

ENGLISH

Spring 2022

“A single bird emerges, drenched by dew, from morning cherry blossom”

— Bunraian Setsuman



Bullfinch and Weeping Cherry – Katsushiki Hokusai (1834)

Course Descriptions

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>CRN</u>	<u>Sec</u>	<u>Loc</u>	<u>Start</u>	<u>End</u>	<u>Days</u>
23334	0001	NV206	09:30 AM	10:45 AM	TTh
23335	0002	NV206	12:00 PM	12:50 PM	MWF
23336	0003	NV110	02:00 PM	02:50 PM	MWF
23337	0004	NV108	10:00 AM	10:50 AM	MWF
23338	0005	NV204	01:00 PM	01:50 PM	MWF
23339	0006	NV204	09:00 AM	09:50 AM	MWF
23340	0007	NV206	11:00 AM	11:50 AM	MWF
23341	0008	NV204	08:00 AM	09:15 AM	TTh
23342	0009	J104	02:00 PM	02:50 PM	MWF
23343	0010	NV110	11:00 AM	12:15 PM	TTh
23344	0011	NV108	01:00 PM	01:50 PM	MWF
23345	0012	NV110	10:00 AM	10:50 AM	MWF
23346	0013	NV206	01:00 PM	01:50 PM	MWF
23347	0014	NV206	09:00 AM	09:50 AM	MWF
23348	0015	NV204	12:30 PM	01:45 PM	TTh
23349	0016	NV204	11:00 AM	12:15 PM	TTh
23350	0017	NV108	09:00 AM	09:50 AM	MWF
23351	0018	NV110	08:00 AM	09:15 AM	TTh
23352	0019	NV206	12:30 PM	01:45 PM	TTh
23353	0020	NV110	12:30 PM	01:45 PM	TTh
23354	*0021	NV106	11:00 AM	11:50 AM	MWF
23356	0023	NV106	03:00 PM	03:50 PM	MWF
23357	0024	NV204	11:00 AM	11:50 AM	MWF
29261	**0400	WEB			
29262	**0401	WEB			
23361	0501	NV110	03:30 PM	04:45 PM	TTh
23362	0502	NV206	02:00 PM	03:15 PM	TTh
23363	0503	NV204	10:00 AM	10:50 AM	MWF
23364	0504	NV206	03:00 PM	03:50 PM	MWF
23365	0505	NV106	02:00 PM	03:15 PM	TTh
23366	0506	NV206	05:00 PM	06:15 PM	MW

23367	0507	NV206	08:00 AM	09:15 AM	TTh
23368	0508	NV204	03:30 PM	04:45 PM	TTh
23369	0509	NV206	03:30 PM	04:45 PM	TTh
23370	0510	NV204	02:00 PM	02:50 PM	MWF
23371	0511	NV106	11:00 AM	12:15 PM	TTh
23372	0512	NV206	04:00 PM	04:50 PM	MWF
23358	0665	FHC	05:00 PM	07:50 PM	T
23359	0990	WEB			
23360	0991	WEB			

*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

**These sections are reserved for Early College students.

The Writing Center (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.

ENG 106: College Composition Stretch II

Prerequisite: ENG 100: College Comp Stretch I

Satisfies the following general education requirement(s): ENG 101 (preceded by ENG 100)

Satisfies the following English major requirement(s): None

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>
0001	26064	NV110	02:00 PM	TTH	Mary Plymale Larlee
0002	26065	NV108	11:00 AM	TTH	Mary 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.

Prerequisite: C or better in ENG 100.

ENG 129:0001 (24400): Topics in English: Media and Anxiety (Keaton Studebaker)

NV110 – 3:00pm - MWF

Prerequisites: First-year students only. May be taken before or after ENG 101 or concurrently with permission.

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

Course description: We live in a world increasingly saturated by various media and electronic devices and at a moment when the World Health Organization estimates that over 300 million people suffer from depression and nearly that many from anxiety disorders. This course will consider the topics of media and anxiety from the perspectives of texts from the fields of philosophy and media studies. On the one hand, we will read and discuss texts that may include Marshall McLuhan's *Understanding Media*, Jay David Bolter and Richard Grusin's *Remediation*, Richard Seymour's *The Twittering Machine*, and selections from *Critical Terms for Media Studies* edited by W. J. T. Mitchell and Mark B. N. Hansen. Through these readings we will explore questions about media: What do we talk about when we talk about media? What is a medium? Are there differences, for instance, between a medium, a platform, and a format? How does the apparent proliferation of media affect our world? On the other hand, we will also read from thinkers who examine affects such as anxiety. These readings may include selections from Søren Kierkegaard, Sigmund Freud, Martin Heidegger, Jacques Lacan, Lauren Berlant, and Sarah Ahmed. Through engagement with these thinkers we will ask: What is anxiety? What are the differences between anxiety and other affects (such as fear)? What causes anxiety? Are we really more anxious? Taking these questions about media and anxiety together we will ask: What might some of the relationships between media and anxiety be? Assignments may include regular low-stakes writing, in-class presentations, and some mid-length essays.

ENG 129:0400/0990 (24401/24402): Topics in English: Travelers and Madmen in Literature (Audrey Minutolo Le) - WEB

Prerequisites: First-year students only. May be taken before or after ENG 101 or concurrently with permission.

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

Course description: 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

ENG 131:0001 (24404): The Nature of Story (Staff)

DPC107 – 04:00 pm – MWF

Prerequisites: None

Satisfies the following general education requirement(s): Western Cultural Tradition and Cultural Diversity & International Perspectives

Satisfies the following English major requirement(s): None

Course description: 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.

ENG 170: Foundations of Literary Analysis

Prerequisite: ENG 101 is strongly recommended for all sections

Satisfies the following general education requirement(s): None

Satisfies the following English major requirement(s): ENG 170 is a core course

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>
0001	24640	J106	11:00 AM	TTh	Sarah Harlan-Haughey
0002	24641	J104	02:00 PM	TTh	Carla Billitteri

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

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

ENG 201: Strategies for Writing across Contexts

Prerequisites: ENG 101 and at least sophomore standing

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

Satisfies the following English major requirement(s): Count towards the Analytical Writing concentration.

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>
0001	26252	NV106	08:00 AM	TTH	Staff
0501	26254	NV106	03:30 PM	TTH	Alan Marks
0990	26253	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: ENG 101 is strongly recommended

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

Satisfies the following English major requirement(s): May count towards the Creative Writing concentration; please refer to the English major checklist and consult with your advisor

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>
0001	23375	BW133	09:30 AM	TTh	Gregory Howard
0002	23376	NV108	03:00 PM	MWF	Jennifer Moxley
0003	23377	NV110	09:00 AM	MWF	Kathleen Ellis
0400	29263	WEB			Joanna Crouse
0501	23382	108	08:00 AM	TTH	Hank Garfield
0502	23383	NV110	01:00 PM	MWF	Kathleen Ellis
0503	23384	NV108	12:00 PM	MWF	Staff
0504	23385	NV208	03:30 PM		Paul Eaton
0505	23386	NV110	11:00 AM	MWF	Staff
0990	23378	WEB			Joanna Crouse

*** 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 (23387): Descriptive and Narrative Writing (Deborah Rogers)

NV100 – 12:30pm - TTh

Prerequisites: ENG 101 or equivalent.

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

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

ENG 222: Reading Poems

Prerequisite: 3 credit hours of English

Satisfies the following general education requirement(s): Western Cultural Tradition, Artistic & Creative Expression and Writing Intensive

Satisfies the Following English Major Requirement: ENG 222 is a core course

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>
0001	25349	J102	08:00 AM	TTh	Benjamin Friedlander
0002	25350	SL311	01:00 PM	MWF	Jennifer Moxley

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

ENG 229:0990 (24457): Topics in Literature: Apocalyptic Literature (Alan Marks) **WEB**

Prerequisite: 3 credit hours of English

Course description: *This is the way the world ends / This is the way the world ends /**This is the way the world ends / Not with a bang but a whimper. (T. S. Eliot)*

"Apocalypse." "Armageddon." "Doomsday." Whatever the name and whatever the form it takes, the end of the world (and what comes after) is a subject that has been explored by religions both ancient and modern, and in numerous works of fiction from the 1800s right up through the present day.

This course will look at a broad selection of works in this genre (both novels and films) to help us examine the various ways the world might end, from natural/biological disaster, to nuclear holocaust, all the way up to the most modern entry in the genre—the zombie apocalypse. Just as important, we will look at how these texts explore the ways in which we, as a species, might *respond* to those ends. Throughout the course, we will pay particular attention to how the various forms of apocalypse (and the responses to it "post" apocalypse) might reflect aspects of the time periods in which those works were written.

The reading list includes works by Pat Frank, George Stewart, Walter M. Miller, Jr., Margaret Atwood and Cormac McCarthy.

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

ENG 229:0991 (24458): Topics in Literature: Travelers and Madmen (Audrey Minutolo Le) **WEB**

Prerequisites: 3 hours of English

Satisfies the following general education requirement(s)

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 CEDETECHHELP@UMIT.MAINE.EDU or call 1-877-947-4357 or 207-581-3199

ENG 238:0001 (24787): Nature and Literature (Laura Cowan May)

SL201 – 9:30am - TTh

Prerequisites: 3 hours of English

Satisfies the following general education requirement(s): Western Cultural Tradition, Cultural Diversity and International Perspectives, and Ethics

Course description: Looks at the many different ways people have looked at nature and examines the philosophies and values which inform humans' interactions with their environment. Authors will be drawn from traditional literary figures, American nature writers, environmentalists and especially, authors from Maine. Assignment may include field experience.

ENG 253:0001 (24460): Shakespeare: Selected Plays (Caroline Bicks)

SL217 – 12:30pm – TTh

Prerequisites: 3 hours of English

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

Course Description: A study of ten to twelve plays, selected to represent the range of Shakespeare's achievement as a playwright. Recommended for non-majors. Not open to students who have taken ENG 453.

ENG 271:0001 (25351): The Act of Interpretation (Carla Billitteri)

J104 – 09:30am – TTh

Prerequisite: ENG 170

Satisfies the following general education requirement(s): Western Cultural Tradition and Writing Intensive

Satisfies the following English major requirement(s): ENG 271 is a core course

Note: Some spaces in each section are reserved for English majors and minors.

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

ENG 280:0001 (23388): Introduction to Film (Deborah Rogers)

L100 – 2:00-3:50pm – TTh

Prerequisites: 3 hours of English or permission.

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

Satisfies the English major requirement for 200-level literature course

Course description: 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 307:0001 (23389): Writing Fiction (Hollie Adams)

SL320 – 9:30am – 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 (23390) Writing Poetry (Jennifer Moxley)

NV108 – 11:00am – MWF

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.

ENG 315:0001 (26143): Research Writing in the Disciplines (Benjamin Markey)

NV206 – 11:00am – TTh

ENG 315:0002 (26144): Research Writing in the Disciplines (Ryan Dippre)

NV206 – 10:00am – MWF

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

Prerequisites: ENG 101 or equivalent; juniors and seniors in declared majors only.

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

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

<u>Sec</u>	<u>Crs#</u>	<u>Loc</u>	<u>Start</u>	<u>Days</u>	<u>Instructor</u>
0001	24134	WH220	09:30 AM	TTh	Mary Bartosenski Bowden
0002	24135	WH220	11:00 AM	TTh	Mary Bartosenski Bowden
0003	24136	BW131	09:00 AM	MWF	Paige Mitchell
0004	24137	BW123	08:00 AM	TTh	Heather Howard
0005	24138	BW123	09:30 AM	TTh	Heather Howard
0007	24140	BW133	12:30 PM	TTh	Heather Howard
0501	24144	BW131	03:30 PM	TTh	Staff
0502	24145	BW123	03:30 PM	TTh	Staff
0503	24146	BW133	02:00 PM	MWF	Staff
0504	24147	BW131	12:30 PM	TTh	Staff
0505	24148	BW119	12:30 PM	TTh	Staff
0506	24149	BW133	02:00 PM	TTh	Staff
0508	24151	BW131	08:00 AM	TTh	Staff
0990	24142	WEB			Staff
0991	24143	WEB			Staff

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

ENG 336:0001 (23391) Canadian Literature (Hollie Adams)

SN121 – 12:30pm - TTh

General Education Requirements: Ethics and Writing Intensive

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

Course description: While British and American modernist writers like Ernest Hemingway, F. Scott Fitzgerald, James Joyce, and Virginia Woolf remain some of the most well-known, well-read, and well-respected writers of the twentieth century, Canadian modernist writers seem to be much more obscure, often remaining relatively unknown outside of Canada.

In this course we will read and study the lesser-known Canadian modernist writers (including Hugh McLennan, Morley Callaghan, Sheila Watson, A. M. Klein, and A. J. M. Smith), seeking to discover what prompted the modernist turn in Canadian Literature, how such a turn corresponded to broader shifts in Canadian culture and art, and how Canada's modernist writers responded to changes in the political, cultural, and social landscapes of the country. We will examine the American and British writers' influence on Canadian literary modernism and compare the literary products of the three countries, looking for significant similarities and differences. We will consider who may have been excluded from the modernist movement (who were the BIPOC Canadian writers who might have been overlooked during such a classification?). And lastly, we will seek to understand the legacy of Canadian literary modernism: how has it impacted the Canadian literature that followed and why is its legacy seemingly less well-preserved than that of the United States and

the UK? We will come to better understand literary modernism in general, as well as Canadian history, society, and culture, as we attempt to rescue these well-deserving Canadian writers from international obscurity.

ENG 342:0001 (26148) Native American Literature (Margaret Lukens)

NV106 – 9:00am - 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 357:0001 (26156) 19th Century British Literature (Elizabeth Neiman)

J104 – 10:00am - MWF

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

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

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

Course description: Feeling, sensation, imagination, vision. From the idealistic dreamscapes of the Romantic poets to the psychological complexity of the great Victorian novelists to the rise of 'mass-market' literature and emergent new subgenres like the gothic, science fiction and fantasy, nineteenth-century writers associate new visions (political, social, aesthetic) with their own unique standpoint and feelings. This course traces a through-line through works by a diverse range of writers (novelists, poets, and essayists), so to explore how writers' "turn within" reflects but also helps to shape nineteenth century views on such topics as social class, women's role in society, empire and race, romantic love and sexuality, and literature's pleasures and purpose. Along with selected essays and poetry, course readings will include novels by the following authors: Mary Shelley, Emily Brontë, George Eliot, Bram Stoker, Edith Johnstone, and Oscar Wilde.

ENG 364:0001 (26157): Polyexpressivity & Nonconformity in Contemporary Literature (Carla Billitteri)

NV406 – 11:00am – 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: "Polyexpressive" texts convey multiple sensorial and textual meanings simultaneously and on different levels. These texts are often intermediatic (blending or blurring writing and drawing, writing and painting, or writing and photography, for instance) and almost always these texts are defiantly nonconforming to the common expectations of literary forms, blurring and sometimes burning, in a flash, the boundaries of literary genres. In this reading-intensive course, we will read and discuss ten contemporary authors (Caroline Bergvall, Theresa Hak Kyung Cha, Aja Couchois Duncan, Bhanu Kapil, Douglas Kerney, Susan Howe, Fred Moten, Julie Ezelle Patton, Adrian Piper, Claudia Rankine, and Steven Tomasula) who have given us some of the most original and engaging polyexpressive and nonconforming literary texts in the last sixty years.

Although the works of these authors are stunning in their appearance as well as in their conceptual designs, their themes address the sobering reality of our times: the unresolved legacy of racism, the fragile fabric of democracy, the violence against marginalized subjects, the uninterrupted proliferation of war, the crisis of forced displacement. The polyexpressive nonconformity of these works is not simply an exciting and new multisensorial aesthetic experiment but the seat of moving, intimate reflections on the function of literature and the moral imagination, literature and empathy, literature and human rights.

ENG 382:0001 (26155) Major Genres: American LGBTQ Dramatic Literature & Queer Theory (Rosalie Purvis)**J102 – 9:30am – TTh**

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

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

Course description: In this course we will read a range of plays and other forms of performance texts that set diverse LGBTQ voices and stories onto the stage. In addition to contemporary works, we will look at early 20th century representations of LGBTQ characters on stage. We will also study the role of LGBTQ plays and performance and theatre in the Stonewall and Gay liberation movement, the fight against the HIV/AIDS epidemic, the fight for marriage equality and recognition of trans and nonbinary gender identities. Over the course of the semester we will investigate intersectional, diverse queer theory writings that emerged from and alongside these movements. Readings may include plays and/or theory by: Shalom Asch, Lilian Hellman, Doug Wright, Diana Son, Robert Chelsey, Tony Kushner, Stacy-Ann Chin, Tarell Alvin McCraney, Lois Weaver, Alison Bechdel, Paula Vogel, and Taylor Mac. Theorists: José Muñoz, Riley Snorton, Audre Lorde, Judith Butler, and Karen Jaime.

ENG 402:0001 (26019) Topics in Writing and Research: Life Writing (Caroline Bicks)**NV406 – 9:30am – TTh****General Education Requirement: Writing Intensive**

Prerequisites: English Majors with Junior or Senior standing

Course description: In this class we will explore how life stories are curated to produce artful narratives of the self. What is the relationship between memory, truth, and imagination in this process? What is at stake in these productions of the self, and how do authors, especially those who are perceived as outsiders to culturally dominant norms and spheres of power, negotiate and create their life stories for a larger audience? We will consider how these questions inform a variety of genres and writers from different time periods and we will read scholarship that provides different theoretical frameworks for thinking through these questions. You will be building on the research, writing, and close-reading skills developed in your 200- and 300-level English classes as well as practicing life writing of your own.

Likely texts include:

Mary Ward, autobiographical fragments (1630)

Excerpts from the Diary of Samuel Pepys

Grace Smith, *The Dying Mother's Legacy* (1712)

Narrative of the Life of Frederick Douglass

Herculine Barbin, ed. Michel Foucault (diary of a 19th-century intersex person)Tim O'Brien, *The Things They Carried*Ta-Nehisi Coates, *Between the World and Me*Allie Brosh's webcomic, *Hyperbole and a Half*.Stephen King, *On Writing*Terese Marie Maillot, *Heart Berries*Jeanette Winterson, *Why Be Happy When You Could be Normal?*

ENG 405:0001 (23987) Topics in Creative Writing: Writing for Performance (Rosalie Purvis)**NV227 – 3:30pm – TTh**

General Education Requirement: Writing Intensive

Prerequisites: Permission of instructor

Course description: This course is geared toward students with an interest in writing for performance. Playwrights, spoken word artists, screenwriters, librettists, game designers and animators are welcome. In the first portion of the course, students will complete a range of prompts and dynamic writing activities designed to expand the imagination and spark new ways of navigating the relationship between word, page and stage/screen. We will practice various approaches to

dramatic structure and story-making, and world-building. The course will culminate in students developing a longer work of their own choosing.

ENG 407:0001 (25924): Advanced Fiction Writing (Gregory Howard)

NV406 – 02:00pm – 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 418:0001 (24152) Topics in Professional Writing: Disrupting the Status Quo: Social Justice in Technical and Professional Communication (Heather Falconer)

NV406 – 3:30-5:50pm – Mondays - will be combined w/ENG 518:0001 (26039)

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

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

Course description: As technical and professional communicators, our focus is often on purpose and audience. How do I get my message across to my intended audience? In what ways is my text going to circulate in the private and public spheres? Less often, we actively think about the ways our composing decisions marginalize others. Who is prevented from accessing this information? How do our language choices privilege certain demographics over others? How does the way we write about communities reify harmful assumptions about those communities? How do we, as communicators, navigate these spaces?

This course will focus on considerations of social justice in TPC, with an eye toward disrupting systems of inequity and marginalization. This includes, but is not limited to, racial and gender discrimination, disability, and the environment. Through a sociolinguistic approach, we will examine the ways in which language, forms, dissemination, and other choices are informed by positionality, privilege, and power. We will approach this work as a theory-into-practice, examining contemporary scholarship in TPC and applying these ideas to real-world situations.

ENG 460:0001 (24036): Major Authors: Chaucer's Fictions of Gender (Sarah Harlan-Haughey)

J102 – 02:00pm – TTh

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

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

Satisfies the following English major requirements: British, pre-1800, 300- or 400-level 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 (wherever that is!) 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."

ENG 490:0001 (23272) Research Seminar in Literature: Adrienne Rich in the Present (Benjamin Friedlander)**NV406 – 12:30pm – TTh**

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

Satisfies the general education requirement(s): Writing Intensive and Capstone

Course description: Poet, theorist, and political activist Adrienne Rich died in 2012, at the cusp of a decade marked by Occupy Wall Street, #metoo, Black Lives Matter, accelerating climate change, and Trump's election. All of these happenings are rooted in histories she shared in and wrote about. Her influential essays on feminism, sexuality, Jewish identity, white privilege, and social justice changed the terms of debate, while Rich's lifelong integration of poetry and politics made her an inspiration and guide for over forty years. Nonetheless, one might well wonder if the present moment has outstripped Rich's work. Are her theories and critiques still useful? Do her poems still light the way toward a world worth having? The question posed by this class is straightforward: is Rich still an inspiration and guide?

Rich herself would have appreciated this question. She placed great emphasis on the ability to reappraise, going so far as to include self-critical footnotes in later printings of her poems and prose. She titled one early book *The Will to Change*, and that will is evident in her assimilation of new ideas right up to the end.

Students in this course will arrive at their own answers, reading generous selections of Rich's writing alongside later poets and theorists who extend, revise, or overturn her contributions. Since this is a research seminar, students will also develop their own projects, focusing on one issue important for Rich and crucial for an understanding of the present. Taking cues from Rich's own writing practice, which ranged from the personal and poetic to the scholarly and polemical, students will make conscious decisions about the kinds of writing their projects will result in. What form, what method is appropriate for the project given its aims and intended audience?

Among the issues to be taken up: poetry, education, motherhood, gender, race, privilege, identity, capitalism, empire.

ENG 496:0001 (88146): Field Experience in Professional Writing (Katie Swacha)**NV406 – 08:00am - TTh**

Prerequisite: 9 credit hours in writing including ENG 317; and permission

Satisfies the following general education requirements: Capstone

Course description: Note that this course is being offered on a **synchronous only** basis in the spring of 2022. This is a departure from the past pattern that advisees should be made aware of.

Through weekly, synchronous meetings, this course supports students who are currently completing, or have recently completed, an internship in a writing or English-related workplace. The course is designed to contribute to your internship experience by:

1. providing the opportunity to discuss your internship regularly with other students and the course instructor (e.g. by troubleshooting challenges, celebrating successes, sharing projects);
2. giving you space to workshop your internship projects with the class by providing/receiving feedback;
3. preparing you to produce professional-level work both in your internship and in future workplaces by introducing you to theories/principles of professional writing that can help you to adapt to specific workplace cultures, produce effective writing for various audiences, apply your knowledge in different professional contexts, and identify possibilities for innovation;
4. supporting you to cultivate and communicate your identity as a writer to future employers and/or graduate schools by developing a portfolio that showcases the work that you completed in your internship in the context of your own professional skills, story, and goals.

The work of this course will mainly center on the projects you complete at your internship. You will determine what those projects are in consultation with your internship supervisor and the course instructor. Projects typically include editing, researching, writing, content creation, document design, public relations, or other related activities. You will be asked to

provide weekly updates to the class on those projects, complete some supplemental course readings selected to support your work, provide feedback to other students through in-class workshops, and create a final professional portfolio showcasing your internship projects. The course may also include guest speakers, who have used their English degrees to succeed in various professions (e.g. UMaine English Department Alums, professionals in the Bangor/Orono area, and former ENG 496 students). 3 credits.

Graduate Level Courses

ENG 518:0001 (26039): Disrupting the Status Quo: Social Justice in Technical and Professional Communication (Heather Falconer)

NV406 – 3:30-5:50pm – Mondays

Distribution and Concentration Requirements: Contributes to Writing Studies concentration.

Will be combined w/ENG 418:0001 (24152) – please see ENG 418 description above

ENG 541:0001 (23647): Colonial and Early National American Literature (Margaret Lukens)

NV406 – 6:00pm – Mondays

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

Distribution and Concentration Requirements: Satisfies 19thC North American Literature distribution requirement

Course description: The literatures of American colonization began before the 15th century, disseminated in multiple languages across Europe. Central to the project of exploring and colonizing the world, Catholic popes arbitrated between leaders of European states, decreed purposes, protocols and decided who could go (roughly) where. Protestant religious leaders made similar edicts to their followers after the Reformation, and Europeans spread their religious and economic projects across the globe. Much understanding of the literature of American colonizations, as well as of the early (mostly anglophone) Republic and subsequent development of a national literary identity can be gained by looking through the lenses of religious authority and different responses to it.

We will consider outcomes of these colonizations in the light of various American literary accounts, and in the context of the recent 2020 bicentennial of Maine statehood, the quadricentennial of the Mayflower arrival, and the quincentennial of the conquest of Tenochtitlán.

Texts may include:

Papal Bulls 1452 *Dum Diversas*, 1455 *Romanus Pontifex*, & 1493 *Inter Caetera*

The Broken Spears: the Aztec Account of the Conquest of Mexico, ed. & trans. Miguel Leon-Portilla

The Miraculous Apparition of the Virgin of Guadalupe

William Bradford, *Of Plymouth Plantation*

Roger Williams, *A Key into the Language of America*

Early Native Literacies in New England, ed. Kristina Bross and Hilary E. Wyss

Selected poems of Ann Bradstreet, Michael Wigglesworth, Phillis Wheatley, etc.

A novel such as *The Power of Sympathy* (William Hill Brown), *The Coquette* (Hannah Foster), or *Wieland* (Charles Brockden Brown)

Selected stories of Washington Irving

Lydia Maria Child, *Hobomok* or C. M. Sedgwick, *Hope Leslie*

ENG 549:0001 (23826): Studies in Gender & Literature: Romantic empathy (Elizabeth Neiman)**NV406 – 03:30pm – Tuesdays**

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

Distribution and Concentration Requirements: Required for Gender & Literature concentration; topic this term satisfies 19thC British Literature distribution requirement

Course description:

I have often observed, that on mimicking the looks and gestures, of angry, or placid, or frightened, or daring men, I have involuntarily found my mind turned to that passion whose appearance I endeavored to imitate -Edmund Burke, A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful, 1757

Though our brother is upon the rack, as long as we ourselves are at our ease, our senses will never inform us of what he suffers. They never did, and never can, carry us beyond our own person, and it is by the imagination only that we can form any conception of what are his sensations.

-Adam Smith, The Theory of Moral Sentiments, 1759

Through the eighteenth century, a wide range of writers (poets, natural philosophers, and statesmen) concerned themselves with the question of how any one individual might come to sense and share something of another person's suffering. As Edmund Burke was to establish in 1757, all one must do is mimic another's looks and gestures. Adam Smith revisited this idea just two years later, but so to stress the limits of the senses. To begin to understand what another person feels requires imagination—an idea that the acclaimed Romantic poet William Wordsworth brought to fruition in his ecstatic description of the Poet's powers in 1802.

In spite of difference of soil and climate, of language and manners, of laws and customs, in spite of things silently gone out of mind and things violently destroyed, the Poet binds together by passion and knowledge the vast empire of human society as it is spread over the whole earth and over all time. -Preface to *Lyrical Ballads*

Freedom, as both a politics and an aesthetics! To break with the old so to envision the world anew! Transcendence, or to speak to the ages and share human truths! These are the promises of Romanticism. These promises linger today, both in commonplaces about literature and its purpose but also more generally, in a continued belief in the power of empathy to heal divisions and cross divides. This course explores the promises and limits of our Romantic legacy, both to work through what might be salvaged or gained but also to glimpse alternative possibilities that might have been envisioned by Romantic-era writers themselves. Over the course of the semester, we'll strive to identify the racialized and gendered markers of Romantic empathy while also working to see how Romantic-era writers questioned and brought nuance to what would in time become a singular view of Romanticism's most radical promise—the ability to "paint" another's "soul truly" (John Stuart Mill, "What is Poetry?" 1833). Course readings and objectives take up the challenge of a virtual Black Studies & Romanticism conference I attended last June. Contributors of color spoke passionately of the continued appeal but also painful failure of the radical Romantic promise for freedom (both as a politics and aesthetics) and presented Black Studies as a site that may provide tools to better actualize this promise than Romantic studies as currently practiced.

Course readings will likely include work by the following writers, from the Romantic period and today: Edmund Burke; William Wordsworth; Mary Wollstonecraft; Jane Austen; Mary Shelley; Percy Shelley; Harriet Jacobs; Marcus Wood; Christina Sharpe Saidiya Hartman; Hazel Carby

ENG 579:0001 (23648): Theorizing and Researching Composing (Dylan Dryer)**NV406 – 06:00pm – Wednesdays**

Prerequisites: Graduate standing in English or permission of the instructor

Distribution and Concentration Requirements: Required for Writing Studies Concentration; can satisfy 'theory' requirement for degree candidates not electing a concentration

Course description: **That Impossible Object of Inquiry** – 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.

ENG 580:0001 (25227): Topics in Poetry and Poetics (Steven Evans)

NV406 – 06:00pm – Tuesdays

Prerequisites: Graduate standing in English or permission of the instructor

Distribution and Concentration Requirements: Required for Poetry & Poetics Concentration; can satisfy 'theory' requirement for degree candidates not electing a concentration; topic this term satisfies North American 20thC literature distribution requirement

Course description: **The Phonotextual Braid: Timbre, Text, and Technology in Recorded Poetry** – This graduate seminar will offer a systematic introduction to an exciting recent development in the field of poetics (and literary studies more generally), the emergence of "phonotextual" studies concerned with the analysis and interpretation of poems not just as printed texts but as voiced structures whose meaning can be "sounded" as well as seen. In addition to exploring the sonic archive of modern and contemporary poetry through on-line resources like PennSound, Ubuweb, SpokenWeb, the Poetry Center Digital Archive, and others, we'll work through a fascinating body of secondary literature from the fields of poetics, linguistics, literary criticism, prosody, performance theory, speech pragmatics, psychoanalysis, and the new media as we seek to fashion a supple critical vocabulary for the description, interpretation, and evaluation of poetry soundfiles. Students will learn the International Phonetic Alphabet (IPA) and to use sound editing and analysis software applications that allow us to visualize (and manipulate) the sound shape of poetic language. In addition to conventional writing assignments (including a substantial, research-based seminar paper), students can also expect to curate a digital mixtape and to make regular postings to a course blog. One of the goals of the seminar will be to examine the way that concerns, concepts, and categories long associated with the field of poetics, from Aristotle and Horace to modern times, can be restored to relevance in our digital age. Unlike the versions of this seminar offered several times between 2007-2013, this iteration will take advantage of a tremendous expansion in scholarship that explores "the sonic color line" (Jennifer L. Stoeber), the "race of sound" (Nina S. Eidsheim), and the "grooves in Sonic Afro-Modernity" (Alexander G. Weheliye), to name just a few recent volumes.

ENG 697: Independent Reading/Writing (Graduate Advisor*)

Department Consent Required

Course description: This course is arranged through the Graduate Coordinator and is available to current graduate students in English only. Credits: 1-6.

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

ENG 699: Graduate Thesis (Graduate Thesis Advisor*)
Department Consent Required

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.
