

ENGLISH

Course Descriptions

*“Books give a soul to the universe, wings to the mind,
flight to the imagination, and life to everything.”*
— Plato



Forest of Fontainebleau – Jean Baptiste Camille Corot (1834)

Spring 2019

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>Cr#</u>	<u>Loc</u>	<u>Start</u>	<u>End</u>	<u>Days</u>	<u>Instructor</u>	
0001	41574	BW131	08:00 AM	09:15 AM	TTh	Stovall	Ryan
0002	41575	NV206	12:00 PM	12:50 PM	MWF	Knically	Rachael
0003	41576	SL313	02:00 PM	02:50 PM	MWF	Krichels	Stephen
0004	41577	SL320	01:00 PM	01:50 PM	MWF	Manning	Kyle
0005	41578	J104	11:00 AM	11:50 AM	MWF	Tkacs	Rebecca
0006	41579	BW131	10:00 AM	10:50 AM	MWF	King	Kristina
0007	41580	S155	09:00 AM	09:50 AM	MWF	Northcote	Elizabeth
0008	41581	BW131	12:30 PM	01:45 PM	TTh	Tidd	Morgan
0009	41582	NV204	02:00 PM	02:50 PM	MWF	Conte	Martin
0010	41583	LH220	11:00 AM	12:15 AM	TTh	Larlee	Mary
0011	41584	BW123	10:00 AM	10:50 AM	MWF	Hood	Victoria
0012	41585	J102	09:00 AM	09:50 AM	MWF	Tallmadge	Tyler
0013	41586	SL320	09:00 AM	09:50 AM	MWF	Marsh	Cassidy
0014	41587	NV206	10:00 AM	10:50 AM	MWF	Hanson	Kaitlyn
0015	41588	S155	09:30 AM	10:45 AM	TTh	Larlee	Mary
0016	41589	S365	12:30 PM	01:45 PM	TTh	Zavodny	Elizabeth
0017	41590	LH220	09:00 AM	09:50 AM	MWF	Hammond	Matthew
0018	41591	B115	09:30 AM	10:45 AM	TTh	Posey	Zachary
0019	41592	BW133	09:30 AM	10:45 AM	TTh	Eaton	Paul
0020	41593	BW133	12:30 PM	01:45 PM	TTh	Adent	Abigail
*0021	41594	BD115	11:00 AM	11:50 AM	MWF	Mitchell	Paige
0501	41596	BW133	02:00 PM	03:15 PM	TTh		
0502	41597	BW133	03:30 PM	04:45 PM	TTh		
0503	41598	NV206	02:00 PM	02:50 PM	MWF		
0504	41599	DPC10 9	01:00 PM	01:50 PM	MWF		
0505	41600	A422	11:00 AM	12:15 AM	TTh		
0506	41601	DPC10 9	05:00 PM	06:15 PM	MW		
0507	41602	SL320	03:30 PM	04:45 PM	TTh		
0508	41603	LH220	03:30 PM	04:45 PM	TTh		
0509	41604	SL320	11:00 AM	12:15 PM	TTh	Dippre	Ryan
0510	41605	SL313	03:00 PM	03:50 PM	MWF		

0511	41606	B101	08:00 AM	09:15 AM	TTh		
0512	41607	NV204	04:00 PM	04:50 PM	MWF		
0513	41608	SL217	03:00 PM	03:50 PM	MWF		
**066 5	41595	FHC	05:30 PM	06:45 PM	MW	Crowley	Adam

*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

**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

ENG 106: College Composition Stretch II

Prerequisite(s): ENG 100: College Comp Stretch I; C or better in ENG 100

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	44417	DPC109	12:30 PM	TTH	Mary Larlee
0002	44418	NV406	09:30 AM	TTH	Sara Lello

Course description: This course provides intense practice with habits of reading, writing, thinking, and revising essential to post secondary academic work. Designed for students who want to create a strong foundation for themselves in academic reading and writing. Available only 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 grade of C or better in each course to satisfy the General Education College Composition requirement. Neither course taken alone will satisfy the requirement.

ENG 129:0400/0990 (42626/42627): Topics in English: WEB

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

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

ENG 131:0001 (42628): The Nature of Story (Margaret Lukens)

N 100 – 11:00 p.m. – TTH

Prerequisite(s): 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: 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.

This spring, ENG 131 will be an exploration of the stories we tell about who other people are, and who we are ourselves, particularly within the United States. 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. Together we will read an anthology especially collected for this course, available only at University of Maine Bookstore. Classes will include handouts, film and video clips, articles from magazines and news media, songs, tweets, and other formats.

“Not everything that is faced can be changed; but nothing can be changed until it is faced.”

— James Baldwin

Required materials, available only at UMaine Bookstore in the Memorial Union

- iClicker (used: approx. \$28.50)
- *course text: ENG 131 THE NATURE OF STORY: Stories We Tell about Ourselves and Each Other (approx. \$24.00)*

ENG 170: Foundations of Literary Analysis**Prerequisite(s):** 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	42900	NV206	11:00 AM	TTH	Richard Brucher
0003	42901	SL201	11:00 PM	TTH	Sarah Harlan-Haughey

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****Prerequisite(s):** 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	44625	SL320	09:30 AM	TTH	Joanna Crouse
0002	44626	SL320	12:30 PM	TTH	Joanna Crouse
0003	44627	BW133	10:00 AM	MWF	Alan Marks
0990	44628	WEB			Alan Marks

*** 3 seats in all "live" sections reserved for English majors & minors, 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(s):** 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>
0002	41612	DPC109	11:00 PM	MWF	Shelby Colburn*
0003	41613	B101	02:00PM	MWF	Paul Eaton
0501	41619	DU316	11:00 PM	TTH	Bruce Pratt
0504	41620	LH220	12:30 PM	TTH	Jeremy Parker
0505	41621	BW131	09:00 AM	MWF	Kathleen Ellis
0669	41614	FHC	06:00 PM	T	TBA
0869	41615	HR147	06:00 PM	T	TBA
0990	41616	WEB			Leonore Hildebrandt
WINT	41617	WEB			Henry Garfield
WIN2	41618	WEB			Gregory Howard

Description for Sec 0003:

"[Writing] is a hunger, a revolt, a drive, a mash note, a fright, a tantrum, a grief, a hoax, a debacle, an application, an affect... We cannot make the gods come, all we can do is sweep the steps of the temple and thus we sit down to our desks."

~Dean Young, *The Art of Recklessness: Poetry as Assertive Force and Contradiction*

This is a course about writing. That is, this course is centered around the writing generated in class. We will sample a range of styles and forms, and we will explore a variety of approaches to create new work.. And, because a lot of writing is about reading, we will read a range of poems, stories, and creative nonfiction—contemporary as well as older work— that collectively point to the universe of destinations our words can arrive at. And, because part of writing is learning how to talk about writing, we will also read craft essays and devote significant time to reading and thinking about each others' work.

By the end of this course, students can expect to have a sense of the critical language used to discuss creative writing, a basic knowledge of the possibilities different genres allow, and a familiarity with a variety of strategics to generate and revise creative work.

The writing for the course includes weekly prompts, peer feedback, craft responses, and a final portfolio that includes a selection of one's best work over the semester as well as a critical reflection. One's final grade is based on the overall thoughtfulness and diligence of the work done throughout the semester, as well as on participation and engagement during class, timely submission of homework, and civility.

Course Text: *Write Moves: A Creative Writing Guide and Anthology*. Nancy Pagh. Broadview Press (2016). ISBN 9781554812264

*** 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 (41622): Descriptive and Narrative Writing (Staff)

NV206 – 03:00 p.m. - MWF

Prerequisite(s): ENG 101 or equivalent.

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

Course description: Special emphasis on the informal, autobiographical essay.

ENG 222: Reading Poems

Prerequisite(s): 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	43637	SN235	12:30 PM	TTH	Pafunda	Danielle
0501	43638	BW123	03:30 PM	TTH	TBA	
0502	43639	SN121	02:00 AM	TTh	Ellis	Kathleen

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: Topics in Literature

Prerequisite(e): 3 credit hours of English

Satisfies:

<u>Sec</u>		<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>
0001:	Jack Kerouac/Trans Ntl Beat	42687	FACTR	09:00AM	T	Susan Pinette
0990:	Topics in Literature	42688	WEB			Alan Marks
0991:	Topics in Literature	42689	WEB			Audrey Le
WINT:	Vampires in Literature	42690	WEB			Alan Marks

Course description: Subject matter varies with faculty interest. Previous topics have included: scandalous women, detective fiction, vampires in literature, dark humor in literature, and literature of the Vietnam War. May be repeated for credit.

ENG 238: 0001 (43062): Literature and Nature (Laura Cowan)

NV227 - 03:30 p.m. - TTh

Prerequisite(s): 3 hours of English

Satisfies the general education requirement(s): Ethics

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

Some texts that might be included:

Norman Maclean, *A River Runs Through It*

Daniel Quinn, *Ishmael*

Loretta Outwater Cox, *The Winter Walk: A Century Old Survival Story*

Kim Heacox, *Jimmy Bluefeather*

Aldo Leopold, *Sand County Almanac*

Rachel Carson, *Silent Spring*

Jon Krakauer, *Into the Wild*

Terry Tempest Williams, *Refuge*

Sarah Orne Jewett, "A White Heron"

Edward Abbey, "Floating"

Henry David Thoreau, "Ktaadn"

ENG 246:0990 (42692): American Women's Literature (Leonore Hildebrandt)

WEB

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

This course is combined with WGS 201:0991.

ENG 271:0001 (43640): The Act of Interpretation (Carla Billitteri)

NV208 – 0930 a.m. – TTH

Prerequisite(s): 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 introduces students to the history and practice of interpretation theory as it applies to literary texts and (more generally) to *semiotic objects*. Throughout the semester, students will read short theoretical essays that highlight key issues related to our acts of interpretation, such as the cultural and ideological assumptions we bring to bear to our reading; the affective and cognitive frames we consciously and unconsciously project unto any given object of interpretation; the ethical and epistemic consequences we set in place as we interpret, or construct meaning. This list, however long, is not exhaustive: each act of interpretation *actuates* ("carries out in practice") the entirety of an individual's existential situation—it is a manifestation of the individual as historical *agent*, i.e. *active participant* in the making of history. In other words, acts of interpretation are not simply acts of the mind, but interventions in the fabric of the real. Similarly, interpretation theory is not an abstract academic game, but an intellectual practice positioned to impact the real. As the course material will make clear, interpretation theory is concerned with the study of reality and reality-construction, and as such it partakes in a rich and ramified set of discursive practices embracing the fields of anthropology, history, the sciences, philosophy, ethics, social theory, linguistic, esthetics, and the arts.

The expression, *semiotic object* indicates an object or an entity—naturally occurring, such as a natural phenomenon, or intentionally created, such as a text or an artifact—that can be consider an "object of interpretation."

ENG 280:0001 (41623) Introduction to Film (Deborah Rogers)

M102 – 01:00 p.m. – TTH

Prerequisite(s): 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: An examination of 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.

Texts: The primary texts are the narrative films themselves, which will vary but may include *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*, *Annie Hall*.

ENG 301:0001 (41624) Seminar in Writing Studies (Luke Redington)

LH220 – 9:30 a.m. – TTH

Prerequisite(s): ENG 201, 212, 315, or 395

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

Course description: This iteration of *English 301: Introduction to Writing Studies* is organized into three units. In *Unit 1: Writing and Creativity*, we will focus on expressivism, a major trend in the history of writing studies that still influences the field today. In *Unit 2: Writing and Politics*, we will examine activist pedagogy. We will address writing and politics in at least two senses. First, we will examine the work of writing studies scholars who, in the late 1960's, began formulating the writing classroom as a site of political resistance. Second, we will examine how university politics influence the assessment of student writing. In *Unit 3: Writing and Technology*, we will examine the complicated transformation writing studies has undergone during the information age.

This class does not assume prior knowledge of writing studies scholarship, but it provides a thorough introduction. Preparation for each class period will require reading works of composition theory and/or documents that provide historical context. Unit 1 requires a minor writing project; Units 2 and 3 both require a major writing project.

ENG 307:0001 (41625): Writing Fiction (Danielle Pafunda)

NV406 – 2:00 p.m. – TTH

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.

ENG 308:0001 (41626) Writing Poetry (Danielle Pafunda)

S310 – 11:00 a.m. – TTH

Prerequisites: ENG 205 or ENG 206 and instructor's permission.

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: This is a class in the craft of poetry, designed to expand your sense of the possibilities for poetic form and experiment, as well as to provide you with the opportunity to write in many different ways. Though primarily a workshop, we will also discuss what it means to be a poet, read books of poems, and have poets visit.

Text: TBA

ENG 315:0002 (44496): Research Writing in the Disciplines (Kelly Hartwell)

BW131 – 09:30 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: 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.

ENG 317: Business and Technical Writing

Prerequisite(s): 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	42338	BD318	09:30 AM	TTh	Bartosenski Bowden	Mary
0002	42339	BD318	11:00 AM	TTh	Bartosenski Bowden	Mary
0003	42340	BD318	10:00 AM	MWF	Mitchell	Paige
0501	42344	NV206	08:00 AM	TTh	Howard	Heather
0502	42345	NV206	12:30 PM	TTh	TBA	
0503	42346	BD115	03:00 PM	MWF	Wicks	Stephen
0504	42347	NV204	09:30 AM	TTh	Howard	Heather
0505	42348	NV208	11:00 AM	TTh	TBA	
0506	42349	BW131	03:30 PM	TTh	Levine	Deborah
0509	42350	NV204	03:30 PM	TTh	TBA	
0510	42351	BW131	02:00 PM	TTh	Levine	Deborah
0665	42341	FHC	09:00 AM	MWF	Hallundbaek	Caer
0990	42342	WEB			McCue	Angela
0991	42343	WEB			Callaway	Murray

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

ENG 342:0002 (44499): Native American Literature (William Yellow Robe)

NV208 – 03:00 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): Writing Intensive

Course description: Surveys literature by Native American authors from a wide range of tribal backgrounds and culture areas. Considers the development of written traditions over time in relation to oral genres, traditional themes and story forms, and situates writing by Native American people in the context of historical and socio-political events and trends in Turtle Island (North America). Provides the opportunity to reconsider stories of colonization and the Anglo-American culture/nation in the light of indigenous perspectives and experience. This reading-intensive course is designed to teach you about the history of Native American writing in English, while giving you the opportunity to practice your reading and research skills in order to prepare you for work in advanced seminars.

ENG 343:0001 (44501): 19th Century American Lit (Ben Friedlander)

BD115 - 11:00 a.m. - TTh

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

Satisfies General Education Requirement(s): Western Cultural Tradition

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

ENG 351:0001 (44500): Medieval English Literature (Sarah Harlan-Haughey)

NV208 - 03:30 p.m. - TTh

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

Satisfies General Education Requirement(s): Western Cultural Tradition

Satisfies English Major Requirement(s): Pre-1800 and British Literature

Course Description: An introduction to Medieval Literature which involves reading the wild, beautiful, idiosyncratic, and foreign yet strangely familiar works of Chaucer and his English contemporaries. The class will focus on understanding the nature of the medieval world and its expression in the literature of the time, and on developing reading skill in Middle English. This reading-intensive course is designed to teach students about a crucial epoch in literary and linguistic history while giving them the opportunity to practice their reading and research skills in order to better prepare them for work in advanced seminars. For more details, see course descriptions on the English Department website.

ENG 363:0001 (44510): Lit of Postmodern Period (Gregory Howard)

J106 – 09:30 p.m. – TTh

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 literature after 1989 and up to the present. Studying the living tradition can be incredibly exciting. From writers working in our moment we can gain a unique perspective on our world, which may help us to develop a nuanced reading of the broader culture we both consume and participate in. Because contemporary literature often defies easy genre distinctions, and sometimes even the conventional idea of the book, this course may include multiple genres and cross-genre forms, and a variety of media, from sound files to digital literature. This reading-intensive course is designed to teach students about literature emerging in our time while giving them the opportunity to practice their reading and research skills in order to better prepare them for work in advanced seminars.

ENG 381:0001 (44513): Themes in Literature: Wildlands or Woodlands?: The Wilderness in Literature and in Conservation (Laura Cowan)

NV208 - 12:30 p.m. - TTh

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

Satisfies the following general education requirement(s):

Course Description: "In wildness is the preservation of the world." When Henry David Thoreau uttered these memorial lines, he had a sense of "wildness" as being "in nature" and also "in the human spirit." These lines have been adopted as the motto for the Sierra Club. John Muir's sense of "wilderness" and Thoreau's were quite different. Recent theories of "wilderness" argue that the concept is part of our post-industrial, colonial heritage and that many environmentalists have a "purist" sense of the wilderness that has not reality in history and that marginalizes our early ancestors, hunter gathering societies, and native peoples.

Possible works: This course will study works of literature about the wilderness. We will interrogate the concept of wilderness. These works could include Henry David Thoreau's, *The Maine Woods*, Jon Krakauer's *Into the Wild*, poems by Gary Snyder, poems by William Wordsworth, Terry Tempest Williams, *Refuge*, or Cheryl Strayed's *Wild*. We will also look at interpretations of the "meaning of 'wilderness,'" that have informed literary interpretations of works about the wilderness and also conservation efforts. These could include Aldo Leopold's *Sand County Almanac*, Rachel Carson's *The Edge of the Sea*, Roderick Nash's *The Wilderness and the American Mind*, and William Cronon's *Changes in the Land: Indians, Colonists, and the Ecology of New England*.

ENG 382:0001 (44509): Major Genres Historical Perspective: Social Comedy (Richard Brucher)

N257 - 01:00 p.m. - MWF

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

Satisfies General Education Requirement(s): Western Cultural Tradition

Course Description: This version of Major Genres in Historical Perspective offers a comparative survey of British stage comedies of manners and social life, making the course mostly about wit, sex, money, fashion, and power. The first movement emphasizes variations on romantic comedies of love, social mobility, and city life in Shakespeare's time. These plays, mixing romance and realism, establish themes, character types, and dramatic conventions that persist for centuries. The second movement emphasizes comedies of courtship, predation, and dynasty building in the late 17th and early 18th centuries, the great age of comedies of social behavior. The third movement emphasizes ironic comedies that travesty melodrama and romance—and so redefine love, marriage, and social organization—at the turn of the 20th century. The course ends with several recent dark comedies and farces that subvert most of the inherited genre, gender, and cultural conventions established by the antecedent plays. As well as define a

genre history, we will necessarily examine strategies of satire, parody, and travesty. The course stresses literary analysis but keeps performance in mind.

We will likely read plays by Shakespeare, Dekker, Middleton, Wycherley, Behn, Congreve, Steele, Goldsmith, Wilde, Shaw, Synge, Churchill, Stoppard, and Marber. As this is a reading-intensive course, grades will be based primarily on a series of one-page commentaries on bits of action, concepts, and/or problems in interpretation; and on three 5-7 page papers of a comparative nature. There may be a sit-down final examination.

ENG 402: 0001 (44345): Writing Development through the Lifespan (Ryan Dippre)

SL313 - 09:30 a.m. - TTh

Prerequisite(s): English Majors with Junior or Senior standing

Satisfies General Education Requirement(s): Writing Intensive

Course Description: This course operates from the premise that contemporary attempts to describe and shape writing development, particularly in K-12 settings, have failed to account for the multifaceted, recursive ways in which writers and their writing develops from cradle to grave. Drawing from groundbreaking, longitudinal studies and theoretical explorations of writing development, this course seeks to develop complex yet coherent understandings of writing development throughout the lifespan. Students will work throughout the semester to build an understanding of the state of the field in lifespan writing research, operationalize concepts and theories from recent work, and conduct their own studies that allows them to theorize in more complex ways about writing through the lifespan.

Proposed Texts:

- The Lifespan Development of Writing, Charles Bazerman, Arthur Applebee, Virginia Berninger, Deborah Brandt, Steve Graham, Jill V. Jeffrey, Paul Kei Matsuda, Sandra Murphy, Deborah Wells Rowe, Mary Schleppegrell, and Kristen Campbell Wilcox
- Selected chapters from *The Handbook of Research on Writing*
- Selected chapters from *The Handbook of Writing Research, Second Edition*
- Selected chapters from *Constructing Grounded Theory, Second Edition*
- Selected texts from Writing Studies journals such as *Research in the Teaching of English* and *Written Communication*

Learning Goals: In their final projects for English 402, students will demonstrate that they can

- Situate their work within research traditions in Writing Studies;
- Assess the uses and limitations of sources;
- Analyze, synthesize, and transform source material;
- Operationalize concepts and theories from course readings in independent research activity;
- Deploy, develop, and adopt interpretive and problem-solving strategies from course readings where appropriate;
- Frame and pursue a sustained inquiry into lifespan writing development; and
- Shape their work for public reception.

Major Writing Projects:

Writing Project 1: Annotated Bibliography Using one of the eight lifespan writing principles (Bazerman et al., 2017), students will compose an annotated bibliography of at least ten research articles on writing. Based on the findings from this bibliography, students will develop a tentative extension and/or complication of their selected principle.

ENG 407:0001 (44229): Advanced Fiction Writing (Greg Howard)

DU115 – 12:30 p.m. – TTH

Prerequisites: ENG 307 or permission of Instructor.

Course description: 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 once for credit.

ENG 415:0001 (44277): Advanced Report and Proposal Writing (Luke Redington)

A326 – 11:00 a.m. – TTH

Prerequisites: ENG 317 or instructor permission.

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

Course description: Prepares students to write workplace proposals and reports. Students will spend approximately four weeks analyzing proposals - including grant proposals - and reports. Students will spend the next eight weeks researching and writing a grant proposal, a project proposal, or an analytical report. When possible, students will work on projects for campus clients. The last three weeks of the semester will focus on exploring visual and audio reports, including designing electronic materials that support oral presentations and preparing audio reports using podcast technology. This course will be taught as a workshop with student writers sharing drafts, providing peer feedback, and working as collaborators. Appropriate for senior students in the Technical/Professional Writing track; for graduate students; and for professionals interested in examining the genre of report writing.

ENG 440:0001 (42241): American Seminar (Carla Billitteri)

NV406 - 12:30 p.m. - TTh

Prerequisite(s): ENG 271 and 6 hours of 300 level Literature Courses or permission

Satisfies General Education Requirement(s): Ethics and Writing Intensive

Course Description: "Tomorrow words today": future visions in present-day literary discourses about race, racism, and the racial imaginary

This is a seminar about contemporary works of poetry, drama, and social criticism that aim at constructing the future today, in the belief that the future speaks to us today—or even, as June Jordan seems to imply in her elegant phrase "*tomorrow words today*," that the future "words" our present; it creates, by way of telling, our present.

We will look at several African-American authors who engage the difficult but important task of analyzing present-day race relations, and do so in the open-ended, inclusive framework of social dialogue and collective examination. We will read works that dwell in the fertile middle ground between visionary hope and sober realism, radical self-expression and the telling of collective history, lyrical writing and social dialogue, literature and the interdisciplinary fusion of philosophy and history.

We will begin our seminar (four weeks) discussing the question of literature as a double agent of social analysis and future social imagination. We will also discuss the foundational question of race (in particular, the binary of "blackness" and "whiteness") as a socio-historical and economical construct and consider contemporary responses to the experience of living in a highly complex "racial imaginary." In this connection, we will read Tracy Fessenden's essay, "*The Soul of America*" (1999) together with short selections from Nell Irvin Painter's *The History of White People* (2011), Achille Mbembe's *Critique of Black*

Reason (2013, tr. 2017), Fred Moten and Stefano Harney's *The Undercommons* (2013), Christina Sharpe's *In the Wake* (2016), and the anthology curated by Claudia Rankine, Beth Lofreda, and Max King Cap, *The Racial Imaginary* (2015). As deep background, we will also look at some philosophical writing about hope.

In the heart of the semester (ten weeks) we will read, in poetry, Claudia Rankine's *Don't Let Me Be Lonely* (2004) and *Citizen* (20015), Tracy K. Smith's *Life on Mars* (2011), and Fred Moten's *The Feel Trio* (2014). In drama, we will read Khadijah Queen's *Non-Sequitur* (2015). The brand-new anthology of mixed-genre writing, *Letters to the Future* (2018), edited by Erica Hunt and Dawn Lundy Martin, will enhance our survey.

We will close the semester (one week) with Janelle Monáe, a songwriter and performer who most spiritedly embodies "tomorrow words today."

Seminar participants will write weekly responses and a research project that develops out of the weekly readings.

We will close the semester (one week) with Janelle Monáe, a songwriter and performer who most spiritedly embodies "tomorrow words today."

Seminar participants will write weekly responses and a final research project that develops out of the weekly readings.

ENG 459:0001 (42242): British Seminar: "Life Writing: Memorializing love and loss in the British Romantic period and today" (Elizabeth Neiman)

NV406 - 12:00 p.m. - MWF

Prerequisite(s): ENG 271 and 6 hours of 300 level Literature Courses or permission

Satisfies General Education Requirement(s): Ethics and Writing Intensive

Course Description: Though our particular emphasis would be the way that writers explore and express love, mourning, and loss in the British Romantic period, the theoretical framework draws from two related premises: first, what we now call 'life-writing' consists of a loose collection of genres, including the obvious suspects, *e.g.* memoirs, autobiographies, and letters, but also novels and poetry; second, life-writing has a history, meaning that how writers 'write the self' changes over time, as do the genres they select and, in some cases, alter. So as to recognize the experimental and notably personal turn that 'life-writing' takes in the Romantic period, we would begin with canonical texts such as Wordsworth's *Prelude* and Wollstonecraft's *Letters Written In Sweden, Norway, and Denmark*. Following this, we would explore the question of genre's relationship to gender, our attention being on how, when, and why apparently conventional novels and poetry enable more marginalized Romantic-era writers to explore similar issues of love and loss as their canonical counterparts, albeit with different results.

Along with some variation of the "reading notes" regularly assigned so to involve students in the epistemic work of the course, students will be asked to engage course content by producing some of their own life-writing as well as to apply our theoretical framework to now-emergent genres for 'life-writing,' such as blogs, social media, etc. Students will be evaluated by these regular short writing assignments as well as by a longer critical project that will likely include a creative non-fiction element.

Course Objectives:

- To engage in discussion about how and why what constitutes life-writing changes over time, including how these changes reflect but also influence sociopolitical and technological changes
- To learn how canonical Romantic writers influence a notably personal turn in life-writing via experimental writing styles
- To consider the ways in which the legacy of British Romantic writers still surface in contemporary expressions of grief, loss, and love

- To explore how and why canonical Romanticism obscures more 'generic' forms of life-writing in the British Romantic period
 - To consider the ways that genre and gender intersect so to shape literary history, in both the Romantic period and today
 - To explore the ethical, political, and aesthetic implications of 'life-writing' in both the Romantic period and today
 - To identify what forms and expressions of 'life-writing' are most legible today, and to explore or theorize which forms might be least legible or visible and why
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ENG490:0001 (41504): Research Seminar in Literature (Deb Rogers)

NV406 – 11:00 p.m. – TTh

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

Satisfies the general education Writing Intensive requirement and Capstone Experience.

Satisfies the following English major requirement(s): British, pre-1800

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

The rise of the novel in the eighteenth century is one of the most important developments in English literature. We will consider the development of the novel and wrestle with questions of gender and genre in texts by female writers--and by female impersonators.

Possible Texts: Aphra Behn, *Oroonoko*, Daniel Defoe, *Moll Flanders*, *Roxana*, Samuel Richardson, *Pamela*, *Clarissa*, *Grandison*, Frances Burney, *Evelina*, Ann Radcliffe, *The Italian*, *Udolpho*, Jane Austen, *Pride and Prejudice*, *Northanger Abbey*, *Emma*

ENG 496:0001 (43024): Field Experience in Professional Writing (TBA)

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 requirement(s): 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.

ENG 499:0001 (43125): Capstone Experience in English (Steve Evans)

Prerequisite(s): Senior English major and permission of department

Satisfies General Education Requirement(s): Capstone

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. (Pass/Fail Grade Only).

ENG 529:0001 (41886): Studies in Literature: Policing Englishes (Dylan Dryer)

NV406 – 06:00 p.m. – M

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

Satisfies: Distribution Requirement: Theory for Non-concentrating Candidates
Counts toward Writing Studies Concentration

Course description: This seminar will take up 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 usages deemed broken, wrong, or to 'violate' (putative) rules of "English." The strenuousness of these policing efforts, often characterized by rhetorics of disgust, shame, horror, or violence, belies the lack of internal consistency on which "rules" are perceived as broken (and where and by whom), or for that matter what exactly constitutes "English" (since speakers of global englishes now vastly outnumber those of England and its former colonies).

Although the balance of linguistic research and sound pedagogy in the teaching of language has firmly shifted from the prescriptive to the descriptive, Anne Curzan reminds us (2016) that prescriptivism is alive and well in many other contexts and must be accounted for among the many forces that shaping global englishes. Accordingly, we will investigate the many contexts in which we encounter linguistic prescriptivism, but more importantly we will try to figure out motivates these behaviors: what's at stake for us in others' language practices? How do language guardians characterize their work? What are the effects of language policing on those whose usages are policed? We will put these theoretical perspectives in conversation with primary source documents from my file of rubrics, handbooks, and authentic examples of local interventions from defiant prescriptivists, such as letters to the editor, language policies, and seemingly irony-free bumper stickers demanding that "This is America; Speak English!"

The seminar will have three stages: in the first five weeks we will draw together scholarship on linguistic capital, language consciousness, and language change, including work by Bourdieu (1982), Calvet (2006), Hoey (2006), Bakhtin (1986), Milroy & Milroy (1991), Crowley (1989), and Giltrow (2003; 2014). The aim is to build a coherent theoretical model for understanding response to linguistic variation, pausing along the way as needed to pick up relevant linguistic concepts like semantic drift and the distinction between 'grammar' and 'usage.'

In second third of the term, we'll test the explanatory power of our model by turning to recent empirical studies of language dynamics (e.g., Blommaert (2010), Kramsch (2009), Davila, Pennycook (2010), and Canagarajah (ed. 2013)). At this time we will also develop our understanding of a suite of research methods students may wish to use to in their own fieldwork, including site visits, interviews, focus groups, matched-guise protocols, corpus-building, and/or quasi-experimental design or usability testing.

In the final third of the term, original research by seminar participants will move to center stage as we test our emerging model of prescriptivism against real data in order to offer a unique contribution to our understanding of this topic. In the immediate short-term, we will aim for a panel presentation at a national conference or collaboratively authored manuscript will be our goal beyond the seminar.

ENG 549:0001 (42045): Studies in Gender & Lit: The Personal is Political--Adrienne Rich/Others (Ben Friedlander)

NV406 – 3:30 p.m. – M

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

Satisfies: Distribution Requirement: 20th and 21st Century North American Counts toward 6 credits of 580 required by Poetry & Poetics Concentration
Counts toward 6 credits of 549 required by Gender and Literature Concentration

Course description: This seminar will examine the mutual implication of public and private propelling so much important thinking, writing, and activism within and beyond second-wave feminism—a generative orientation toward collective experience and everyday life. Caught succinctly in the phrase “*the personal is political*,” that orientation has over the years supported a wide range of theoretical positions and practical programs. It has also survived numerous critiques, undergoing continual rethinking.

Nowhere is the story of that rethinking told more eloquently than in the poetry and prose of Adrienne Rich. Persistently refined through self-scrutiny and the test of social relations, Rich’s commitments yielded a powerful legacy of thought and action. This seminar will focus on her legacy, with extensive readings from across Rich’s books—including her often overlooked work on motherhood and pedagogy.

Three foci of attention will be of particular interest: *intimacy*, *experience*, and *complicity*. And with these, three of Rich’s core assumptions:

1. That private life is encroached on by the public, hence cannot be separated from the political (*intimacy*);
2. That political commitments and actions are informed by and in turn transform everyday life and cultural identity (*experience*); and
3. That networks of social relation implicate our intimacies and experience in the material conditions of lives unseen (*complicity*).

To sharpen our understanding of these ideas, we will also read a select set of writings by other feminist/activist poets (most notably Audre Lorde, whose impact on Rich was deep and lasting) and such cultural theorists as Hannah Arendt, Michel Foucault, Joan Wallach Scott, Achille Mbembe, and Sara Ahmed.

I start from the premise that Rich’s work and example are of particular value in the present of #metoo and Black Lives Matter, climate change and the refugee crisis, of austerity, populism, fake news. Bringing her writing into this present begins, however, in the here and now of reading. How we read, and what informs that seemingly simple act, will necessarily be part of our discussion.

Given Rich’s sustained interest in education, it is only appropriate that the social space of the classroom also be a topic of discussion. What is at stake in a seminar? What brings us to our work? Supports us or inhibits us in pursuing it? And what can be done—or undone—with the small society we constitute, however temporarily? How make best use of our attention, patience, intelligence?

Further, taking seriously Rich’s commitment to poetry and poetic form as sites of learning, we will give consideration to the disciplinary possibilities suggested by her writing. What sort of pedagogy—or criticism—does her poetry call for? And can we enact it? Improve on it?

Assignments and Readings

Over the course of the semester students will develop two writing projects, with the second potentially drawing on the first:

1. A reading diary, installments of which will be shared and discussed.
2. An essay, to be included in a collectively edited volume.

The course readings and required texts are not yet settled but will certainly draw on the following, all published by Norton except for the last, part of CUNY's Lost & Found Series:

Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (1976, 1986)
-----, *On Lies Secrets and Silence: Selected Prose 1966-1978* (1979)
-----, *Blood, Bread, and Poetry: Selected Prose 1979-1985* (1986)
-----, *What Is Found There: Notebooks on Poetry and Politics* (1993, 2003)
-----, *Collected Poems 1950-2012* (2016)
-----, *Teaching at CUNY, 1968-1974* (2013)

ENG 553:0001 (41887): Growing up Shakespeare (Caroline Bicks)

NV406 - 03:30 p.m. - T

Prerequisite(s): Graduate standing in English or Communication or permission

Satisfies: Distribution Requirement: Medieval and Early Modern British, European, World

Course Description: In this graduate seminar, we'll be focusing on Shakespeare's adolescent heroines and their afterlives. How do Shakespeare's girls intersect with different periods' and cultures' understandings of female puberty and adolescence? In addition to reading a variety of Shakespeare plays, we'll be reading different theoretical, literary, popular, and scientific approaches to female adolescence from the sixteenth-century forward, including: early modern treatises on lovesickness, Mary Cowden Clarke's Victorian imagining of the heroines' girlhoods, Freud's treatment of hysterical teenagers, Sulayman Al-Bassam's rewriting of Ophelia as a suicide bomber in his *Al-Hamlet Summit*; Toni Morrison's reinvention of *Desdemona*, Jeanette Winterson's Perdita in her *Gap of Time*, and more.

ENG 558:0001 (41889): Modern British Literature (Laura Cowan)

NV406 - 06:00 p.m. - T

Prerequisite(s): Graduate standing in English or Communication or permission

Satisfies: Distribution Requirement: 20th and 21st Century British, European, World
Counts toward 6 credits of 580 required by Poetry & Poetics Concentration

Course Description: This course examines the notion of a modernist literature and studies works traditionally considered part of the British modernist canon. Our approach is cultural and historical. I encourage students to bring their own theoretical approaches or perspectives to the works we study. We will consider the historical, technical, biographical, cultural, social, political, aesthetic, economic, and idiosyncratic forces that create the "texts" that literary scholars read and analyze. Our discussions will also include reevaluations of "modernism" and modernism's relation to "postmodernism."

Possible works to be read:

The Renaissance by William Pater

Early Yeats by W. B. Yeats (Dover edition)

Selected Poems by W. B. Yeats (ed. Rosenthal)

Dubliners by James Joyce

Poems by T. S. Eliot
The Good Soldier by Ford Madox Ford
The Return of the Soldier and/or *Harriet Hume* by Rebecca West
To the Lighthouse by Virginia Woolf
Selected Poems by Wilfred Owen
Selected Poems by W. H. Auden

ENG 580:0001 (43522): Topics in Poetry & Poetics

Poetry and Poetics concentrators are advised to consider ENG 549 (Friedlander) or ENG 558 (Cowan) as substitutes for ENG 580, which is not being offered in spring 2019.

ENG 697:0001 (42891): 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.

ENG 699:0001 (41890): Graduate Thesis (Greg Howard*)
ENG 699:0002 (47567): Graduate Thesis (Danielle Pafunda*)

Graduate Thesis - Credits: 1-6.

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.