked to select one or two texts by other writers that they would like to read. They will also be assigned to do some outside research on their text or texts (several annotations of critical sources will be due at this time).

Reading list (still under construction) will include many of the below texts:

Primary texts:

Austen, Jane. *Northanger Abbey*

---*Sense and Sensibility*

---*Pride and Prejudice*
---*Emma*
---*Mansfield Park*
---*Persuasion*
Brunton, Mary. *Self Control*
Hatton, Ann. *Cambrian Pictures*
Hays, Mary. *Emma Courtney*
Lennox, Charlotte. *The Female Quixote*
Shelley, Mary. *Mathilda*.

Critical scholarship (selections from the following books):

Gallagher, Catherine. *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820*. Berkeley: U of California UP, 1994. Print.

Johnson, Claudia. *Jane Austen: Women, Politics, and the Novel*. Chicago: University of Chicago UP, 1988. Print.

Lynch, Deirdre. Selection from *The Economy of Character: Novels, Market Culture and the Business of Inner Meaning*. Chicago: U of Chicago UP, 1998. Print.

Mandal, Anthony. *Jane Austen and the Popular Novel: the Determined Author*. Hampshire: Palgrave Macmillan, 2007. Print.

Schellenberg, Betty. *The Professionalization of Women Writers in Eighteenth-Century Britain*. Cambridge: Cambridge UP, 2005. Print.

Siskin, Clifford. *The Work of Writing: Literature and Social Change in Britain, 1700-1830*. Baltimore: John Hopkins UP, 1998. Print.

ENG 556:0001 (11714): English Romanticism (Robert Brinkley)

Prerequisites: Graduate standing in English or permission

Course Description: A survey of the six major romantic poets with attention to the critical writings of the period.

ENG 558:0001 (11715): Modern British Literature (Laura Cowan)

Prerequisites: Graduate standing in English or permission

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 580:0001 (8973): Topics in Poetry Topic: Poetics of Translation (Carla Billitteri)

Prerequisites: Graduate standing in English or permission

Course Description: Intensive study of literary language and practice focusing primarily but not exclusively on poetry. Topics will vary widely but fit one or more of the following general areas of emphasis: theories of poetry and poetic production; surveys focusing on work from more than one

historical period or national literature; studies of the critical and other prose writings of poets; courses on critical theory in which poetry plays a key role; narratology and genre theory. May be repeated for credit.

ENG 596:0001 (9795): Graduate Internship in Professional Writing (Charlsye Diaz)

Prerequisite: ENG 515 or ENG 516

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 697:0001 (7970): Independent Reading/Writing (Graduate Advisor*)

Department Consent Required

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

* Please contact the English Department Administrative Specialist, Jessica Sleeth, on FirstClass to enroll in a section of ENG 697 with your chosen faculty advisor.

ENG 699:0001 (7971): Graduate Thesis (Graduate Thesis Advisor*)

Graduate Thesis

Note: INT 601, CMJ 600 or alternative "Responsible Conduct of Research" course approved by the Office of Research and Sponsored Programs and the Graduate School is required before or concurrently with completion of 3rd ENG 699 credit.

* Please contact the English Department Administrative Specialist, Jessica Sleeth, on FirstClass to enroll in a section of ENG 699 with your chosen faculty thesis advisor.