

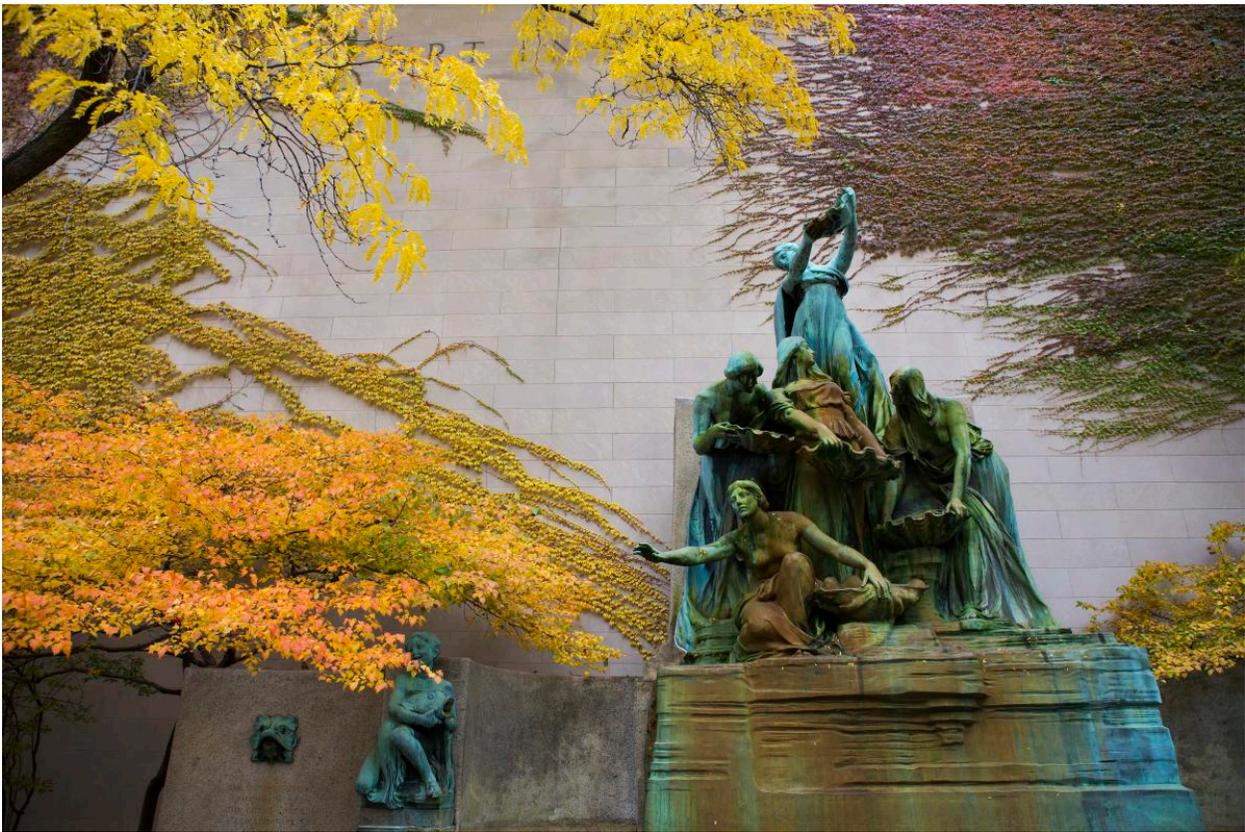
# ENGLISH

## Course Descriptions

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“Autumn is a second spring when every leaf is a flower.”

~ [Albert Camus](#)



*Fountain of the Great Lakes (1913) by Lorado Taft – Art Institute Chicago*

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# Fall 2018



**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: Students practice the ways in which writing serves to expand, clarify, and order experience and knowledge, with particular attention to persuasive writing. Satisfactory completion of the course depends upon quality of weekly writing assignments as well as demonstration of proficiency in college-level writing.

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>End</u>	<u>Days</u>
0001	27024	BW133	1:00 p.m.	1:50 p.m.	MWF
0002	27025	NV206	8:00 a.m.	8:50 a.m.	MWF
0003	27026	BW131	12:00 p.m.	12:50 p.m.	MWF
0004	27027	BW133	11:00 a.m.	11:50 a.m.	MWF
0005	27028	BW133	10:00 a.m.	10:50 a.m.	MWF
0006	27029	BW131	9:00 a.m.	9:50 a.m.	MWF
0007	27030	NV206	12:00 p.m.	12:50 p.m.	MWF
0008	27031	BW131	1:00 p.m.	1:50 p.m.	MWF
0009	27032	BW131	11:00 a.m.	11:50 a.m.	MWF
0010	27033	BW131	10:00 a.m.	10:50 a.m.	MWF
0011	27034	NV206	9:00 a.m.	9:50 a.m.	MWF
0012	27035	DPC109	12:30 p.m.	1:45 p.m.	TTh
*0013	27036	NV206	12:30 p.m.	1:45 p.m.	TTh
0014	27037	NV206	8:00 a.m.	9:15 a.m.	TTh
0015	27038	DPC109	11:00 a.m.	12:15 p.m.	TTh
0016	27039	NV204	8:00 a.m.	9:15 a.m.	TTh
0017	27040	DPC109	8:00 a.m.	9:15 a.m.	TTh
0018	27041	SN119	11:00 a.m.	12:15 p.m.	TTh
0019	27042	SL320	9:30 a.m.	10:45 a.m.	TTh
0020	27043	BW133	12:30 p.m.	1:45 p.m.	TTh
0021	27044	J104	8:00 a.m.	9:15 a.m.	TTh
0022	27045	LH220	11:00 a.m.	12:15 p.m.	TTh
0501	27048	NV204	3:00 p.m.	3:50 p.m.	MWF
0502	27049	LH220	10:00 a.m.	10:50 a.m.	MWF

0503	27050	NV204	4:00 p.m.	4:50 p.m.	MWF
0504	27051	BW123	2:00 p.m.	2:50 p.m.	MWF
0505	27052	NV227	1:00 p.m.	1:50 p.m.	MWF
0506	27053	DPC109	11:00 a.m.	11:50 a.m.	MWF
0507	27054	BW131	12:30 p.m.	1:45 p.m.	TTh
0508	27055	NV206	9:30 a.m.	10:45 a.m.	TTh
0509	27056	BW131	3:30 p.m.	4:45 p.m.	TTh
0510	27057	BW133	2:00 p.m.	3:15 p.m.	TTh
0511	27058	BW131	2:00 p.m.	3:15 p.m.	TTh
0512	27059	NV206	3:30 p.m.	4:45 p.m.	TTh
0513	27060	J108	3:30 p.m.	4:45 p.m.	TTh
**0669	27046	FHC	5:00 p.m.	6:50 p.m.	MW
0869	27047	NV206	5:00 p.m.	6:50 p.m.	MW

\*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 100:0002 (29944) - College Composition Stretch, Part I (Sara Lello)**  
**9:30-10:45 a.m. – TTh – DPC109**

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 fall semester. Students who complete ENG 100 move on to ENG 106 during the spring semester. Students will not earn credit or grades for completing both ENG 101 and either course in the College Composition Stretch Sequence, ENG 100 and ENG 106.

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

**ENG 131:0001 (28138): The Nature of Story (Margaret Lukens)**

**12:30 – 1:45 p.m. – TTh – LH110**

**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:** The course will be an exploration of the stories we tell about who other people are, and who we are ourselves. Topics will include the construction of national and personal identity, the zero-sum environment of privilege and oppression, and the confused and confusing constructions of race. Texts will include books, film and video clips, articles from magazines and news media, tweets, etcetera.

Possible Texts:

Sherman Alexie, *The Business of Fancydancing*

James Baldwin, "If Black English Isn't a Language, Then Tell Me, What Is?"

Robin DiAngelo, "White Fragility"

Trevor Noah, *Born A Crime*

William S. Yellow Robe, Jr., "Rez Politics"

**\*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	28441	S375	2:00 PM	TTh	Elizabeth Neiman
0002	28442	NV204	11:00 AM	MWF	Carla Billitteri
0003	28443	SN121	11:00 AM	TTh	Benjamin Friedlander

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

**Course Description:** An introduction to the close reading of literature. Students write frequently, exploring how conventions of genre, form, and style work in literature. Required of English majors.

**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	30157	LH220	2:00 PM	TTh	Staff
0002	30158	BW133	3:00 PM	MWF	Staff
0003	30159	LH220	2:00 PM	MWF	Staff
0990	30160	WEB			Alan Marks

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

**Course description:** Builds upon ENG 101's introduction to post-secondary writing by developing students' facility 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>Crs#</u>	<u>Sec#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>
<u>27065</u>	<u>0001</u>	<u>DU316</u>	<u>09:30 AM</u>	<u>TTh</u>	<u>Staff</u>
<u>27066</u>	<u>0002</u>	<u>NV206</u>	<u>11:00 AM</u>	<u>MWF</u>	<u>Gregory Howard</u>
<u>27072</u>	<u>0501</u>	<u>NV227</u>	<u>02:00 PM</u>	<u>MWF</u>	<u>William Yellow Robe</u>
<u>27073</u>	<u>0502</u>	<u>DPC109</u>	<u>09:00 AM</u>	<u>MWF</u>	<u>KathleenEllis</u>
<u>27074</u>	<u>0503</u>	<u>DPC109</u>	<u>01:00 PM</u>	<u>MWF</u>	<u>Staff</u>
<u>27075</u>	<u>0504</u>	<u>LH220</u>	<u>12:30 PM</u>	<u>TTh</u>	<u>Leonore Hildebrandt</u>
<u>27076</u>	<u>0505</u>	<u>DPC109</u>	<u>02:00 PM</u>	<u>TTh</u>	<u>Henry Garfield</u>
<u>27077</u>	<u>0506</u>	<u>DPC109</u>	<u>10:00 AM</u>	<u>MWF</u>	<u>Staff</u>
<u>27068</u>	<u>0669</u>	<u>FHC</u> <u>(BELFAST</u> <u>SECTION)</u>	<u>06:00 PM</u>	<u>Th</u>	<u>Staff</u>
<u>27069</u>	<u>0869</u>	<u>NV206</u>	<u>06:00 PM</u>	<u>Th</u>	<u>Staff</u>
<u>27070</u>	<u>0990</u>	<u>WEB</u>			<u>David Kress</u>
<u>27071</u>	<u>0991</u>	<u>WEB</u>			<u>Staff</u>

**\* 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.

*\*Offers students experience in writing in three major forms: screenwriting (for TV and film), fiction, and poetry.*

**ENG 206:0001 (86714): Descriptive and Narrative Writing (Staff)**

J108 – 02:00 p.m. - TTh

**Prerequisites:** ENG 101 or equivalent.**Satisfies the general education** Artistic & Creative Expression and Writing Intensive requirements.**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.

**Course description:** This course in descriptive and narrative writing will help students learn how to effectively capture personal experience in narrative form. Using 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. Special emphasis on the informal, autobiographical essay.

**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	29183	NV204	10:00 AM	MWF	Laura May Cowan
0002	29184	SN121	09:30 AM	TTh	Leonore Hildebrandt
0003	29185	SN121	01:00 PM	MWF	Kathleen Ellis

**Course description:** Focuses on helping students develop critical skills particularly suited to the interpretation and analysis of poetry. Readings will include poems from different eras in both traditional and innovative forms. 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.

**ENG 229:0990(28197): 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 or call 1-877-947-4357 or 207-581-3199.

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**ENG229:0991 (28198): Topics in Literature: Home (not so) Sweet Home (Audrey Le) WEB**

**Prerequisites:** 3 hours of ENG and/or WGS

**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 243:0001 (28199): Topics in Multicultural Literature-** Introductions to Indigenous Playwriting and Playwriting for the Stage (William Yellow Robe)

**NV227 – 2:00-3:15 p.m. – TTh**

**Prerequisite:** 3 hours of English

**Satisfies the general education requirement(s):** Ethics, Western Cultural Tradition and Cultural Diversity & International Perspectives requirements.

**Course description:** This course examines the cultural and artistic differences in developing play for the stage from an Indigenous perspective. Students are going to be presented with the tools to transform the traditional oral stories to stage.

**Text:** Where the Pavement Ends by William S. Yellow Robe, Jr.  
Seventh Generation, an anthology

**Playwriting for the stage**

An enhanced professional perspective of writing a play beginning with a rehearsal draft to a 'production draft'. This is more of an advance playwriting course as students will be required and prepare their texts for submissions.

**Text:** Grandchildren of the Buffalo Soldiers and Other Untold Stories by William S. Yellow Robe, Jr.

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**ENG 245:0001 (28200): American Short Fiction** (Deborah Rogers)

**LH140 – 11:00 a.m.-12:15 p.m. – TTh**

**Prerequisite:** 3 hours of English

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

**Course description:** A study of genre, form, and theme in representative works of American short fiction from Irving to the present.

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**ENG 256:0001 (28201): British Women's Literature** (Staff)

**J108 – 10:00-10:50 a.m. - MWF**

**Prerequisites:** 3 hours of English

**General Education Requirements:** Satisfies the General Education Western Cultural Tradition, and Cultural Diversity and International Perspectives Requirements.

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

**Course description:** A survey of British women writers and their traditions from the origins to the present.

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**ENG 271:0001 (29186): The Act of Interpretation** (Caroline Bicks)

**SN119 – 12:30-1:45 p.m. – TTh**

**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:** An introduction to critical theory. Study of individual critics or schools of literary theory. Application of these interpretative strategies to literary texts.

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**ENG 280:0001 (27079) Introduction to Film** (Staff)

**M106 – 12:30-1:45 p.m. – TTh**

**Prerequisites:** 3 hours of English or permission.

**General Education Requirements:** Satisfies the General Education Social Context and Institutions and Artistic and Creative Expression Requirements.

**Satisfies the English major requirement** for 200-level literature course

**Course description:** 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.

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**ENG 307:0001 (27080): Writing Fiction (Gregory Howard)**

**NV406 – 1:00-1:50 p.m. – MWF**

**Prerequisites:** ENG 205 or ENG 206 and approval of a portfolio by instructor

**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. Submission of writing sample.

Students interested in taking English 307 should submit a brief fiction sample(5-8 pp.) along with their program (e.g. English major with creative writing concentration, minor in creative writing, or some other status) and graduation date to David Kress (david.kress@maine.edu).

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**ENG 309:0001 (28557) Writing Creative Nonfiction (Margery Irvine)**

**J104 – 1:00-3:50 p.m. – W**

**Prerequisites:** ENG 201 or ENG 205 or ENG 206 or ENG 315 or permission.

**General Education Requirements:** Satisfies the General Education Artistic and Creative Expression and Writing Intensive Requirements.

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

**Course description:** An intermediate course in such forms of creative nonfiction as memoir, travel literature, autobiography and personal essays.

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**ENG 315:0001 (30016): Research Writing in the Disciplines (Dylan Dryer)**

**NV206 – 1:00-1:50 p.m. – MWF**

**ENG 315:0002 (30017): Research Writing in the Disciplines (Staff)**

**NV206 – 11:00-12:15 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:** Builds on ENG 101 by preparing students for writing-intensive coursework and for senior capstone projects. This course focuses on similarities and differences among the types of peer-reviewed academic research articles that researchers and scholars use to advance knowledge in their fields. Class projects will develop familiarity with and contribute to students' own academic research writing in their chosen field of study.

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**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>
0001	27809	BD318	9:30 a.m.	TTh	Bartosenski Bowden
0002	27810	BD318	10:00 a.m.	MWF	Payne
0003	27811	BD318	11:00 a.m.	TTh	Bartosenski Bowden
0004	27812	BW119	12:30 p.m.	TTh	
0005	27813	BW131	11:00 a.m.	TTh	
0006	27814	BD318	9:00 a.m.	MWF	Payne
0501	27820	BW133	9:30 a.m.	TTh	Howard
0502	27821	BW133	8:00 a.m.	TTh	Howard
0503	27822	NV208	3:30 p.m.	TTh	Levine
0504	27823	NV204	2:00 p.m.	TTh	Levine
0505	27824	LH220	1:00 p.m.	MWF	
0506	27825	IMRC113	3:00 p.m.	MWF	Redington
0507	278262	DPC109	2:00 p.m.	MWF	
0508	27827	NV204	3:30 p.m.	TTh	Ruggiero
0509	27828	NV206	2:00 p.m.	TTh	Ruggiero
0669	27816	FHC	6:00 p.m.	T	
0869	27817	NV206	6:00 p.m.	T	
0990	27818	WEB			Callaway
0991	27819	WEB			McCue

**Course description:** Supervised practice in the writing of business and technical reports, professional correspondence, and related materials.

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**ENG 341:0001 (30021) Colonial & Early National-American Literature (Benjamin Friedlander)**

**SN119 – 8:00-9:15 a.m. - TTh**

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

**Satisfies the General Education requirements** in Ethics and Western Cultural Tradition.

**Satisfies the following English major requirement(s):** 300-400 level literature course

**Satisfies the capstone requirement for the Analytical Writing concentration.** Please refer to ENG 499: Capstone Experience in English.

**Course description:** The literatures of colonial America began almost immediately after contact between Europeans and Native Americans in the fifteenth century, disseminated in multiple languages across Europe. These earliest writings were advertisements for empire: tales of adventure, catalogues of wonders, justifications and warnings. By the seventeenth century, new immigrants and American-born settlers were creating a local literature for local consumption, including the great devotional works of the New England Puritans and the first examples of that long-lived American genre, the captivity narrative. This colonial period culminated in the eighteenth century's American Enlightenment, which gave rise to the Revolution, and was soon followed by the first stirrings of literary nationalism in the early republic. Encompassing three hundred years of history and an international range of authors, this introductory course may include works translated into English and taking such representative forms as the memoir, travel narrative, sermon, and political tract, as well as the more expected literary genres of poetry, fiction, and drama. A reading-intensive course, it is designed to teach students about a crucial epoch in world history and American literature while creating an opportunity for students to practice reading and research skills in order to better prepare them for work in advanced seminars.

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**ENG 353:0001 (30020) Shakespeare & English Renaissance (Caroline Bicks)**

**NV227 – 9:30-10:45 a.m. - 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

**Satisfies the following English Major requirement(s):** British Literature

**Course description:** Renaissance suggests a rebirth of classical models, but this period (late 16th and early 17th centuries) is also one of startling innovation. The literature of Shakespeare and his contemporaries can be wildly comic and tragic, lyrical and grotesque, epic and domestic, rewriting the medieval and anticipating the modern worlds. Emphasis may vary among genres (drama, lyric, narrative poetry), theme (romance, revenge, rebellion, reverence), and authors (Shakespeare, Spenser, Marlowe, Donne, Milton for example). This reading intensive course introduces representative texts from a crucial period in literary history, and it provides students the opportunity to practice reading and research skills in preparation for work in advanced seminars.

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**ENG 361:0001 (30028): Modernism (Laura May Cowan)**

**NV100 – 11:00-11:50 a.m. – MWF**

**Prerequisites:** 6 credits beyond ENG 101 (ENG 101 and ENG 222 recommended) or instructor permission

**Satisfies the following general education requirement(s):** Western Cultural Tradition

**Course description:** An introduction to Modernism, the revolution in literature and culture that took place during the end of the Nineteenth Century and the first half of the Twentieth Century. Because Modernism was an international movement expressed in multiple genres, this introductory course may include writers and artists from around the world working in poetry, prose, drama, and film. This reading-

intensive course is designed to teach students about a crucial period 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 361 is part of the English Department's 300-level sequence in literature. It is designed to acquaint students with the concept of modernism and some of its texts. This semester we'll be focusing on fiction, poetry, and essays by Irish, English, Scottish, Polish, and American modernist authors. We will be studying the evolution of modernism from symbolism, decadence, and realism at the end of the nineteenth century through the height of modernism and into the 1930's.

Texts may include the following:

W. B. Yeats, Poems, "Symbolism and Poetry"  
 Joseph Conrad, Heart of Darkness  
 James Joyce,  
 William Faulkner, Go Down Moses ("The Bear"), Nobel Prize Speech"  
 Rebecca West, The Return of the Soldier  
 H.D., Selected Poems  
 T. S. Eliot, The Wasteland and Other Poems, "Tradition and the Individual Talent" and "Metaphysical Poetry" (essays),  
 Zora Neale Hurston, The Complete Stories  
 Virginia Woolf, To the Lighthouse, "Modernist Fiction" (essay)  
 Ezra Pound, "A Retrospect" and "A Few Don'ts" (essays)

**ENG 381:0001 (30029) Themes in Literature: Colonial Connections to Cuba** (Margaret Lukens)

**SL311 – 2:00-2:50 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 literatures of American colonialization began in the 15th century, disseminated in multiple languages across Europe. Central to the project of exploring and colonizing the rest of the "new world," Cuba became the site for staging (and sometimes funding) expeditions into the Americas. This seminar is designed to focus on and give students the opportunity to learn about the literature, history and multiple cultures of Cuba, and its relationship to the United States and the rest of the Americas, in preparation for travel study to Cuba during Winter Session 2018-2019. (Travel study commitment not required, but encouraged).

Reading list:

*Papal Bulls: 1452 Dum Diversas & 1455 Romanus Pontifex*  
*The Four Voyages of Christopher Columbus*, ed. & trans. By J. M. Cohen  
*The Broken Spears: the Aztec Account of the Conquest of Mexico*, ed. Miguel Leon-Portilla  
*Cabeza de Vaca's Adventures in the Unknown Interior of America*, trans. & ed. By Cyclone Covey  
*The Piazza Tales*, Herman Melville  
 Marc Frank, *Cuban Revelations: Behind the Scenes in Havana* (2013)  
 Cristina Garcia, *Dreaming in Cuban*. (1992; new edition/introduction 2017)  
 Julia Sweig, *Cuba: What Everyone Needs to Know*. (2016)

Suggested further reading:

Bernal Diaz del Castillo, *The True History of the Conquest of New Spain*  
 Linda Tuhiwai Smith, *Decolonizing Methodologies*  
 Aviva Chomsky, Barry Carr, and Pamela Maria Smorkaloff, eds. *The Cuba Reader: History, Culture, Politics* (2004)

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**ENG 382:0860 (30027): Camden Film Festival**

**ESRB165 – 8:00 a.m. to 4:00 p.m. – Sa**

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

**General Education Requirements:** Satisfies the Western Cultural Tradition General Elective

**Course description:** Taught by faculty members from the Departments of Art, English, and New Media, the course explores the nature of documentaries as agents for effective cultural understanding and social engagement. Students will learn the critical language of film and video in two Saturday classes, so that they then can actively participate in the four-day Camden International Film Festival as savvy viewers and knowledgeable contributors to discussions in special sessions with filmmakers and producers, public discussions, and continuing class sessions. The course will engage students in comprehensive dialogues, complemented by study in specific disciplinary tracks, including film studies, new media, creative and critical writing, cultural studies, and social activism, within which they will develop focused research projects over the ensuing month. Students will engage in research projects that they develop over the course of the semester on the basis of their learning at the festival. Research projects can take form in a variety of media, including documentary films, sound works, poetic documentaries, and analytical papers, etc.

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**ENG 395:0001 (27081): English Internship (Paige Mitchell)**

**NV406 – 11:00-12:15 a.m. – TTh**

**Prerequisites:** ENG 101 or equivalent and at least one other writing intensive course, a recommendation from a UM faculty member, submission of writing sample and permission.

**General Education Requirements:** Satisfies the General Education Writing Intensive Requirement.

**Course description:** An advanced course in writing and collaborative learning. Students first experience collaborative work in essay writing, critical reading of peers' essays, and rigorous practice in written and oral criticism. They participate in supervised tutoring in the English Department's writing center.

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**ENG 408:0001 (29780): Advanced Poetry Writing (Staff)**

**NV406 – 10:00-10:50 a.m. – MWF**

**Prerequisites:** ENG 308 **AND** permission of instructor.

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

Students interested in taking English 408 to submit brief writing samples to Jennifer Moxley (jennifer.moxley@maine.edu).

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**ENG 416:0001 (29810) Technical Editing & Document Design (Charlsye Diaz)**

**BW126 "Smart Classroom" laptop needed– 6:00 to 8:50 p.m. – Th**

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

**Prerequisites:** ENG 317 or instructor permission.

*(Also being offered as ENG 516)*

**Course description:** Focuses on print and online editing, including the use of traditional proofreading marks and online techniques, document layout and design, principles of copywriting, and the study of style manuals. Follows two lines of study: one of editing / text crunching practices and one of print document design principles and practices related to the editing of documents. The cornerstone of the course is producing a newsletter or other document for a client.

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**ENG 429:0001 (27082) Topics Literature & Language: Policing Englishes (Dylan Dryer)**

**NV406 – 6:00 to 8:50 p.m. – T**

**Prerequisites:** ENG 271 plus 6 hours of 300-level literature courses or instructor permission  
(Also being offered as ENG 529)

**Course description:** This course will focus on the cultural phenomenon of prescriptivism – a general term we'll use to describe efforts by institutionally or self-appointed guardians of English to monitor, shape, constrain, discourage, or 'repair' others' uses of the language. (These guardians are not always human; MS Word flags my pluralization "englishes" as an error, even though it is deliberate and even though the word is recognized as a legitimate coinage in many other contexts.) Although the balance of linguistic research and sound pedagogy in the teaching of language has firmly shifted from the prescriptive to the descriptive, we will take Anne Curzan's point (2016) that prescriptivism is alive and well as a force shaping language use and language change, and so needs to be understood.

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**ENG440:0001 (27723): American Seminar (Steven Evans)**

**NV406 – 9:30-10:45 a.m. –TTh**

**Prerequisites:** ENG 271 plus 6 hours of 300-level literature courses or instructor permission

**General Education Requirements:** Satisfies the General Education Ethics and Writing Intensive Requirements.

**Satisfies the following English major requirements:** 400-level literature

**Course Description:** This seminar will explore African-American poetry and poetics from the Harlem Renaissance to Black Lives Matter. Our common texts will be drawn from consequential anthologies of the period, including *Caroling Dusk*, *The New Negro*, *Kaleidoscope*, *Every Shut Eye Ain't Sleep*, *Every Goodbye Ain't Gone*, and *What I Say*. In consultation with peers and the instructor, students will design and bring to completion individual research projects that involve in-depth study of specific writers, movements, and issues. The seminar may serve as the capstone for students in the Analytical Writing Concentration.

All English majors are encouraged to take two 400-level courses before graduating. These small seminar-style courses develop the practices introduced in the "core" requirements (ENG 170-222-271) and draw on the wide reading students accomplish at the 300-level. Prerequisites may be waived by permission of the instructor (steven.evans@maine.edu).

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**ENG 470:0001 (27829) Topics in Literary Theory and Criticism (Carla Billitteri)**

**NV406 – 9:00-9:50 a.m. – MWF**

**Prerequisites:** ENG 271 and 3 credit hours of literature at the 300 or 400 level, or instructor permission.

**General Education Requirements:** Satisfies the General Education Writing Intensive Requirement.

**Course description:** Although the word "theory" is often associated with "abstraction" and the study of theory is often seen as indifferent to—and willfully detaching from—the concrete and situated materiality of experience, a sizable portion of modern and contemporary theoretical thought is, in fact, entirely dedicated to the work of reclaiming the centrality of embodied experience, affirming the

integration of mind and body, and articulating (or trying to articulate) the material/sensorial corporeality of thinking, knowing, and inter-relating.

The seminar will explore these modern and contemporary theories of corporeality, the reality of embodiment. Together, we will look at theoretical discourses that explore the many aspects of this reality: embodied knowledge, imagination, emotions, self-actualization, cultural interactions and social transactions.

Thought-experimentation, critical innovation, and open-minded inquisitiveness are the main traits of the seminar readings. Students will encounter texts that present a dynamic and energizing blending of social sciences, neurosciences, linguistics, psychology, history, anthropology, gender studies, race studies, and literary studies.

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**ENG 490:0001 (26971) Research Seminar in Literature: American Plays of the Cold War Years** (Richard Brucher)

**NV406 – 12:30-1:45 p.m. – TTh**

**Prerequisites:** ENG 271 and 3 credit hours of literature at the 300 or 400 level, or instructor permission.

**General Education Requirements:** Satisfies the General Education Writing Intensive and Capstone Experience Requirements.

**Course description:** This course will contextualize historically and read comparatively Cold War plays of Lillian Hellman, Arthur Miller, and Tennessee Williams, three of America's foremost dramatists writing socially-engaged plays in the years running up to, during, and after World War Two. Hellman was writing popular, edgy plays before and during the War; Williams' and Miller's careers took off just after the war as the culture turned conservative again. Because plays and playwrights were less susceptible to blacklisting (for un-American activities) than films and filmmakers, theatre could risk critiquing post-War complacency and political suppression. Consequently, informing and betrayal are recurring motifs, but so are youthful awareness, restlessness, and illicit desire. Hellman and Miller were political activists, alert to historical forces. Williams, the least overtly political of the three, was probably the most radical in his staging of taboo subjects. The course will pay some attention to Elia Kazan's work in the New York theatre, directing plays by Miller and Williams, and in Hollywood, directing movies. We'll view Kazan and Budd Schulberg's film *On the Waterfront* (1954) in relation to the plays.

By the end of the course you should be able to 1) understand how Cold War plays reflect (sometimes covertly) the pressures and antagonisms of their time; 2) appreciate how Hellman, Williams, and Miller wrote very differently but still influenced one another; 3) practice writing analytically; and 4) develop a research project using primary and secondary sources, and demonstrating your ability to analyze texts that include plays, films, memoirs, and cultural critiques.

Likely texts will include Hellman's *The Children's Hour*, *The Little Foxes*, *Another Part of the Forest*, and *Autumn Garden*; Williams' *A Streetcar Named Desire*, *The Rose Tattoo*, *Cat on a Hot Tin Roof*, and *Sweet Bird of Youth*; Miller's *Death of a Salesman*, *An Enemy of the People* (adaptation of Ibsen's play), *The Crucible*, and *A View from the Bridge*; and Kazan and Schulberg's *On the Waterfront*. (We'll also view films of several of the Hellman, Miller, and Williams plays.)

Writing assignments will include one-page commentaries on particular ideas or bits of action, one or two short analytical papers, a project proposal, draft of the seminar project, and a revised project paper.

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**ENG 496:0001 (28558): 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.

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**ENG 499:0001 (28662): Capstone Experience in English**

**General Education Requirements:** Satisfies the General Education Capstone Experience Requirement.

**Prerequisites:** Senior English major and permission of department

**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 ENG395: English Internship; ENG 496: Field Experience; or completion of a finished manuscript after an appropriate 400-level creative writing course. (Pass/Fail Grade Only.)

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**ENG 507:0001 (29787): Graduate Fiction Workshop** (Gregory Howard)

**NV406 – 6:00-8:50 p.m. – W**

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

**Course description:** A graduate fiction workshop for M.A. students concentrating in creative writing. May be repeated once for credit.

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**ENG 508:0001 (29788): Graduate Poetry Workshop: Poetry and Poetics** (Staff)

**NV406 – 3:00-5:50 p.m. – W**

**Prerequisites:** English M.A. candidate, writing sample, faculty permission.

**Course description:** A graduate poetry workshop for M.A. students concentrating in creative writing. May be repeated once for graduate credit.

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**ENG 516:0001 (29904): Perspectives on Technical Editing and Information Design** (Charlsye Diaz)

**BW126 "Smart Classroom" laptop needed – 6:00-8:50 p.m. – Th**

**Prerequisites:** Graduate standing or permission.

*(Also being offered as ENG 416)*

**Course description:** Theoretical and practical approaches to technical editing and information design will be covered through topics such as visual rhetoric, visual literacy, cognitive psychology, color theory, visual ethics, and information graphic design. Hands-on work will include learning traditional proofreading marks, online editing techniques, document layout and design principles, and the

application of style manuals to specific writing tasks. Projects will include creating a document for a client, practice in developmental editing, and practice in line editing.

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**ENG 529:0001 (27336): Topics Literature & Language: Policing Englishes** (Dylan Dryer)

**NV406 – 6:00 to 8:50 p.m. – T**

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

*(Also being offered as ENG 429)*

**Course description:** This course will focus on the cultural phenomenon of prescriptivism – a general term we'll use to describe efforts by institutionally or self-appointed guardians of English to monitor, shape, constrain, discourage, or 'repair' others' uses of the language. (These guardians are not always human; MS Word flags my pluralization "englishes" as an error, even though it is deliberate and even though the word is recognized as a legitimate coinage in many other contexts.) Although the balance of linguistic research and sound pedagogy in the teaching of language has firmly shifted from the prescriptive to the descriptive, we will take Anne Curzan's point (2016) that prescriptivism is alive and well as a force shaping language use and language change, and so needs to be understood.

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**ENG 551:0001 (27337): Medieval English Literature** (Sarah Harlan-Haughey)

**NV406 – 3:00-5:50 p.m. – M**

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

**Course description:** The major works of the Medieval period, including works by Chaucer, Langland, Malory and the Pearl Poet.

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**ENG 555:0001 (27338): Literature of the Enlightenment** (Deborah Rogers)

**NV406 – 3:00-5:50 p.m. – T**

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

**Course description:** Investigates unique features of 18th-century literature: e.g., prose satire, the gothic novel, domestic tragedy, the biography, periodical literature, etc.

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**ENG 693:0001 (27339): Teaching College Composition** (Ryan Dippre)

**NV406 – 6:00-8:50 p.m. – M**

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

**Course description:** A study of the theory and practice of composition instruction. Required of all teaching assistants in the department of English during their first teaching semester.

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**ENG 697 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 Graduate Thesis** (Graduate Thesis Advisor\*)

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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