

# ENGLISH

## Course Descriptions

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*"There is something infinitely healing in the repeated refrains of nature  
-- the assurance that dawn comes after night, and spring after winter."*

— [Rachel Carson](#)



"Group IV, No. 7, Adulthood" [Hilma af Klint](#) (1862-1944)

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# Spring 2020



**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**Catalog 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.

Sec	CRN	Start	End	Days	Last	First
0001	5524	08:00 AM	09:15 AM	TTh		
0002	5525	12:00 PM	12:50 PM	MWF		
0003	5526	11:00 AM	11:50 AM	MWF		
0004	5527	01:00 PM	01:50 PM	MWF		
0005	5528	10:00 AM	10:50 AM	MWF		
0006	5529	02:00 PM	02:50 PM	MWF		
0007	5530	09:00 AM	09:50 AM	MWF		
0008	5531	11:00 AM	12:15 PM	TTh		
0009	5532	01:00 PM	01:50 PM	MWF		
0010	5533	09:30 AM	10:45 AM	TTh		
0011	5534	11:00 AM	11:50 AM	MWF		
0012	5535	10:00 AM	10:50 AM	MWF		
0013	5536	09:00 AM	09:50 AM	MWF		
0014	5537	02:00 PM	02:50 PM	MWF		
0015	5538	12:30 PM	01:45 PM	TTh		
0016	5539	11:00 AM	12:15 PM	TTh		
0017	5540	09:00 AM	09:50 AM	MWF		
0018	5541	11:00 AM	12:15 PM	TTh		
0019	5542	09:30 AM	10:45 AM	TTh		
0020	5543	12:30 PM	01:45 PM	TTh		
*0021	5544	10:00 AM	10:50 AM	MWF	Mitchell	Paige
0022	5545	09:30 AM	10:45 AM	TTh	Larlee	Mary
0023	5546	03:00 PM	03:50 PM	MWF		

0024	5547	12:30 PM	01:45 PM	TTh	Dippre	Ryan
0501	5549	02:00 PM	03:15 PM	TTh		
0502	5550	03:30 PM	04:45 PM	TTh		
0503	5551	03:00 PM	03:50 PM	MWF		
0504	5552	01:00 PM	01:50 PM	MWF		
0505	5553	02:00 PM	03:15 PM	TTh		
0507	5554	02:00 PM	03:15 PM	TTh		
0508	5555	09:30 AM	10:45 AM	TTh		
0509	5556	12:30 PM	01:45 PM	TTh	Crouse	Joanna
0510	5557	11:00 AM	11:50 AM	MWF		
0511	5558	03:30 PM	04:45 PM	TTh		
0512	5559	04:00 PM	04:50 PM	MWF		
0513	5560	03:00 PM	03:50 PM	MWF		
<b>**0665</b>	<b>5548</b>	<b>05:00 PM</b>	<b>07:50 PM</b>	<b>W</b>	<b>Crowley</b>	<b>Adam</b>

\*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)*

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**ENG 106 - College Composition Stretch, Part II****Prerequisite(s):** ENG 100: College Comp Stretch, Part I; C or better in ENG 100**Satisfies the following general education requirement(s):** 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 Writing Intensive requirement. Neither course taken alone will satisfy this requirement.

Sec	CRN	Start	End	Days	Last	First
0001	8334	11:00 AM	12:30 PM	TTh	Larlee	Mary
0002	8335	09:30 AM	10:45 AM	TTh	Lello	Sara

**Catalog 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.

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**ENG 129:0400/0990 (6574/6575) - 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

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

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**ENG 131 (6577) - The Nature of Story (Staff) – M102 – 9:30-10:45am – TTh****Prerequisite(s):** None**Satisfies the following general education requirement(s):** Western Cultural Tradition and Cultural Diversity and International Perspectives**Satisfies the following English major requirement(s):** None

**Catalog 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.

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**ENG 170 - Foundations of Literary Analysis****Prerequisite(s):** ENG 101 is strongly recommended**Satisfies the following general education requirement(s):** None**Satisfies the following English major requirement(s):** ENG 170 is a core course*6 spaces reserved for English majors & minors; 6 for incoming first-year English majors*

CRN	Sec	Loc	Start	End	Days	Last	First
6840	0001	DPC109	03:00 PM	03:50 PM	MWF	Adams	Hollie
6841	0003	LH219	09:30 AM	10:45 AM	TTh	Staff	

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

CRN	Sec	Loc	Start	End	Days	Last	First
8535	0002	J106	09:30 AM	10:45 AM	TTh	Crouse	Joanna
8536	0003	LH220	10:00 AM	10:50 AM	MWF	Marks	Alan
8537	0990	WEB				Marks	Alan

**Catalog 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

CRN	Sec	Loc	Start	End	Days	Last	First
5561	0001	BW133	10:00 AM	10:50 AM	MWF	Adams	Hollie

5562	0002*	DPC109	02:00 PM	02:50 PM	MWF	Tidd	Morghen
5563	0003**	LH220	11:00 AM	12:15 PM	TTh	Adent	Abbe
5568	0501	DU316	09:30 AM	10:45 AM	TTh	Pratt	Bruce
5569	0502	LH220	01:00 PM	01:50 PM	MWF	Staff	
5570	0504	SL320	12:30 PM	01:45 PM	TTh	Parker	Jeremy
5571	0505	BW133	11:00 AM	11:50 AM	MWF	Ellis	Kathleen
9025	0665	FHC	05:00 PM	07:50 PM	Th	Hallundbaek	Caer
5564	0990	WEB				Staff	

**Catalog description:** Offers students experience in writing in three major forms: autobiographical narrative, fiction, and poetry.

**\*Description for Sec 0002:** "To write, perhaps, is to always return" --Kate Zambreno – This section is an introduction to analyzing and crafting works of poetry, fiction, and autobiographical narrative. We will be working with a variety of genres through both our readings of source texts and our own writings for weekly writing prompts, reading assignments, and class discussions. To obtain the most from this class, be prepared to dedicate chunks of time to reading, writing, revising, and sharing your work and understandings of the readings.

**\*\*Description for Sec 0003:** This section will explore the practice of writing fiction, poetry, and creative nonfiction. This is a class about writing as a craft, and so in that sense it's a class about noticing the ways that writers use language differently depending on what kind of writing they're doing and the effect they're trying to convey. Each genre has possibilities and limits that writers can use to their advantage, so much of the reading you will be doing will be geared towards identifying the ways that writing works within different forms. You will also write, and write a lot, in these different genres and forms. The goal here is twofold: plenty of practice writing in a variety of ways, and a reflective awareness of how you change your writing based on genre. The rules are all made up—how do we use that to our advantage?

#### ENG 206 (5572) - Descriptive and Narrative Writing (Carla Billitteri) – NV204 – 9:30-10:45am - TTh

**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

**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

**Catalog 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

CRN	Sec	Loc	Start	End	Days	Last	First
7573	0001	SN119	02:00 PM	03:15 PM	TTh	Cowan May	Laura
7574	0003	NV406	11:00 AM	12:15 PM	TTh	Cowan May	Laura
7575	0502	NV204	12:30 PM	01:45 PM	TTh	Ellis	Kathleen

**Catalog 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(s):** 3 credit hours of English

**Satisfies the following English major requirement(s):** none

CRN	Sec	Description/Topic	Loc	Last	First
6632	0990	Topics in Literature: Stephen King	WEB	Marks	Alan
6633	0991	Topics in Literature: Scandalous Women	WEB	Le	Audrey

**Catalog 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 236 (5573) - Intro to Canadian Literature (Hollie Adams) – SL217 – 1:00-1:50pm – MWF

**Prerequisite(s):** 3 hours of English

**Satisfies the general education requirement(s):** Cultural Diversity and International Perspectives, Artistic and Creative Expression and Ethics

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

**Catalog description:** A survey of Canadian literature from 1850 to the present. Interpretation and analysis of the poetry and prose of major literary figures. Some examination of the impact of British and American models upon the tradition of Canadian literature.

**ENG 244 (6635) - Writers of Maine** (Murray Callaway) – S355 – 9:30-10:45am – TTh

**Prerequisite(s):** 3 hours of English or permission of instructor

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

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

**Catalog description:** An exploration of the varied nature of the Maine experience as exemplified by writers of fiction, poetry, essays, and other creative genres.

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**ENG 271 (7576) - The Act of Interpretation** (Carla Billitteri) – NV204 – 8:00-9:15am – 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

**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 onto 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.”

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**ENG 280 (5574) - Introduction to Film** (Deborah Rogers) – DPC107 – 2:00-3:50pm – 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(s):** 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*.

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**ENG 301 (5575) - Seminar in Writing Studies** (Kathryn Swacha) – **NV406 – 12:30-1:45pm – TTh****Prerequisite(s):** ENG 201, 212, 315, or 395**Satisfies the following general education requirement(s):** Writing Intensive**Satisfies the following English major requirement(s):** May count towards the analytical concentration; please refer to the English major checklist and consult with your advisor

**Course description:** This iteration of English 301 will trace the tradition of community-based writing within the field of writing studies. The course examines writing as a form of civic entrepreneurship, exploring questions such as: How and why has the field of writing studies increasingly embraced more community-based forms of writing? How is writing leveraged as a force for good in the world? What kinds of writing are done in community-based settings? What types of writing can help people and organizations to work toward social change? Students in the course will explore such questions by 1) discussing and reading scholarship on community writing, 2) rhetorically analyzing examples of community-based writing, and 3) producing such writing, possibly in partnership with a local organization.

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**ENG 308 (5577) - Writing Poetry** (Jennifer Moxley) – **NV206 – 11:00am-12:15pm – 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

**Catalog 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.

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**ENG 315 - Research Writing in the Disciplines****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

CRN	Sec	Loc	Start	End	Days	Last	First
8410	0001	NV204	03:30 PM	04:45 PM	TTh	Dippre	Ryan
8411	0002	DPC109	11:00 AM	12:15 PM	TTh	Hartwell	Kelly

**Catalog 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 and **junior standing (54+ credit hours)****Satisfies the following general education requirement(s):** Writing Intensive**Satisfies the following English major requirement(s):** May count towards the Professional/Technical Writing concentration; please check with your advisor.

CRN	Sec	Loc	Start	End	Days	Last
6297	0001	BD318	11:00 AM	12:15 PM	TTh	Bartosenski Bowden
6298	0002	BD318	09:30 AM	10:45 AM	TTh	Bartosenski Bowden
6299	0003	BD318	01:00 PM	01:50 PM	MWF	Mitchell
6300	0004	BW133	11:00 AM	12:15 PM	TTh	Howard
6301	0005	NV206	12:30 PM	01:45 PM	TTh	
6302	0006	BW133	09:30 AM	10:45 AM	TTh	Howard
6303	0007	BW133	08:00 AM	09:15 AM	TTh	Howard
6307	0501	SL320	09:30 AM	10:45 AM	TTh	
6308	0502	BW131	03:30 PM	04:45 PM	TTh	
6309	0503	BD107	11:00 AM	11:50 AM	MWF	Wicks
6310	0504	BW131	11:00 AM	12:15 PM	TTh	
6311	0505	BW133	02:00 PM	03:15 PM	TTh	
6312	0506	NV204	02:00 PM	03:15 PM	TTh	Levine
6313	0507	SL320	10:00 AM	10:50 AM	MWF	
6314	0508	NV100	12:30 PM	01:45 PM	TTh	Levine
6305	0990	WEB				McCue
6306	0991	WEB				Howard

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

**ENG 320 - Technical Communication for Engineering****Prerequisites:** MEE or CIE Majors, ENG 101 or equivalent and Sophomore Standing**General Education Requirements:** Writing Intensive and Social Context and Institutions

CRN	Sec	Loc	Start	End	Days	Last	First
8613	0001	BW133	09:00 AM	09:50 AM	MWF	Staff	
8614	0002	NV100	09:30 AM	10:45 AM	TTh	Staff	
8615	0003	BW130	09:00 AM	09:50 AM	MWF	Staff	
8616	0004	BW131	09:30 AM	10:45 AM	TTh	Swacha	Kathryn
8617	0005	BW123	11:00 AM	11:50 AM	MWF	Staff	
8618	0006	BW125	09:30 AM	10:45 AM	TTh	Payne	Elizabeth
8619	0007	BW119	11:00 AM	11:50 AM	MWF	Redington	Luke
8620	0008	BW119	02:00 PM	03:15 PM	TTh	Swacha	Kathryn

**Catalog description:** Technical Communication for Engineering provides theory and extended practice in the major categories of communication used by engineers in professional and academic settings. Students will learn the principles of ethically communicating technical concepts to audiences with varying levels of technical background. Students will produce genres commonly used by engineers, such as memos, analytical reports, and presentations.

**ENG 357 (8423) - Nineteenth-Century British Literature (Naomi Jacobs) – J104 – 9:00-9:50am - 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

**Satisfies English Major Requirement(s):** British Literature

**Catalog description:** This reading intensive course introduces Nineteenth-century British literature in the context of larger political, technological, cultural, and social changes: The expanding publishing market, the growing influence of a literate middle-class, industrialization, urbanization, global capitalism and modern warfare, Britain's imperial power. Because of the sheer variety of works and genres, emphasis will vary from instructor to instructor, but along with well-known writers like Wordsworth, Austen, or Dickens, students will be introduced to lesser-known authors, popular and influential in their day but too often forgotten since. This course provides students with the opportunity to practice reading and research skills and prepares students for work in advanced seminars.

**ENG 364 (8424) - Contemporary Literature (Carla Billitteri) – BW125 – 12:30-1:45pm - 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):** 300 level literature

**Course description:** "Connected life, plural subjectivity" This reading-intensive course will give a snapshot of contemporary cultural life by way of ten complete works of poetry, fiction, theater, and memoir, supplemented with short pieces and excerpts in those and other genres. The breadth, diversity, and complexity of twenty-first century culture is such that focus is needed to orient a survey and this

semester's focus will be connected life, plural subjectivity. In particular, we will consider works that articulate a vision of plural subjectivity, describing, exploring, and representing the many forms it takes. For some writers, the self is fragmented in collectivity; for others, the collective is an orchestration of fragmented selves. For some, the collective is entirely social; for others, it encompasses the biosphere as a whole. Diversity is intrinsic to the topic and so too are the problems of coexistence that confront us daily. Indeed, the vitality of the issues raised means that many of the works we will read link easily in discussion to recent protest movements (Occupy, Black Lives Matter, Me Too, Extinction Rebellion), those that insist that the fate of the individual is the fate of the collective, and vice versa. To study contemporary culture is to consider these issues, within and beyond the texts that present them.

Authors to be considered include Rosa Alcalá, Ta-Nehisi Coates, Terrance Hayes, Cathy Hong, Layli Long Soldier, Susan-Lori Parks, Claudia Rankine, Lisa Robertson, Douglas Kearney, and Ocean Vuong. Please note that this list may change.

Assignments: Weekly reports in the form of critical annotations on the reading and a final project combining creative, critical, and documentary elements.

**ENG 381 (8424) - Themes in Literature: Frontiers of the land & mind** (Laura May Cowan)

**NV208 – 9:30-10:45am - 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):** 300 level literature

**Course Description:** Frederick Jackson Turner argued that the American character has been shaped by the availability of a frontier. He believed the spirit and success of the United States was directly tied to the country's westward expansion. As each generation of pioneers moved West, they abandoned old practices and found new solutions to new problems created by their new environments as the American frontier moved farther West. This theory stresses American individuality and egalitarianism, but neglects the already existing native cultures. Colonial scholar Mary Louise Pratt has suggested a model of interaction rather than of intrusion that can be applied to American as well as Imperial conditions.

This course will study works that have shaped and have been shaped by the myth of the American West. We will then turn to the "new American frontier": literature from Alaska. The literature from Alaska will include works by and about Native Americans. We may also look at stories and myths from other Pacific Rim cultures (in what is now Russia and Japan). Finally, we will examine how different myths of cultural frontiers can inform contemporary environmental thought. The discussion will also consider these issues of borders and frontiers' implications for the controversies at current American borders.

**Works may include:**

Willa Cather, *A Lost Lady*

Sam Shepard, *True West (Seven Plays)*

Films: *High Noon & Blazing Saddles*

Gary Snyder, *Turtle Island*

Barry Lopez, *Arctic Dreams*

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

Kim Heacox, *Jimmy Bluefeather*

Judith Roche, Meg Hutchinson, *First Fish, First People: Salmon Tales of the North Pacific Rim*

Rachel Carson, *Edge of the Sea*

**ENG 382 (8422) - Major Genres Historical Perspective: Sagas** (Sarah Harlan-Haughey)

**J102 – 2:00-3:15pm – 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 the English major requirement(s):** 300-level literature course and pre-1800 literature  
*This course may be taken more than once for credit, provided the genre covered is different.*

**Course Description:** The sagas, arguably one of the richest bodies of national narrative ever created, are in many ways miraculous, produced in a time when poetry, not prose, was the artistic norm, and many narratives were not written down at all. The sagas are amazing works of literature--at times hilarious, at times brutal, at times romantic, and always deeply engaging. But these tragic, complex, marvelous stories, although unique, were not created in a vacuum. The Icelandic authors who committed the family sagas to vellum were part of many international conversations about politics, literature, culture, and religion. The Viking 'empire' itself stretched from the farthest corners of the British Isles (and beyond into the Americas) to Russia, and down to Constantinople, creating a surprisingly diverse and sophisticated culture. This class will introduce you to some of the most famous and influential family sagas, while contextualizing them in the history – cultural, religious, and literary – of the northern Middle Ages.

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**ENG 407 (8161) - Advanced Fiction Writing** (Greg Howard) – **NV208 – 11:00am-12:30pm – TTh**

**Prerequisites:** ENG 307 or permission of instructor

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

*May be repeated once for credit.*

**Catalog 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).

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**ENG 418 (6315) - Topics Professional Writing** (Luke Redington) – **NV406 – 3:30-5:50pm – Mondays**

**COMBINED w/ENG 518 (8299)**

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

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

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

*May be repeated for credit.*

**Catalog description:** Topics vary according to changes in the field, expertise of the faculty, and needs of the students. Possible topics include editing, document design and desktop publishing, and professional writing in intercultural contexts.

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**ENG 460 (6204) - Major Authors** (Greg Howard) – **NV227 – 3:30-4:45pm - TTh**

**Prerequisite(s):** ENG 271 plus 6 hours of 300-level literature courses or instructor permission

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

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

*May be repeated for credit.*

**Course Description:** Samuel Beckett is indisputably one of the major authors of the 20th century. In this class we will examine in depth the work and legacy of Samuel Beckett. Beckett's interest in failure, his movement toward silence, and his philosophical comedy— all of which constitute one of the major artistic developments of the 20th century. We will read Beckett's own work, his essays and interviews, as well as work from other writers and philosophers in order to understand how Beckett arrived at his distinctive style and worldview and discuss not only where he took it once he had found his vision, but what the legacy of that vision is today.

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**ENG490 (5461) - Research Seminar in Literature: Girls Just Wanna Have Fun!** (Deb Rogers)

**NV406 – 9:30-10:45am – TTh**

**Prerequisites:** ENG 271 and 6 hours of 300 or 400 level literature courses or instructor permission

**General Education Requirements:** Writing Intensive and Capstone

**Satisfies the following English major requirement(s):** 400 level literature as well as the British literature and the pre-1800 literature requirements

**Course description:** The rise of the novel in the eighteenth century is one of the most important developments in English literature. This course will consider the development of the novel and wrestle with questions of gender and genre in texts by female writers – and by female impersonators.

Texts may include works by Frances Burney, Daniel Defoe, Samuel Richardson, Jane Austen, and Ann Radcliffe.

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**ENG497 (10483) - Independent Study in English: Success After College** (Naomi Jacobs)

**NV406 – 12:00-12:50pm – Mondays**

**Prerequisites:** Junior or Senior English majors – 1 credit hour

**Course description:** What you can do with your English major: Class visits from former English majors who are working in unexpected fields like finance, business, IT, and restaurant management, as well as those following more common paths into teaching, writing, and editing.

Strengthen your credentials: Build a portfolio of writing or editing projects. Seek work experience through internships. Take classes in related fields such as business or communication.

Prepare for the job market: Research job openings. Develop customized application letters and resumes. Practice interview skills and professional demeanor. Request letters of recommendation

The Graduate School option: Understand assistantship funding. Find a program that fits. Consider other disciplines that may admit English majors. Write your statement of purpose. Polish your writing sample.

As a culminating project, students will develop and deliver an “elevator pitch” about the value of the English major.

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**ENG 499 (7059) - Capstone Experience in English** (Steve Evans)

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

**Satisfies General Education Requirement(s):** Capstone

**Catalog 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 – credit hours zero - 0)

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**ENG 518 (8299) - Topics Professional Writing** (Luke Redington) – **NV406 – 3:30-5:50pm – Mondays**  
**COMBINED w/ENG 418 (6315)**

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

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

*May be repeated for credit.*

**Catalog description:** Topics vary according to changes in the field, expertise of the faculty, and needs of the students. Possible topics include editing, document design and desktop publishing, and professional writing in intercultural contexts.

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**ENG 541 (5823) - American Literature from Colonial through Romantic** (Margo Lukens)

**NV406 – 6:00-8:50pm - Tuesdays**

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

**Satisfies:** English MA Distribution Requirement: 19<sup>th</sup> Century North American Romantics

**Catalog description:** A study of major and representative figures in American Literature up to 1865, with emphasis on Romantics such as Cooper, Emerson, Hawthorne, Poe, Melville, Thoreau, Fuller, Stowe and Whitman.

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**ENG 551 (5824) - Medieval English Literature** (Sarah Harlan-Haughey) – **NV406 - 3:30-5:50pm - Wednesdays**

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

**Satisfies:** English MA Requirement: Medieval and Early Modern British, European, World Literature

**Course description:** This course examines Chaucer in his literary and cultural settings. No previous knowledge of Chaucer or medieval literature is required. Chaucer, a diplomat, spy, courtier, tax official, war hero, parliament member, and poet, began to be considered the "father of English poetry" before he was entirely cold in his grave. Why is his writing still riveting after six hundred years? It's not just his massive influence on this language and its literature; what he wrote was funny, fierce, thoughtful, political, philosophical, and, oh yes, notoriously bawdy. We'll read some of Chaucer's brilliant early work, and dig into his two greatest achievements: the epic *Troilus and Criseyde*, and *The Canterbury Tales*, his oft-censored panorama of medieval English life. We will read about contemporary English life and politics as well as salient secondary criticism in order to come to a more intimate understanding of the many currents of literary and political life acting upon his work. We will read Chaucer exclusively in Middle English, and will focus on his "fictions of gender."

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**ENG 579 (5825) - The Theory of Composition** (Dylan Dryer) – **NV406 - 6:00-8:50pm - Wednesdays**

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

**Course description:** As an object of inquiry, "writing" is exceptionally difficult to pin down. Somehow always simultaneously physiological, psychological, intersubjective, affective, cognitive, cultural, historical, and linguistic, writing defies reductive methods of data collection and analysis, as evidenced by a number of currently unsolved problems in text-production, -circulation, and -reception. As an on-ramp, we will start by immersing ourselves in some of the historical highlights and current research

trends in each of these three dimensions before delving into some of the most productive established and emergent methods we use to make knowledge about writing. While the course interprets "research" broadly, including critical content-analysis and archival research as well as qualitative and quantitative approaches, projects will be driven by falsifiable hypotheses and will depend on rigorously ethical data-collection and analysis.

**Course Goals:**

- To briefly cover some of the historical and cultural context for the emergence of Writing Studies since 1963, including the abandonment of "product" approaches to teaching and assessing writing, the rise and fall of cognitive-process approaches, the turn to qualitative methodologies and the "social turn," and the return of quantitative analysis and the growing significance of neurophenomenological research.
- To provide training in the reading, interpretation, and application of empirical research.
- To introduce some theoretical frameworks commonly used in writing studies: cognitive-process, genre theory, activity theory, institutional ethnography, and applied linguistics.
- To introduce and practice some basic qualitative and quantitative approaches to writing research, including survey design, coding of documents and transcripts, corpus analysis, critical discourse-analysis, ethnography or site-study, and factor analysis.

Participants will develop and carry out small projects during the middle two-thirds of the term; the final project for the seminar will be a collaborative project that attempts to synthesize the various findings into a plausible theoretical framework for future application.

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**ENG 580 (7458) - Topics in Poetry & Poetics** (Jennifer Moxley) – **NV406 – 3:30-5:50pm - Tuesdays**

**Prerequisite(s):** Graduate standing or permission

*May be repeated for credit.*

**Catalog description:** Intensive study of literary language and practice focusing primarily but not exclusively on poetry. Topics will vary widely but fit one or more of the following general areas of emphasis: theories of poetry and poetic production; surveys focusing on work from more than one historical period or national literature; studies of the critical and other prose writings of poets; courses on critical theory in which poetry plays a key role; narratology and genre theory.

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**ENG 697 - Independent Reading/Writing** (Graduate Advisor\*)

*Department Consent Required*

**Catalog 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 the correct section of ENG 697 with your chosen faculty advisor.

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**ENG 699 - Graduate Thesis/Research** (Graduate faculty advisor\*)

*Department Consent Required*

**Graduate Thesis** - Credits: 1-6

**Prerequisites & Notes:** Students who have not yet completed a "Responsible Conduct of Research" course approved by the Office of Research and Sponsored Programs and the Graduate School

[\(https://umaine.edu/graduate/students/rcr/\)](https://umaine.edu/graduate/students/rcr/) must receive permission to enroll in thesis/ research credits.  
**Students must enroll in an RCR course before or concurrent with their third credit of thesis/research.**

**Catalog description:** Graduate thesis or research conducted under the supervision of student's advisor. Thesis credits are arranged with the student's chosen faculty thesis advisor and are available to current graduate students in English only.

\*Please contact the English Department Administrative Specialist, Ellen Manzo to enroll in the correct section of ENG 699 with your chosen faculty thesis advisor.