

# ENGLISH

## Course Descriptions

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*“Spring has returned. The Earth is like a child that knows poems.”*  
-Rainer Maria Rilke



*Detail of Flora from Primavera by Botticelli, c. 1482*

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# Spring 2017

**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

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.

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>	
0001	27144	BW133	02:00 PM	TTh	Dippre	Ryan
0002*	27145	NV327	02:00 PM	MWF	Mitchell	Paige
0003*	27146	LH218	10:00 AM	MWF	Mitchell	Paige
0004	27147	DPC109	04:00 PM	MWF		
0005	27148	J104	03:00 PM	MWF		
0006	27149	BD107	08:00 AM	MWF		
0007	27150	S370	12:00 PM	MWF	Bursch	Cody
0008	27151	BW131	08:00 AM	TTh		
0009	27152	NV204	01:00 PM	MWF		
0010	27153	SN121	03:30 PM	TTh		
0011	27154	LH220	11:00 AM	MWF	McGoff	Christopher
0012	27155	LH220	09:00 AM	MWF		
0013	27156	SL320	03:00 PM	MWF		
0014	27157	NV206	08:00 AM	MWF		
0015	27158	S365	12:30 PM	TTh	Dendinger	Reuben
0016	27159	S355	11:00 AM	TTh	Herring	Mitchell
0017	27160	LH220	09:30 AM	TTh	O'Hara	Kellene
0018	27161	B101	03:30 PM	TTh		
0019	27162	J104	11:00 AM	MWF	Manning	Ashley
0020	27163	BW125	02:00 PM	TTh		
0021	27164	BW131	02:00 PM	MWF		
0022	27165	SL201	11:00 AM	TTh	Abrams	Kaitlyn

0023	27166	B101	08:00 AM	TTh		
0024	27167	J102	03:30 PM	TTh		
0025	27168	BW133	12:00 PM	MWF		
0027	30360	J102	11:00 AM	TTh	O'Shea	Samantha
0028	30361	NV204	12:30 PM	TTh	Hartwell	Kelly
0501	27171	BD115	09:30 AM	TTh	Larlee	Mary
0502	27172	SL217	02:00 PM	TTh	Larlee	Mary
0503	27173	SL311	09:00 AM	MWF	Gerow	Kristyn
0504	27174	SL320	01:00 PM	MWF	Hathaway	Tessa
0505	27175	BW133	03:30 PM	TTh	Dixon	Erika

\*The Translingual Sections of ENG 101: Half the seats are reserved for multilingual students; half are reserved for other students who have a personal or professional interest in language difference (journalism, international business or engineering, social work, education, etc.). The logic of the section is twofold: first, we assume that putatively monolingual native speakers of English and multilingual speakers of English have much to learn from each other; second, the rapidly globalizing workplace needs people who can negotiate productively across multiple languages.

Please confirm that your students are specifically interested in enrolling in the Translingual Section due to the explanations above; please have them submit a brief description of their interests to our Writing Center Director Paige Mitchell via email: [paige.mitchell@maine.edu](mailto:paige.mitchell@maine.edu)

\*\*This section is located in Belfast at the Hutchinson Center – FHC.

*The Multiliteracy Writing Center: Traditionally the Writing Center provides one-on-one tutor support for any writing and reading assignment. We still provide that support and beginning in the 2016 spring semester we will support multimodal projects. This means we can help with document and website design such as incorporating images and/or sounds, posters, flyers, publishing iBooks, and we'll also support PowerPoint presentations and have podiums and resources to support public speaking assignments. Please view our schedule to see the new Writing Workshop programs we provide, and please consider using the Multiliteracy Writing Center as a comfortable place to read, compose, and design projects.*

*If you're interested in learning more about what the Multiliteracy Writing Center supports, or in having a representative from the center visit your class, please contact our Writing Center Director Paige Mitchell via email: [paige.mitchell@maine.edu](mailto:paige.mitchell@maine.edu)*

**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

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	
0001	29955	NV406	11:00 AM	MWF	Burnes	Patricia
0002	29956	NV406	09:30 AM	TTh	Crouse	Joanna
0003	29957	NV406	01:00 PM	MWF	Sheppard	Sara

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 129:0400/0990 (30654/28198): Topics in English: Navigating Borders (Audrey Le) WEB**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: 'Navigating Borders' is an examination of 20th and 21st century multicultural and transnational literature exploring the dualities and sacrifices that women and men experience as they attempt to balance — and, in some cases, merely survive — their commitments to family, heritage, and new surroundings. Struggling with the ambiguities of boundaries and borders, these individuals are pushed to the limit, especially when family and safety are at risk. Some of the experiences detailed in these texts depict the urgency to escape, the need for secrecy, and the meaning of personal identity. Each author weaves a tale — mostly inspired by true events — about the complexities of a micro-level identity within the larger meso, national, and global scopes of family, home, community, and country. We will address international perspectives and the personal implications of what it means to navigate 'borders' as the characters face (un)certain obstacles, blurred boundaries, and the perilous spaces in between.

Required texts:

<i>Catfish and Mandala</i>	Andrew Pham (Vietnam/America)
<i>Girl in Translation</i>	Jean Kwok (Hong Kong/America)
<i>M. Butterfly</i>	Henry David Hwang (China/Vietnam/France)
<i>Woman at Point Zero</i>	Nawal el Saadawi (Egypt/Prison)
<i>Sacred Country</i>	Rose Tremain (England/America)

Films:

<i>The Namesake</i>	Jhumpa Lahiri (India/America)
<i>Rabbit Proof Fence</i>	Doris Pilkington (Australia)
<i>Out of Africa</i>	Isak Dinesen (Kenya)

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

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**ENG 129:0001 (28197): Topics in English: Writing About Film (Stephen David Wicks)**

**SL311 – 2:00 p.m. – TTH**

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: Writing About Film is an intensive writing course that uses films as the basis for student writing assignments. Film screenings, combined with supplementary readings such as reviews, analyses, and essays, will introduce students to the basic approaches to film study. Students will be able to appreciate films in historical, cultural, and theoretical context and understand how they make meaning through elements such as narrative structure, character development, and visual and sound effects.

The film aspects of the course form a useful foundation for advancing essential writing skills including creating a thesis, using supporting resources effectively, proper formatting, giving and receiving peer criticism, and revising.

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**ENG 131:0001 (28199): The Nature of Story (Harvey A Kail)**

**NV 101 – 9:30 a.m. – TTH**

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

*The Things They Carried*, Tim O'Brien

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**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

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	
0001	28477	SL320	11:00 AM	MWF	Friedlander	Benjamin
0002	28478	SL217	12:30 PM	TTh	Speidel	Sara
0003	28479	DPC109	09:30 AM	TTh	Jacobs	Naomi

**\*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 212: Persuasive & Analytical Writing\*** (Please see last page)**NEW! - ENG 201: Strategies for Writing across Contexts**

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.

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>	
0001	28053	BD107	11:00 AM	TTh	Dippre	Ryan
0002	28054	J106	12:00 PM	MWF	Mitchell	Paige
0003	28055	NV206	11:00 AM	MWF	Marks	Alan
0004	28056	NV206	10:00 AM	MWF	Crouse	Joanna
0501	28058	SL311	12:30 PM	TTh	Marks	Alan
0990	28057	WEB			Marks	Alan

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

Course description: This course builds upon ENG 101's introduction to postsecondary writing by developing students' faculty with a range of strategies for tailoring rhetorical style and tone to a range of academic, transactional, and public genres.

**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

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>	
0001	27182	FACTR	09:30 AM	TTh	Yellow Robe	William

0002	27183	DPC109	01:00 PM	MWF	Ellis	Kathleen
0003	30653	BW123	11:00 AM	TTh	Kress	David
0501	27187	BW131	10:00 AM	MWF	Garfield	Henry
0502	27188	SN121	12:00 PM	MWF	Garfield	Henry
0669	27184	FHC	06:00 PM	T	Pratt	Bruce
0869	27185	HR147	06:00 PM	T	Pratt	Bruce
0990	27186	WEB			Hildebrandt	Leonore
WINT	30647	WEB			Garfield	Henry

**\* 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 206:0001 (27190): Descriptive and Narrative Writing (Robert Brinkley)**

**S370 – 9:30 a.m. - TTH**

Prerequisites: ENG 101 or equivalent.

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

Course description: ENG 206 has been taught in many ways. This Fall, I began to teach it as a course in documentary writing—I have like that approach and what it is achieving—and I will try adopt the same approach for the Spring 2017 course. The course begins by considering what can be achieved in documentary films and works to consider how documentary can work in writing (prose and poetry) as well. Touchstones for the course are Claude Lanzmann's film Shoah and Svetlana Alexievich's nonfiction novel Voices from Chernobyl. Each student will be asked to do their own documentary.

**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

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>	
0001	29214	R206	10:00 AM	MWF	Ellis	Kathleen
0002	29215	DPC109	02:00 PM	MWF	Moxley	Jennifer
0003	29216	NV406	11:00 AM	TTh	Kail	Harvey

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:

The Norton Anthology of Poetry, Shorter Fifth Edition  
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.

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**ENG 229:0990(28259): Topics in Literature: Stephen King (Alan Marks) WEB**

Prerequisite: 3 credit hours of English

Course description: It would be an understatement to say that Stephen King is Maine's most famous author. With over 50 novels and more than 200 short stories to his credit (providing the inspiration or basis for roughly 40 films and counting, and over 20 television series/mini-series), King is arguably the world's most famous author. He is a past winner of the Hugo Award, the Bram Stoker Award, the World Fantasy Award; is the recipient of the National Book Foundation's Medal for Distinguished Contribution to American Letters; and in 2014 was awarded a National Medal of the Arts.

Given the enormous amount of work to his credit, any attempt at a comprehensive overview of King's writing would be impossible. Instead, this discussion-based course will look at selections from his bibliography that represent some of the more notable themes that come up throughout his works. Some areas that the course will look at may include (but aren't limited to): the nature of good vs. evil, ghosts (real and/or psychological), his portrayal of adolescent characters, the autobiographical influences in his writing (including such issues as alcoholism/substance-abuse, his life as a writer, etc.), the "dark side" of small towns, and so on.

The reading list for the course has not yet been set but may include some of the following:

*'Salem's Lot*  
*The Shining*  
*The Dark Tower: The Gunslinger*  
*Misery*  
*The Dark Half*  
Hearts in Atlantis (novella)  
Night Shift (short stories)  
Stand By Me (film)

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

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**ENG 229:WINT(28261): Topics in Literature: Science Fiction (Alan Marks) WEB - WINTER TERM**

Prerequisite: 3 credit hours of English

Course description: Much of science fiction can be divided into two main categories: Hard science fiction, which attempts to base itself on sound scientific ideas; and escapist "space opera" like the Star Trek and Star Wars novels. There is also a third category, however, perhaps best described as metaphysical or philosophical science fiction. This type of science fiction attempts to answer questions about existence that are beyond mere science, and one that is certainly not "escapist" fiction. That's the type of thought-



provoking science fiction that this course deals with. Past texts have included such major science fiction authors as Ursula K. Le Guin, Arthur C. Clarke, Robert Heinlein and Philip K. Dick, as well as films like 2001: A Space Odyssey and The Matrix. The goal of the course is to look beyond the surface of these texts to the philosophical, metaphysical and even religious ideas that provide their focus and meaning, and which, ultimately, might make us look at the world around us in a different way.

Previous topics have included: scandalous women, detective fiction, apocalypse, 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.

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**ENG 229:0991(28260): Topics in Literature: Home (not so) Sweet Home (Audrey Le) WEB**

Prerequisite: 3 credit hours of English

Course description: This course will examine a variety of texts that draw psychological and metaphoric connections between the persona and consciousness of the main character and the house s/he inhabits.

Proposed Texts:

<i>Alias Grace</i>	Margaret Atwood
<i>House of Sand and Fog</i>	Andre Dubus
<i>A Room of One's Own</i>	Virginia Woolf
<i>Sacred Country</i>	Rose Tremain
<i>House on Mango Street</i>	Sandra Cisneros

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**ENG 238:0001 (28626): Nature & Literature (Sarah Harlan-Haughey)**

**BD207 – 12:30 p.m. – TTH**

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.

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**ENG 243:0001 (28262): Topics in Multicultural Literature: Elements (William Yellow Robe)**

**BD115 – 2 p.m. - TTH**

Prerequisite: 3 hours of English

Satisfies the general education Ethics, Western Cultural Tradition and Cultural Diversity & International Perspectives

Course description: Topics will vary, including such titles as Ethnicity and Race in American Literature; Caribbean Literature; Third World Literature; and other topics in African, Asian, Francophone, Native American, Chicano and ethnic literatures in the English language.

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**ENG 245:0001 (28263): American Short Fiction** (Deborah Rogers)

**NV100 – 3:30 p.m. – TTH**

Prerequisite: 3 hours of English

Satisfies the general education Ethics, Western Cultural Tradition and Artistic & Creative Expression

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, a paper, quizzes, midterm, and final.

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**ENG 246:0990 (28264): 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

Course description: 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 201:0991.*

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**ENG 271:0001 (29217): The Act of Interpretation** (Carla Billitteri)

**NV206 – 12:00 p.m. – MWF**

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.

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**ENG 280:0001 (27191) Introduction to Film (Steven Evans)**

**L100 – 2:00 p.m. – MW**

Prerequisites: 3 hours of English or permission.

Satisfies the general education requirements Social Contexts & Institutions and Artistic & Creative Expression

Satisfies the English major requirement for 200-level literature course

Course description: The course will examine the medium of film from its inception at the end of the 19th century to the present. Emphasis is placed on a beginning understanding of film techniques and analysis. The course will concentrate on how films make their meanings.

Evaluation will be based on exams, exercises, quizzes, midterm, final, and participation.

Textbook: The primary texts are the narrative films themselves, which will vary but may include films like *The Apartment*, *His Girl Friday*, *Adam's Rib*, *Witness for the Prosecution*, *Casablanca*, *Sunset Boulevard*, *Singin' in the Rain*, *Rear Window*, *Double Indemnity*, *Mildred Pierce*, *Some Like it Hot*, *Rebel Without a Cause*, and *Annie Hall*.

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**ENG 301:0001 (27192) Seminar in Writing Studies (Mary Larlee)**

**SN119 – 12:30 p.m. – TTH**

Prerequisite: ENG 201, 212, 315, or 395

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

Course description: A writing-intensive seminar that combines substantial reflective practice with an introduction to research and scholarship in literacy and writing studies.

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**ENG 307:0001 (27193): Writing Fiction (Mary Lattari)**

**NV406 – 3:30 p.m. – TTH**

Prerequisites: Admission to English 307 requires a 5-8-page emailed copy (doc, docx, pdf attachments -- no .pages please!) sample of your best fiction, and a short note about your interest in pursuing the intermediate level of Fiction study. Please send all samples to [katie.lattari@maine.edu](mailto:katie.lattari@maine.edu).

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: The writing of fiction, for students of demonstrated ability.

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**ENG 308:0001 (27194) Writing Poetry** (Jennifer Moxley)

SL320 – 12:00 p.m. – MWF

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

Text: TBA

**ENG 315:0001 (30043): Research Writing in the Disciplines** (Charlotte Asmuth)

BW133 – 12:30 p.m. – TTH

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.

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>	
0002	27888	BD318	09:30 AM	TTh	Bartosenski Bowden	Mary
0003	27889	BD318	11:00 AM	TTh	Bartosenski Bowden	Mary
0501	27894	SL320	10:00 AM	MWF	Davner	Aliza
0502	27895	NV206	03:30 PM	TTh	Levine	Deborah
0503	27896	BD115	01:00 PM	MWF	Davner	Aliza
0504	27897	NV206	02:00 PM	TTh	Levine	Deborah
0505	27898	SL320	02:00 PM	MWF	Wicks	Stephen

0506	27899	DPC111	09:30 AM	TTh	Howard	Heather
0507	27900	SL320	09:00 AM	MWF	Davner	Aliza
0508	27901	DPC111	11:00 AM	TTh	Howard	Heather
0509	27902	NV204	03:30 PM	TTh	Ruggiero	Rebecca
0669	27890	FHC	06:00 PM	Th	Ruggiero	Rebecca
0869	27891	BW126	06:00 PM	Th	Ruggiero	Rebecca
0990	27892	WEB			McCue	Angela
0991	27893	WEB			Callaway	Murray

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 363:0001 (30054) Literature of the Postmodern Period (David Kress)**

**J102 – 12:30pm - TTH**

Prerequisites: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission  
Satisfies the following general education requirement(s): Writing Intensive

Course description: Always a source for heated discussion, the aesthetics, techniques, productions, politics, value and overall worth of the postmodern movement in American literature (1945-??) will form the basis of this course. By examining both the “greatest hits” of the movement as well as some lesser-known but equally important texts, and by looking at both classic and contemporary postmodernism, we’ll attempt to answer thorny questions concerning the continued importance of the movement or moment or postmodernity. Work: Since this is a reading-intensive course, you’ll be reading a significant amount of both primary and secondary material (see below). Additionally, each week you will hand in a short (1-2 pp) response paper. A research project will also be part of the writing component for this course.

**ENG 371:0001 (30056) Readings in Literary Theory and Criticism (Robert Brinkley)**

**J102 – 12:30pm - TTH**

Prerequisite: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission  
Satisfies the following general education requirement(s): Western Cultural Tradition

Course description: **Walter Benjamin: Critic, Translator, Marxist and Mystic**

The course will be experimental and will explore ways in which students in the course can find ways to be theorists. What does it mean to be (or to act as) a theorist? How would each student like to do theory? What are the possible relationships between theory and practice?

The 20th century German critic, translator, Marxist, mystic with provide a touchstone for the course. We will explore how he does theory (or theories—Benjamin had many theories) and how theory (or theories) engage texts (literary and otherwise) in his work. As we work with Benjamin we will also work with a range of theoretical, philosophical, historical and literary works (those Benjamin would have read and some he would not have read) that can help illuminate his project. The goal of the course, however, will

be finding—by engaging Benjamin—students becomes theorists as well because (as the French philosophers Gilles Deleuze and Felix Guattari insist) theory is fundamentally a creative art.

Benjamin's friends Scholem and Adorno both told him that he was trying to be both a Marxist and a mystic and that each precluded the other; he should choose. Benjamin responded that they were right—Marxism and Jewish mysticism did not together—but that, in working with the incompatibilities between the complementary approaches (if you like the gap between), all his insights arose, perhaps inasmuch as neither could tell him what to think, inasmuch as the incompatibility also left him not knowing what to think. There is no likelihood as far as I know that Benjamin knew of Keats's aside about "negative capability," but it may offer an insight into his theoretical practice: theory as negative capability?

**ENG 381:0001 (30055) Themes in Literature: Documentary impulse in literature (Carla Billitteri)**

**NV227 – 1:00 p.m. – MWF**

Prerequisites: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission  
Satisfies the following general education requirement(s): Western Cultural Tradition

Course description: The impulse to document reality, to give a testimony to one's moment in history and culture, has been one of the most characteristic features of literary production, evident in documentary poetics, historical theater, and the novel's fictionalized reportage. Indeed, we could locate this impulse at the very beginning of the Western canon, with Homer, whose *Iliad* relates the history of the Trojan war, and follow it forward through Dante, whose *Inferno* is populated with historical figures, and the Shakespeare of the history plays. In more recent times, the documentary impulse guides such diverse writers as Claudia Rankine, whose book of lyric prose, *Citizen*, explores the hidden racism in contemporary Western societies; Mark Nowak, whose poetry documents the harsh conditions of miners' lives and communities; Rob Halpern, whose prose-poetry hybrid *Common Place* explores the embodied response to unending militarization and economic exploitation; and Susan Somers-Willett, whose *Women of Troy*, an intermedia collaboration with photographer Brenda Ann Kenneally and radio producer Lu Olkowski, narrates the hidden lives of women in poverty.

This class will explore ten of the most significant examples of the documentary impulse in twentieth- and twenty-first-century American literature, encompassing works of fiction and poetry along with hybrid texts that bring the two genres together along with photography, journalism, memoir, and factual data. Though much of our reading will be in prose I place this work under the general heading of "documentary poetics" as the critical literature on our poetic examples has best theorized this impulse.

**ENG 382:0001 (30053) Major Genres Historical Period: British Novel (Deborah Rogers)**

**J104 – 11:00 a.m. - TTH**

Prerequisites: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission.  
General education requirement(s) satisfied: Western Cultural Tradition  
English major requirements satisfied: pre-1800, British, 300-level literature

Course description: Focusing on the eighteenth century, this class will explore the development of the novel by studying a sequence of works in their historical and cultural contexts. We will consider such topics as postcolonialism, individualism, realism, gender, genre, and canonicity. Evaluation will be based on brief papers, reading quizzes, research exercises, presentations, a midterm, a final, and participation. Texts will vary but may include works by Behn, Defoe, Fielding, Richardson, Burney, Sterne, Radcliffe, and Austen.

**ENG 402:0001 (29884): Topics in Writing and Research: Textual Scholarship** (Benjamin Friedlander)

**S310 – 9:00 a.m. – MWF**

Prerequisites: Junior or senior standing or instructor's permission.

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

Satisfies the following English major requirement(s): None

Course description: This class will introduce students to the theory and practice of textual scholarship--the practice in particular. Students will work on a group project with the instructor, and, in parallel, develop projects of their own.

As a field of study, textual scholarship encompasses many different kinds of practice, but these can be loosely gathered under three general headings: bibliography, criticism, editing. In its theory portion, the course will provide an overview of the issues and concepts crucial to all three; the workshop portion will focus on the last, giving hands-on experience in the preparation of a scholarly edition. To facilitate this work, there will be, in addition to our theoretical readings, a reference book with practical advice, and a wide range of concrete examples.

Anyone who works with texts will find even a brief acquaintance with this field of study enlightening; those with a passion for books as material artifacts, or with an eye for the small detail that matters, will find it inspiring as well.

Graduate students who enroll will also write a short paper responding to the theoretical readings (a paper for another seminar that makes use of the theoretical material will be welcome as a substitute). Undergraduates who use this course for their capstone will write a longer introduction to their individual project.

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**ENG 407:0001 (29762): Advanced Fiction Writing** (Gregory Howard)

**NV406 – 9:00 a.m. – MWF**

Prerequisites: ENG 307 or permission of Instructor.

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

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**ENG 418: (27903) Topics Professional Writing: Intersection of Government & Science** (Luke Redington)

**NV406 – 2:00 p.m. – TTH**

Prerequisites: ENG 317 or instructor permission.

Course description: In the United States, science and government maintain a complicated, consequential, and sometimes troubled relationship. The development of thermonuclear weapons, the advent of DNA testimony in courtrooms, and the proliferation of cybersecurity breaches all embody this relationship. At the center of all these storms, and many others, is technical writing. Technical writing aids in the development of scientific discovery, and it helps circulate these discoveries among a variety of stakeholders. Technical writing is likewise the lifeblood of governmental efforts to understand, regulate, and fund scientific endeavors. This course therefore focuses on technical writing as a site of multiple intersections between government and science. Our approach to technical writing will emphasize

rhetorical theory, the propagation of technical ideas to public audiences, and ethical issues. Because this is a writing intensive course, students will produce two major projects.

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**ENG459:0001 (27788) British Seminar: Love in 19th-c British Romantic Lit** (Elizabeth Neiman)  
**LH204 – 9:30 a.m. – TTH**

Prerequisites: 6 hours of English, including ENG 317 and permission of the instructor.  
Satisfies the general education Writing Intensive requirement.

Course description: “The still, sad music of humanity”: love, loss, and lyricism in the British Romantic period

The British Romantic period (roughly 1790 to 1820) is often represented as a break with the literary past. With the advance of the print market, writers reject the stylized convention of court culture to experiment with new forms of writing. These experiments are characterized by the author’s turn inwards to emotion, imagination, and self-reflection. In the 1790s, first-generation Romantics like William Wordsworth were energized by the French Revolution’s challenge to aristocratic privileges. The new turn inwards permits authors to explore not only their own feelings but also, most famously in the case of Wordsworth, the passions and experiences of people from humble walks of life. This course explores the Romantic turn inward as it inflects the work of a wide range of writers, including Wordsworth, second generation Romantics like Percy Shelley, Lord Byron, and Mary Shelley, and the dozens of anonymous and often female poets and novelists whose work, according to critics, flooded the market. This broad lens will allow us to explore traditional Romantic themes as well as the Romantic “Other”—the Gothic and sentimental novels and poetry that canonical Romantic poets defined their work against. In pairing canonical writers with the lesser known, we will question long-standing dichotomies like nature v. art; serious v. sensational; poetry v. novels; poetic v. didactic; masculine v. feminine; Romantic v. Gothic; transcendent v. ephemeral.

Most of our work together will consist of seminar-style discussions and regular, low-stakes writing assignments, such as notes or posts on Blackboard. The course will culminate with group presentations on an additional text (to be selected by the group). The final project is a longer paper (8 to 12 pages) that will grow out of our work together over the semester.

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**ENG 496:0001 (28589): 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.



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**ENG 499:0001 (28694): Capstone Experience in English** (Laura Cowan)

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.

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**ENG 518: 0001 (29916): Topics in Professional & Technical Writing** (Charlsye Diaz)

**NV 406 – 12:30 p.m. – TTH**

Prerequisites: Graduate standing in English or permission

Course description: A study in the theory and the practice of teaching technical and professional writing. This course will review the fundamentals of effective communication in the workplace such as processes, forms, and styles of writing in professional work environments. It will also discuss pedagogical approaches to professional writing and strategies to help students develop their problem solving and critical thinking skills as they respond to different writing environments and different audiences.

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**ENG 529:0001 (27433): Studies in Literature: Documentary impulse in literature** (Carla Billitteri)

**NV406 – 3:00-5:50 p.m. – M**

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

Course description: The impulse to document reality, to give a testimony to one's moment in history and culture, has been one of the most characteristic features of literary production, evident in documentary poetics, historical theater, and the novel's fictionalized reportage. Indeed, we could locate this impulse at the very beginning of the Western canon, with Homer, whose *Iliad* relates the history of the Trojan war, and follow it forward through Dante, whose *Inferno* is populated with historical figures, and the Shakespeare of the history plays. In more recent times, the documentary impulse guides such diverse writers as Claudia Rankine, whose book of lyric prose, *Citizen*, explores the hidden racism in contemporary Western societies; Mark Nowak, whose poetry documents the harsh conditions of miners' lives and communities; Rob Halpern, whose prose-poetry hybrid *Common Place* explores the embodied response to unending militarization and economic exploitation; and Susan Somers-Willett, whose *Women of Troy*, an intermedia collaboration with photographer Brenda Ann Kenneally and radio producer Lu Olkowski, narrates the hidden lives of women in poverty.

This class will explore ten of the most significant examples of the documentary impulse in twentieth- and twenty-first-century American literature, encompassing works of fiction and poetry along with hybrid texts that bring the two genres together along with photography, journalism, memoir, and factual data.

Though much of our reading will be in prose I place this work under the general heading of “documentary poetics” as the critical literature on our poetic examples has best theorized this impulse.

Our readings begin in the early twentieth century, when documentary poetics, under the pressure of the Great Depression and in response to the rapid transformation of society, acquired a more insistently political orientation, illuminating the marginalized experience of the poor, the working class, emigrants, and others. Since the early decades of the twentieth-century, the political and ethical consequences of economic crisis, labor tension, and ethnic and racial conflict have been central concerns for writers in this tradition. Moreover, while the subject matter of these writers brings particular lives and particular historical moments into sharper focus, there are ethical and theoretical implications to this work as well. This course will attend to those implications as well as to the historical and political dimensions of our readings.

Expected readings, literary texts#

Charles Reznikoff, *Testimony* (1934); Muriel Rukeyser, *The Book of the Dead* (1938); James Algee and Walker Evans, *Let Us Now Praise Famous Men* (1940); Theresa Hak Kyung Cha, *Dictee* (1982); Mark Nowak, *Shut Up Shut Down* (2004) and *Coal Mountain Elementary* (2009); Claudia Rankine (*Don't Let Me Be Lonely* (2004) and *Citizen* (2015)); Susan Somers-Willett, Brenda Ann Kenneally, and Lu Olkowski, *Women of Troy* (2009); Rob Halpern, *Common Place* (2015). Note: Mark Nowak and Rob Halpern, have been invited to campus. If all goes well, both Nowak and Halpern will visit the seminar and will be featured in the New Writing Series programming.

# Alternative texts may include: John Dos Passos, *U.S.A., A Trilogy* (1938); Zora Neale Hurston, *Dust Tracks on a Road* (1942); Richard Wright, *Black Boy* (1945); Marlene NourbeSe Philip, *Zong!* (2008); C.D. Wright, *One with Others* (2010).

Expected readings, theoretical texts#

Kelly Oliver, *Witnessing: Beyond Recognition* (2001); Judith Butler, selections from *Giving an Account of Oneself* (2003) and *Precarious Life: The Powers of Mourning and Violence* (2006).

#Alternative texts may include: Judith Butler, *Frames of War: When is Life Grievable?* (2009);Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (2013).

Requirements and Assignments

Attendance; weekly critical responses and bi-monthly critical annotations on assigned texts; final research paper.

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**ENG 556:0001 (27434): English Romanticism (Robert Brinkley)**

**NV406 – 6:00-8:50 p.m. – M**

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

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

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**ENG 570:0001 (27960): Critical Theory: Poetics of Fiction (David Kress)**

**NV406 – 6:00-8:50 p.m. – T**

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

Course description: "Rigorous attention to literary structures, in other words, poetics"—Christine Brooke-Rose

Poetics? Of fiction? Poetics of *fiction*? Poetics of fiction! Reading widely in narrative theory and "experimental" fiction, this course will introduce students to a poetics of fiction and examine the way theoretical and creative texts intervene in each other. In other words, the course will explore the ways in which experimental fiction is both generated by and generative of theories about fiction—and vice versa. Traditionally, the term "poetics" is most commonly applied to studies in poetry, but in a more accurate sense, poetics should be thought of a way of theorizing linguistic (and other) texts that gives equal attention to critical and creative approaches to theory. To that end, this course will approach a poetics of fiction by debating fiction's theories, practices, productions, and place in the contemporary world. The central critical questions for the seminar will be similarly experimental: we will not begin with nor rest on the assumption that the study of and/or the creation of fiction is inherently necessary, valuable, or even interesting; rather, this course will test those foundations to determine whether or not they can serve as grounds for future study.

That is to say, we'll take our cue from Michel Foucault, as we try to map out the topologies of fiction, theory, and poetics as *institutions*: "It seems to me that the real political task in a society such as ours is to criticize the workings of institutions, which appear to be both neutral and independent; to criticize and attack them in such a manner that the political violence which has always exercised itself obscurely through them will be unmasked, so that one can fight against them."

**ENG 580:0001 (29087): Topics in Poetry & Poetics: The Nineties** (Steven Evans)

**NV406 – 6:00-8:50 p.m. – W**

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

Course description: The National Poetry Foundation will host a major conference on The Poetry and Poetics of the 1990s in late June 2017 here on the flagship campus of the University of Maine. This seminar will survey the decade's literary and artistic practices with a focus on the writers, movements, concepts, and controversies that are likely to be represented in the context of the conference. Special attention will be paid to the formidable sonic archive associated with the poetry of the 1990s, but students will have considerable leeway in determining the direction their research takes. The seminar will also offer a glimpse of—and, for those who are interested, a chance to participate in—the behind-the-scenes work that goes into hosting a national event that blends scholarship (academic conference) and creative work (literary festival).

**ENG 596:0001 (29917): 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 (28468): 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, Ellen Manzo to enroll in a section of ENG 697 with your chosen faculty advisor.

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**ENG 699:0001 (27435): 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, Ellen Manzo to enroll in a section of ENG 699 with your chosen faculty thesis advisor.

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## Which ENG Writing Courses Should You Take?

Please note: ENG 212 no longer exists as of Spring 2017. The chart below will help you decide which writing-intensive courses are right for you. If you have any questions, please contact writing studies faculty.

### English Department Writing Studies Contacts:

Academic Writing: Dylan Dryer: [dylan.dryer@maine.edu](mailto:dylan.dryer@maine.edu)

Professional & Technical Writing: Charlsye Diaz: [charlsye.diaz@maine.edu](mailto:charlsye.diaz@maine.edu)

First-Year Writing: Pat Burnes: [pat.burnes@maine.edu](mailto:pat.burnes@maine.edu)

### Academic, Professional & Technical Writing Courses

General Education: Writing Intensive

Course	Who Should Take This Course	Focus of Course Intended Skills Transfer	Prerequisites
<b>ENG 201</b> Strategies for Writing across Contexts	Most appropriate for <b>sophomores</b> wanting to practice writing skills for future coursework, internships, and campus activities	Multiple kinds of writing in diverse environments: Developing flexible writing processes Adapting quickly to new kinds of writing Assessing likely audience expectations	ENG 101 Sophomore standing
<b>ENG 301</b> Seminar in Writing Studies	English majors English Education Majors Students interested in studying literacy and/or learning about writing	Research and scholarship in literacy and writing studies: Seminar and reflective writing practice Designed specifically for future English Language Arts teachers and scholars	ENG 201 (or 212), 315, or 395
<b>ENG 315</b> Research Writing in the Disciplines	<b>Juniors/Seniors</b> planning to: Attend graduate school Attend professional school: law school, medical school, vet school Work in research and development or policy institutes	Preparation for writing in advanced academic environments: Conventional structures of peer-reviewed research articles: synthesizing primary and secondary sources; describing methods; reporting findings and discussing implications Class projects will develop familiarity with and contribute to students' own academic research writing in their chosen field of study Preparation for research-based senior capstone projects and honors theses	Junior Standing Declared major
<b>ENG 317</b> Business and Technical Writing	Juniors/Seniors preparing to work in typical workplace environments after graduation	Connects work in academic majors to workplace writing: Reports, proposals, and business communication Visual displays of information Workplace research methods Professional ethics Career planning: resumes, letters, online profiles	ENG 101 Junior Standing

### Creative Writing and Creative Non-Fiction Courses

General Education: Writing Intensive *and Artistic & Creative Expression*

<b>ENG 205</b> Introduction to Creative Writing	Students wishing to develop their potential in poetry, fiction or creative non-fiction	Practice in writing autobiographical narrative, fiction, and poetry	ENG 101 recommended
<b>ENG 206</b> Descriptive and Narrative Writing		Special emphasis on informal autobiographical essay	ENG 101