

# ENGLISH

## Course Descriptions

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### Snowdrops

*I did not expect to survive,  
earth suppressing me. I didn't expect  
to waken again, to feel  
in damp earth my body  
able to respond again, remembering  
after so long how to open again  
in the cold light  
of earliest spring –  
afraid, yes, but among you again  
crying yes risk joy  
in the raw wind of the new world.*

— Louise Glück

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# Spring 2021

## 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

**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>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0001	66060	REMOTE	08:00 AM	TTh	
0002	66061	REMOTE	12:00 PM	MWF	
0003	66062	REMOTE	02:00 PM	MWF	
0004	66063	REMOTE	08:00 AM	MWF	
0005	66064	REMOTE	11:00 AM	MWF	
0006	66065	REMOTE	10:00 AM	MWF	
0007	66066	REMOTE	09:00 AM	MWF	
0008	66067	REMOTE	12:30 PM	TTh	
0009	66068	REMOTE	01:00 PM	MWF	
0010	66069	REMOTE	11:00 AM	TTh	
0011	66070	REMOTE	11:00 AM	MWF	
0012	66071	REMOTE	10:00 AM	MWF	
0013	66072	REMOTE	11:00 AM	MWF	
0014	66073	REMOTE	10:00 AM	MWF	
0015	66074	REMOTE	09:30 AM	TTh	
0016	66075	REMOTE	11:00 AM	TTh	
0017	66076	REMOTE	09:00 AM	MWF	
0018	66077	REMOTE	11:00 AM	TTh	
0019	66078	REMOTE	09:30 AM	TTh	
0020	66079	REMOTE	09:30 AM	TTh	
*0021	66080	REMOTE	09:00 AM	MWF	Paige M Mitchell
0022	66081	REMOTE	11:00 AM	TTh	
0023	66082	REMOTE	03:00 PM	MWF	
0024	66083	REMOTE	12:30 PM	TTh	Ryan Dippre
0501	66085	REMOTE	02:00 PM	TTh	
0502	66086	REMOTE	03:30 PM	TTh	
0503	66087	REMOTE	02:00 PM	MWF	
0504	66088	REMOTE	01:00 PM	MWF	
0505	66089	REMOTE	02:00 PM	TTh	
0506	66090	REMOTE	04:00 PM	MW	
0507	66091	REMOTE	08:00 AM	TTh	
0508	66092	REMOTE	03:30 PM	TTh	
0509	66093	REMOTE	03:30 PM	TTh	
0510	66094	REMOTE	03:00 PM	MWF	
0511	66095	REMOTE	08:00 AM	TTh	
0512	66096	REMOTE	04:00 PM	MWF	
0513	66097	REMOTE	03:00 PM	MWF	
0514	66098	REMOTE	02:00 PM	TTh	
0515	66099	REMOTE	02:00 PM	MWF	
0516	66100	REMOTE	12:30 PM	TTh	
**0665	66084	FHC	05:30 PM	W	Adam M Crowley

\*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 [Writing Center](http://Umaine.edu/wcenter) (Umaine.edu/wcenter) provides one-on-one peer consultations in writing, reading, and public speaking. We support document design projects (websites, online portfolios, PowerPoint presentations, LinkedIn accounts), grants, proposals, resumes and research projects.

This is a free service for Umaine undergraduates, graduates, staff, faculty, and community members. We tutor in person in 402 Neville Hall, campus satellite locations, and online. Please see our website or contact the [Writing Center](#) Director, [Paige Mitchell](#), for more information and follow our events on social media:



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### 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)

Sec	CRN	Loc	Time	Days	Instructor
0001	68851	Remote	02:00 PM	TTh	M. Plymale Larlee
0002	68852	Remote	09:30 AM	TTh	M. Plymale Larlee

**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.*

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### ENG 129: Topics in English - Travelers and Madmen in Literature

**Prerequisite(s):** First-year students only. May be taken before or after ENG 101 or concurrently with permission. May be repeated for credit with different topic.

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

Sec	CRN	Loc	Instructor
0400/0990	67156/67157	WEB	Audrey Minutolo-Le

**Course description:** Travelers are forever abandoning complacent lives in search of adventure. When their quests turn to obsession, however, what begins as a thrilling journey can turn into a nightmarish reality—and madness. This fast-paced course in British and American literature explores the remote and unfamiliar lands that fascinated these seasoned travelers, including those whose late-Victorian imperialistic convictions pushed them to "civilize" countries that had otherwise been culturally and geographically out of reach. We will explore the personal motivations, and the physical, political, and cultural barriers that pit travelers against their companions, family,

and ultimately their own psyches as they try to reach such unknown destinations. Warning: danger lies ahead for those who seek what is over the horizon.

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

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**ENG 131:0001 (67159): The Nature of Story (David Kress) - Remote/Asynchronous**

**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.

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**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>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0002	67417	Remote	11:00 AM	TTh	Margo Lukens
0003	67418	Remote	09:30 AM	TTh	Carla Billitteri

**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.

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

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**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>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0001	69045	Remote	11:00 AM	TTh	M. Plymale Larlee
0002	69046	Remote	09:30 AM	TTh	Margo Lukens
0501	69048	Remote	02:00 PM	TTh	Alan P Marks
0990	69047	WEB			Alan P Marks

**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.

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

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### 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>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0001	66101	REMOTE	09:00 AM	MWF	TBD
0002	66102	REMOTE	01:00 PM	MWF	TBD
0003	66103	REMOTE	11:00 AM	TTh	TBD
0501	66108	REMOTE	12:30 PM	TTh	TBD
0502	66109	REMOTE	10:00 AM	MWF	TBD
0503	66110	REMOTE	11:00 AM	MWF	Kathleen Ellis
0504	66111	REMOTE	09:30 AM	TTh	TBD
0900	66105	WEB			Henry A Garfield
0901	66106	WEB			Joanna B Crouse
0902	66107	WEB			David C Kress
0990	66104	WEB			TBD

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

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

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### 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>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0001	68143	REMOTE	12:30 PM	TTh	Benjamin Friedlander
0002	68144	REMOTE	10:00 AM	MWF	Kathleen Ellis

**Course description:** Focuses on helping students develop critical skills particularly suited to the interpretation and analysis of poetry. Readings will include poems from different eras in both traditional and innovative forms. May cover a range of poetic practices and a variety of media: including, for example, poetry readings, little magazines and presses, digital texts, and poetic movements.

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### ENG 229: Topics in Literature

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

<u>Sec</u>	<u>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0900	67220	WEB			Alan P Marks
0990	67218	WEB			Alan P Marks
0991	67219	WEB			TBD

**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.

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**ENG 244 (67221): Writers of Maine** (Joanna Crouse) – Remote – 09:30 a.m. – 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

**Course description:** In this course we will be exploring the concepts of 1) Maine identity, that is, what it means to be a “Mainer” both to us (as Mainers and out-of-staters) and to the various writers we read and 2) Mainer’s “sense of place” and how it is represented across various genres. What makes life in Maine different from life elsewhere? How do these writers represent this unique identity and place? We will watch films and read novels, short stories, poems, and essays to focus on a variety of perspectives, such as the indigenous populations of Maine, the people who were born and raised in Maine, the “transplants,” the outsiders’ perspectives on the native Mainers, and the many ethnic voices of Maine. We will also be discussing various myths and (mis)representations of life in Maine, as well as universal themes that arise from the poetry and prose we read, such as the important role of humor and nature in our lives, coming of age themes, the significance of death, etc. Assignments include (but are not limited to) weekly short response papers, choice Maine novel analytical essay, and a final creative/research project. We will be reading great writers such as Stephen King, Sarah Orne Jewett, Joseph Nicolai, Chief Henry Red Eagle, E.B. White, Ruth Moore, Carolyn Chute, Sanford Phippen, and more.

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**ENG 271 (68145): The Act of Interpretation** (Carla Billitteri) – Remote – 02:00 p.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

**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.”

*5 seats in each section are reserved for English majors and minors.*

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**ENG 307 (66114): Writing Fiction** (Gregory Howard) - Remote – 11:00 a.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 required.

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**ENG 308 (66115): Writing Poetry** (Hollie Adams) - Remote – 02:00 p.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. Submission of writing sample required.

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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

<b>Sec</b>	<b>CRN</b>	<b>Loc</b>	<b>Time</b>	<b>Days</b>	<b>Instructor</b>
0001	68924	REMOTE	09:30 AM	TTh	Kathryn Swacha
0002	68925	REMOTE	09:00 AM	MWF	TBD

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

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**ENG 317: Business and Technical Writing**

**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.

<b>Sec</b>	<b>CRN</b>	<b>Loc</b>	<b>Time</b>	<b>Days</b>	<b>Instructor</b>
0001	66908	REMOTE	09:30 AM	TTh	Mary Bartosenski Bowden
0002	66909	REMOTE	11:00 AM	TTh	Mary Bartosenski Bowden
0003	66910	REMOTE	10:00 AM	MWF	Paige M Mitchell
0004	66911	REMOTE	02:00 PM	TTh	Heather Renee Howard
0005	66912	REMOTE	09:30 AM	TTh	Heather Renee Howard
0006	66913	REMOTE	12:30 PM	TTh	Heather Renee Howard

0007	66914	REMOTE	11:00 AM	TTh	Heather Renee Howard
0501	66918	REMOTE	11:00 AM	TTh	TBD
0502	66919	REMOTE	03:30 PM	TTh	TBD
0503	66920	REMOTE	09:00 AM	MWF	TBD
0504	66921	REMOTE	12:30 PM	TTh	Deborah L Levine
0505	66922	REMOTE	03:30 PM	TTh	TBD
0506	66923	REMOTE	02:00 PM	TTh	Deborah L Levine
0507	66924	REMOTE	01:00 PM	MWF	TBD
0508	66925	REMOTE	08:00 AM	TTh	TBD
0665	66915	FHC	11:00 AM	MWF	TBD
0990	66916	WEB			TBD
0991	66917	WEB			TBD

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

### ENG 320 Technical Communication for Engineering

**Prerequisites:** Writing Intensive and Social Context and Institutions

**Satisfies the following general education requirement(s):** none

**Course 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.

<u>Sec</u>	<u>CRN</u>	<u>Loc</u>	<u>Time</u>	<u>Days</u>	<u>Instructor</u>
0001	69123	REMOTE	09:00 AM	MWF	Elizabeth Payne
0002	69124	REMOTE	09:30 AM	TTh	Brian Jansen
0003	69125	REMOTE	11:00 AM	MWF	Elizabeth Payne
0007	69128	REMOTE	10:00 AM	MWF	Elizabeth Payne

### ENG 343 (68929): 19th Century American Lit (Ben Friedlander) - Remote – 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 353 (68928): Shakespeare and the English Renaissance (Caroline Bicks) - Remote - 11:00 a.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

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



**Course description:** This is a lecture/discussion course in Shakespeare's plays and the culture within which they were written and performed. You don't need to have read Shakespeare before in order to take the class; however, the weekly discussions and the regular writing assignments are designed for students who have had previous experience taking literature courses.

Plays likely will include: *Macbeth*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Richard III*, and *Othello*.

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**ENG 363 (68934): Literature of Postmodern Period (Gregory Howard) - Remote – 03:30 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 of the postmodern period, roughly defined as 1945-1989. To call the historical-literary period and writing styles that emerged after WWII "postmodern" can spark a lively argument. But, whatever your position, the fact remains that during this extraordinary times poets, playwrights, and novelists responded to a world changed by WWII in intelligent and challenging ways. Continuing modernist-period fluidity across national borders as well as genres, this reading-intensive course may include writers from around the world working in poetry, prose, and drama. It is designed to teach students about a crucial period in recent literary history while giving them the opportunity to practice their reading and research skills in order to better prepare them for work in advanced seminars.

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**ENG 371 (68935): Readings in Literary Theory and Criticism – Ecocriticism (Sarah Harlan-Haughey)**

**Remote - 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:** This class offers a workshop in applied critical theory. We ask: how can we learn to approach literature--the reading of it, the writing of it, the thinking about it, the writing about it--from a perspective that takes into account not only the human perspective and experience, but also the real lives and depictions of animals, the importance of space, place, and ecology, and the exigent environmental realities of the 21st century? Do we have an ethical duty to engage with environmental issues when we produce literature, and when we produce writing about literature? How can our understanding of different critical perspectives (race, queer, animal, thing, and new historicist theory, among many others) make us more nuanced actors in the language arts, no matter our particular career trajectory? We will approach these questions and generate more as we read classics and cutting-edge contributions to the burgeoning field of ecocriticism. We will test these critical approaches against literature from many periods and times. Students can expect 40+ pages of reading per class, weekly informal writing assignments, a few assessments, and 2 longer papers.

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**ENG 382 (68933): Major Genres Historical Perspective - Medieval Romance (Sarah Harlan-Haughey)**

**Remote - 08:00 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

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

**Course description:** This class offers a survey of the genre of the medieval romance, which is arguably a precursor to the modern novel. We will explore not only some famous classics of the western middle ages, such as early Irish, Welsh, and Icelandic myths and sagas about doomed lovers and famous tales of knights and ladies in the

courts of Arthur and Charlemagne, but also classic long-form narratives (romances) of the Global Middle Ages from Persia to Mali to China. This class thus challenges commonly held perceptions of the medieval period and its most famous literature, the romance, as a Western European phenomenon; we trace commonalities and cultural borrowings across continents, and ultimately reframe the medieval genre of romance as a cross-temporal, multicultural conversation about the limits of love, power, and human endeavor in the face of society, mortality, and fate. Students can expect 40+ pages of reading per class, weekly informal writing assignments, a few assessments, and 2 longer papers.

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**ENG 402 (68787): Writing Development through the Lifespan** (Kathryn Swacha) - **Remote** - **11:00 a.m.** - **TTh**

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

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

**Course description:** Communicating COVID: This course explores the writing used to communicate public health information surrounding the rapidly changing COVID-19 pandemic. Students will analyze professional genres such as websites, news articles, emails, health promotional materials, government documents, and policy statements as well as more personal writing such as blogs, social media posts, and stories about the pandemic. We will analyze these documents with attention to how they construct information about COVID for various audiences/purposes. How do people "cope with COVID" through writing? How do organizations communicate important information in a compelling way? How do different writers represent the pandemic for their particular audiences and purposes? How can we sort through all of this information to make sense of the pandemic in our daily lives? The course may include a service-learning component in which students work with a local organization to create informational materials about the pandemic, and the opportunity to participate in an ongoing research project about professional communication during COVID.

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**ENG 407 (68687): Advanced Fiction Writing** (Hollie Adams) - **Remote** - **12:30 p.m.** - **TTh**

**Prerequisites:** ENG 307 and 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). Submission of writing sample required. May be repeated once for credit.

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**ENG 429 (66116): Topics in Literature and Language - "Horror and Humanity"** (Caroline Bicks)

**Remote** - **09:30 a.m.** - **TTh**

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

**Course description:** What scares people, and why? In this discussion-based seminar, we will explore these questions by studying scientific, spiritual, and philosophical debates over the centuries in conjunction with popular horror stories of the time. How have different cultures imagined the relationship between the body and the mind, and who or what controls them? Where do the human will and the immortal soul fit into these changing models? And in what ways do scary stories reflect and negotiate different debates about gender, race, class, ethnicity, religion, and disability?

**Texts/films likely include:** Naomi Alderman, *The Power*; Octavia Butler, *Bloodchild and Other Stories*; Philip K. Dick, *Do Androids Dream of Electric Sheep?*; Bram Stoker, *Dracula*; Shirley Jackson, *The Haunting of Hill House*; Henry James, *The Turn of the Screw*; Stephen King, *Carrie*; *Get Out* (written/directed by Jordan Peele); William Shakespeare, *Macbeth*; *The Sixth Sense* (written/directed by M. Night Shyamalan); *Train to Busan* (written/directed by Sang-ho Yeon)

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**ENG 459 (66812) British Seminar: "Race and Romanticism Now"** (Elizabeth Neiman)

Hybrid - BD210 - 01:00 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:** With its emphasis on the break with old patterns and hierarchies, British Romanticism is often said to be the poetry of revolution—the aesthetic component to a new age in Europe, sparked in 1788 by the fall of the Bastille. Language is the vehicle and medium for fresh thoughts and revolutionary feelings in a newly made world. Romantic literature still excites readers today with its emphasis on individuality and originality—on the artist's potential to invent the world anew. But Romanticism does not look the same once Britain's relationship to its African colonies is recognized as an important influence. As the Romanticist Debbie Lee establishes: "writers forged the Romantic imagination, in large part, because of the continued attempts to write creatively about the complex and glaringly unequal relationships between Africans and Britons" (*Slavery and the Romantic Imagination*, 2004, pp. 3-4).

This seminar looks backwards to Romantic-era poetry and prose to explore the power of Romantic expression but also its limits. A central question of the course is why Romanticism might matter *now*. By pairing canonical Romantic texts with the work of black women writers like Mary Prince and Harriet Jacobs, we will explore how the past might speak to the present moment in ways that may surprise or startle us into seeing the world anew.

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**ENG 496 (69590): Field Experience in Professional Writing** (Kathryn Swacha)

**Credits:** 1-6 credit hours

**Prerequisite(s):** 9 hours of writing including ENG 317 and permission

**Satisfies 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.

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**ENG 499 (67625): 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).

## Graduate Courses

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### ENG 542 (67595): Studies in North American Literatures (Margo Lukens) – Remote – 06:00 p.m. – W

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

**Distribution Requirement:** may fulfill one of the North American literature distribution requirements

**Course description:** In-depth study of works by American writers focusing on a particular period, cultural group, movement, issue or individual(s); e.g. Contemporary Native American Writers, African American Literary Tradition and Theory, Literature of Mixed Blood Experience, Jewish American Literature, or Maine Literary History Franco-American and Wabanaki.

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### ENG 558 (66364): Modern British Literature (Laura Cowan) – NV406 – on campus/in-person - 03:30-5:50 p.m. - W

**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:** The course will study the careers of two leading British modernist women writers, Rebecca West (1892-1983) and Virginia Woolf (1882-1941). It is designed to give students a strong grounding in historical analysis of literature and also to help them probe the social, political, ideological, and aesthetic forces which determine the creation of and reception of literature. I have chosen Rebecca West and Virginia Woolf for their important roles in the modernist movement. Both women's fiction and journalism survey many social and cultural events of the twentieth century. Both women were active feminists who wrote about and participated in the struggle for women's suffrage and women's rights.

Their works have elicited controversy from readers, scholars, and politicians. The controversy that they have created will be part of our subject. The emphasis will be on literary works written before World War II, but we will use later literary essays and political journalism to contextualize these works. We may also look at dramatic and film versions of their works.

**Texts:** (Most can be bought at the University of Maine Bookstore)

Please buy paper copies of these books. We will use paper copies of primary works. Do not bring electronic copies of these works to class.

By Virginia Woolf

*To the Lighthouse* (any edition; Harcourt Brace recommended)

*The Cambridge Companion to To the Lighthouse*, edited by Allison Pease (this is a **REQUIRED** text. There is a copy of it in our Course Reserves)

*Mrs Dalloway* (edited Jo-Ann Wallace, Broadview edition **REQUIRED**)

*Orlando* (any edition; recommended Mariner Books)

*A Room of One's Own* (recommended Mariner Books)

By Rebecca West

*The Return of the Soldier* (Penguin highly recommended)

*Harriet Hume* (out-of-print; available on Thrift Books; **ORDER NOW**)

*Black Lamb and Grey Falcon*

**Course Library:** Books in the Writing Center & Essays on Brightspace Classroom. Works will be added throughout the semester. Professor Cowan will do her best to update the list in Brightspace

**Note from Associate Dean Tim Cole:** *Classes that are in-person (face to face) should be attended in that mode unless you are ill. There is no general expectation that instructors teaching in-person will accommodate requests to offer remote alternatives.*

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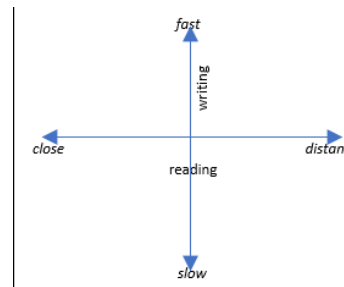
**ENG 570 (66974): Critical Theory "Close & Distant Reading / Fast & Slow Writing" (Dylan Dryer)**

**In-person – Hatlen Room – NV406 – 06:00-8:50 p.m. - M**

**Prerequisites & Notes:** Graduate standing in English or permission

*All are welcome. Also satisfies the distribution requirement in "theory" for students electing not to pursue a concentration and fulfills 3 elective hours toward the Writing Studies concentration.*

**Course description:** Any English major can attest to the usefulness of "close reading" for surfacing nonobvious interpretations. Scholars are trained to bring a well-informed subjectivity to bear on a text or collection of texts, scrutinizing short passages held to be representative of a larger theme, a salient moment, a significant question of representation, and so on. Similarly valued is the practice of what, for the sake of parallelism, we might call "slow writing": craft or scholarship characterized by deliberate construction and meticulous reasoning. In this view, "close reading" and "slow writing" are like the two poles of the literacy practices cultivated by English Studies. But what if we thought of them as just two quadrants of a Cartesian grid? That would allow us to explore the uses and limitations of "distant reading" and what we might call "fast writing." Distant reading, after all, is already here: since Franco Moretti's provocative *Graphs, Maps, and Trees: Abstract Models for Literary History* (2005), some researchers have already changed the way they engage primary sources. Instead of working closely with small quantities of particular texts-in-context, they use software to 'read' large (sometimes gargantuan) bodies of source material at a distance and at scales otherwise unavailable to unaided human perception. Such methods include bibliometrics, corpus analytics, and stylometrics to make visible patterns which "no amount of introspection or manual analysis could discover" (Stubbs 2007: 131). To be sure, distant reading is, as Charles Bernstein points out, "not reading." So, one question this seminar will take up is whether what we gain by interposing a concordancer, a keyword statistic, a spreadsheet of publication records or a correspondence-map between us and "the text" worth the cost to "reading"? Or does the capacity of these tools to empirically identify distinguishing features and salient absences provide an essential corrective to the other half of Bernstein's dictum: "Close reading without toggling frames is myopia"? After reading Moretti's monograph and the essays of his respondents and detractors (2011) we will experiment with a light corpus-analytic freeware toolkit known as "Antconc," using the Gutenberg Project's extensive collection of literature in .txt format to test for ourselves some conclusions about these works derived from close-reading alone. "Fast" writing is somewhat less well-developed (apart from well-established traditions in "brainstorming," "inkshedding" "zero-drafting" and the like – innovations intended to reduce anxiety in the composing process). Yet since Lisa Dush's intriguing article "When Writing Becomes Content" (2015), scholars in writing studies have explored the potential for swiftly written texts to organize public action (Gries 2019) and to solve persistent problems through design thinking (Wible 2020). Asking ourselves whether the ethos of craft and care in scholarship has limitations as well as uses, we will experiment with some freeware composing platforms (as well as our traditional technologies of chalkboard, legal pad, and seminar table). Do fast-writing practices have their own knowledge-making affordances for our field? Can those insights survive remediation and upcycling (Lauer & Brumberger 2019)?



Students will develop individual projects that toggle among close and distant reading and fast and slow writing – each student working out for themselves where on this proposed matrix of reading/writing practices they wish to make a principled stand as practitioners of English Studies.

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**ENG 580 (68026): Topics in Poetry & Poetics Affect, vulnerability, and plasticity: the social turn in contemporary poetics - (Carla Billitteri)**

**Remote – 03:30 p.m. – T**

**Prerequisites & Notes - Graduate standing or permission**

**Course description:** The “social turn” in contemporary poetics motivates a variety of hybrid and exuberantly innovative projects combining documentary writing, political poetry, new lyricism, meditative and memoirist approaches, surreal and speculative modes. This turn is, in many ways, a *return*, for social poetics first came to prominence in the early decades of the twentieth-century with the hybrid work of John Dos Passos (*U.S.A.* a docufictional trilogy blending reportage, editorials, visual collages, lyrical prose, and clipped, high modernist narrative) and peaked in the 1930s in the documentary work of Muriel Rukeyser (*The Book of the Dead*, a groundbreaking mesh of lyrical and epic poetry, investigative reportage, documentary research and political analysis) and Charles Reznikoff (*Testimony*, a work blending lyrical and narrative poetry, historical reconstruction of archival and legal documents). Since the 1930s, social poetics has been the recognizable aesthetic counterpart of progressive political movements. It is therefore not surprising to observe its centrality in contemporary writing, as we have witnessed, in the last twenty years, the steady resurgence of the demand for racial justice, deeper social equity, and the fight for a broader, fully representative compact.

The underlying intention animating the discourse of social poetics across this extended arc of time (1900-2020) is that of representing the embodied singularity of subjectivity as enmeshed in (and defined by) a fabric of relations, social roles and alignments all lived within the boundaries of shared cultural horizons. From the standpoint of social poetics, the singular subject is a choral subject, whose agency is best expressed in the complex conditions of multiplicity, that is to say, the conditions of our sociality.

What distinguishes the discourse of the contemporary social turn in poetics is a pronounced interest (if not an urgency) to interrogate the hidden assumptions as well as the ethical circumstances of our sociality, and therefore re-envision the future of our choral subjectivity. This double gesture (interrogating and re-envisioning) is the starting point of this seminar. We will read and discuss the work of contemporary authors (poets, writers, and theorists) who have pursued the interrogation of our sociality and have questioned and re-envisioned the premises of our sociality.

Through the works of these authors, we will look at three aspects of sociality: *affect* (defined as the capacity of understanding the self as other), *vulnerability* (defined as the awareness that the primary condition of a subject is the “condition of being affected”: a structural condition inscribed in sociality), and *plasticity* (defined at large as the *telos* of agency: the capacity to receive, give, and destroy form).

We will read the following authors, listed here in alphabetic order: Jane Bennett, Anne Boyer, Judith Butler, Michelle Cliff, Ta-Nehishi Coates, Kari Edwards, Édouard Glissant, Cathy Park Hong, Catherine Malabou, Dawn Lundy Martin, Toni Morrison, Fred Moten, Adrien Piper, Claudia Rankine, Deborah Richards, and Sylvia Wynter. Please note: this list is final, but still subject to change.

**Writing requirements:** weekly responses, annotations, and a short research project (12 pages).

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**ENG 697: Independent Reading/Writing - 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.

<u>Sec</u>	<u>CRN</u>	<u>Instructor</u>
0001	67405	TBD
0002	67406	Dylan Dryer
0003	67407	Dylan Dryer

*\* Please contact the English Department Administrative Specialist, Ellen Manzo to enroll in a section of ENG 697 with your chosen faculty advisor.*

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**ENG 699: Graduate Thesis**

Variable 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.

<u>Sec</u>	<u>CRN</u>	<u>Instructor</u>
0001	66365	Gregory Howard
0002	66366	Hollie Adams
0003	66367	Dylan Dryer
0004	66368	Jennifer J Moxley
0005	66369	Steven R Evans

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