

# ENGLISH

## Spring 2023

*"A single bird emerges, drenched by dew, from morning cherry blossom"*

— Bunrai'an 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.

\*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)

\*\*These sections are reserved for Early College students.

*The Writing Center* ([Umaine.edu/wcenter](http://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](mailto: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

### Sec Class# Loc Time Day Instructor

0001 86412 JW108 12:30 PM TTH Mary Plymale Larlee 0002 86413 BW133 09:30 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 (84821): Topics in English: Mystery, Murder & Mayhem (Audrey Minutolo-Le)

NV110 – 3:00 PM - 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: ENG 129 is an examination of the literature that tempts our fascination with mysteries, murder, and the mayhem that ensues. The course will focus on developing students' understanding of literature that falls within the genre of mystery and crime fiction in the century from the beginning of the genre in 1841 through WWII. We will focus on

close literary analysis of the fiction of the time period and work with historical contexts so that students have a better understanding of the literature and the social and cultural influences of the period.

Sample readings:

Edgar Allan Poe "Murder in the Rue Morgue", "The Fall of the House of Usher"

George Eliot "The Lifted Veil"

Edith Wharton "The Angel at the Grave"

May Sinclair "Where Their Fire Is Not Quenched"

Oscar Wilde *The Picture of Dorian Gray*

Susan Glaspell *Trifles*

Graham Greene *Brighton Rock*

Shirley Jackson "The Lottery"

**ENG 129:0400/0990 (84822/84824): Topics in English: Modernism and Manifestos**(Jimmy Fazzino) - **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:The modernist period has been called an era of "-isms" (Mary Ann Caws), as radical movements like futurism, dadaism, and surrealism waged war against the old guard of reactionary politics and establishment art. This course will look at the historical avant-garde through the prism of its most characteristic genre: the manifesto. We will chart the manifesto's rise to become a dominant mode of self-assertion among a variety of twentieth-century artistic and social movements, exploring its dual nature as a literary genre that seeks to produce real social or political change in the world. Often, the manifesto has global ambitions, and this course will accordingly emphasize its international character and scope. We will also pay particular attention to questions of identity and representation and the ways in which racial, ethnic, gender, and class struggles have been written into the manifesto's history.

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

**ENG 129:WINT (84823): Topics in English: Shakespeare in the Snow** (Jimmy Fazzino) - **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: Spend three weeks with the Bard. This winter, bundle up as we embark upon an in-depth exploration of one of William Shakespeare's best loved comedies, *A Midsummer Night's Dream*, and one of his most gripping tragedies, *King Lear*. We will keep warm with an emphasis on close reading as we chart the complexities of Shakespeare's syntax, diction, and meter. Course readings will draw from a vast body of critical work on the two plays, and we will also consider the many adaptations they have inspired over the centuries. Themes include love, madness, truth and illusion, the nature of power, family dynamics, class conflict, and gender norms.

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

**ENG 131:0001 (84825): The Nature of Story** (Jimmy Fazzino)

**DPC107 – 03:00 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 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

#### **Sec Crs# Loc Time Day Instructor**

0002 85068 J106 02:00 PM TTh Morgan Talty

0003 85069 J102 12:30 PM TTh Rosalie Purvis

**\*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.

#### **Sec Crs# Loc Start Days Instructor**

0001 86586 J104 03:30 PM TTh Staff

0990 86587 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

#### **Sec Crs# Loc Start Days Instructor**

0001 83828 SL320 11:00 AM TTh Morgan Talty

0002 83829 NV204 03:00 PM MWF Jeremy Parker

0003 83830 SL320 09:00 AM MWF Staff

0400 89343 WEB Joanna Crouse

0501 83835 NV206 02:00 PM TTh Henry Garfield

0502 83836 NV101 11:00 AM MWF Staff

0503 83837 NV227 12:00 PM MWF Kathleen Ellis

0504 83838 NV208 03:30 PM TTh Paul Eaton

0505 83839 BW133 10:00 AM MWF Gregory Howard

0990 83832 WEB Joanna Crouse

WIN1 83834 WEB Joanna Crouse

WIN2 83831 WEB Staff

WINT 83833 WEB Henry Garfield

**\* 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 (83840): Descriptive and Narrative Writing** (Deborah Rogers)

**BD107 – 11:00 AM - 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

**Sec Crs# Loc Start Days Instructor**

0001 85740 J104 11:00 AM TTh Benjamin Friedlander

0002 85741 SL311 10:00 AM MWF Jonathan Barron

0003 85742 NV406 09:30 AM TTh Laura Cowan May

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: Science Fiction and Philosophy** (Alan Marks) **WEB**

Prerequisite: 3 credit hours of English

Course description: Much of science fiction can be divided into two main categories: Hard science fiction, which attempts to base itself on sound scientific ideas; and escapist "space opera" like the Star Trek and Star Wars novels. There is also a third category, however, perhaps best described as metaphysical or philosophical science fiction. This type of science fiction attempts to answer questions about existence that are beyond mere science, and one that is certainly not "escapist" fiction. That's the type of thought-provoking science fiction that this course deals with. Past texts have included such major science fiction authors as Ursula K. Le Guin, Arthur C. Clarke, Robert Heinlein and Philip K. Dick, as well as films like *2001: A Space Odyssey* and *The Matrix*. The goal of the course is to look beyond the surface of these texts to the philosophical, metaphysical and even religious ideas that provide their focus and meaning, and which, ultimately, might make us look at the world around us in a different way.

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

**ENG 229:0991 (84878): 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 [CEDTECHHELP@UMIT.MAINE.EDU](mailto:CEDTECHHELP@UMIT.MAINE.EDU) or call 1-877-947-4357 or 207-581-3199

**ENG 238:0001 (85204): Nature and Literature** (Eric Brown)

**J106 – 9:30 AM - 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 249:0001 (89675): American Sports Literature & Film: Hockey in Prose and Poetry** (Bruce Pratt)

**SL313 – 11:00 AM – TTh**

Prerequisites: 3 hours of English

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

Course Description: This class will focus on novels (fiction) and poetry about ice hockey and, by default, its particular relevance on this campus. Though we will also read some critical essays, we will not be reading player biographies or autobiographies, nor will we be reading any books about coaching or teaching hockey skills. We will examine the growth of interest in the game from its traditional North American roots to its current status as an international sport and examine the spread of hockey in the US from its original strongholds in Minnesota and New England to virtually every state in the union. We will ask the question, "How does Hockey differ from the other three major sports, and can it become as popular in the US as football, baseball, or basketball on either the college or professional level?" We will also look at the relationship between hockey in the Northeastern US and Eastern Canada to see how the two hockey cultures—or three if one accepts Quebec as an entity separate from the rest of Canada—are related, and how they are different, and what role, if any, the sport plays in each region's identity.

We will ask how the business of hockey affects our affinity for the game and individual players. Trades and free agent signings have changed the game in many ways. Do our loyalties to players change depending on the team they are playing for? It has been said that hockey fans tend to have a favorite and a second favorite team—the latter influenced by the roster. Is hockey different in this way from other sports? We'll further pose the question, What role does the media play in our loyalties to teams and players? This discussion includes examining how we follow the sport and our favorite teams. These discussions will not only look at the NHL and PHF but also Olympic and IIHF hockey. Former University of Maine players currently playing professionally in North America and Europe have agreed to send short sketches of life in the pros, and coaches from both the Men's and Women's teams here at Maine have offered to visit the class.

**ENG 271:0001 (85744): The Act of Interpretation** (Carla Billitteri)

**J104 – 02:00 PM – 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 (83841): Introduction to Film** (Deborah Rogers)

**WH110 – 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 (83842): Writing Fiction** (Morgan Talty)

**BW131 – 3:30 PM – 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 (83843) Writing Poetry** (Kathleen Ellis)

**BW131 – 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 (86489): Research Writing in the Disciplines** (Heather Falconer)

**SL320 – 12:30 PM – TTh**

**ENG 315:0002 (86490): Research Writing in the Disciplines** (Staff)

**NV204 – 09:00am – 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.

**Sec Crs# Loc Start Days Instructor**

0001 84563 WH220 11:00 AM TTh Mary Bartosenski Bowden  
0002 84564 WH206 09:30 AM TTh Mary Bartosenski Bowden  
0003 84565 BW133 09:00 AM MWF Paige Mitchell  
0004 84566 BW123 09:30 AM TTh Heather Howard  
0005 84567 BW131 11:00 AM TTh Heather Howard  
0006 84568 BW131 12:30 PM TTh Heather Howard  
0007 84569 BW131 10:00 AM MWF Paige Mitchell  
0501 84572 BW131 02:00 PM TTh Sara Lello  
0502 84573 BW133 03:30 PM TTh Rebecca Ruggiero  
0503 84574 BW123 01:00 PM MWF Elizabeth Payne  
0504 84575 BW121 12:30 PM TTh Rebecca Ruggiero  
0506 84577 BW130 02:00 PM TTh Rebecca Ruggiero  
0507 84578 BW133 11:00 AM MWF Elizabeth Payne  
0990 84570 WEB Caer Hallundbaek  
0991 84571 WEB Caer Hallundbaek

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.

**Sec CRN Loc Time Days Instructor**

0001 86656 BW119 11:00 AM MWF Jeremy Parker  
0002 86657 BW133 11:00 AM TTh Heather Falconer  
0003 86658 BW133 01:00 PM MWF Jeremy Parker  
0005 86659 BW131 09:00 AM MWF Elizabeth Payne  
0006 86660 SL217 12:30 PM TTh Staff  
0007 86661 BW131 03:00 PM MWF Staff

**ENG 342:0001 (86493) Native American Literature (Margaret Lukens)**

**J106 – 01:00 PM - 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 363:0001 (86502) Literature of the Postmodern Period (Gregory Howard)**

**BOU119 – 03:00 PM - MWF**

Prerequisites: 6 credits beyond ENG 101 (ENG 101 and ENG 222 recommended) or instructor permission **Satisfies the following general education requirement(s):** Western Cultural Tradition

Course description: An introduction to 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 these 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.

**ENG 371:0001 (86503) Topics in Literary Theory & Criticism- Corporeality: Embodiment in Modern and Contemporary Theoretical Thought (Carla Billitteri)**

**BW130 – 09:30 AM - TTH**

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

Course description: Although the word “theory” is often associated with “abstraction” and the study of theory is often seen as indifferent to—or detached from—the concrete and situated materiality of experience, a sizable portion of modern and contemporary theoretical thought is, in fact, entirely dedicated to the work of reclaiming the centrality of embodied experience, affirming the integration of mind and body, and articulating (or trying to articulate) the material/sensorial corporeality of thinking, knowing, and inter-relating. The seminar will explore these modern and contemporary theories of corporeality, the reality of embodiment. Together, we will look at theoretical discourses that explore the many aspects of this reality: embodied knowledge, imagination, emotions, vulnerability and plasticity, the gendering of bodies and the racializing of bodies in cultural and social transactions. Thought-experimentation, critical innovation, and open-minded inquisitiveness are the main traits of the seminar readings. Students will encounter texts that present a dynamic and energizing blending of social sciences, neurosciences, linguistics, psychology, history, anthropology, gender studies, race studies, performance and literary studies. We will read short selections from the works of Sara Ahmed, Lauren Berlant, Pierre Bourdieu, Judith Butler, Michael Foucault, Erving Goffman, Katherine N. Hayles, Neetu Khanna, Kara Keeling, Catherine Malabou, Humberto Maturana and Francisco Varela, Sianne Ngai, Kevin Quashie, and Hortense J. Spillers.

Requirements

Weekly annotations, journaling, and a final project (a critical reading informed by the seminar texts).

**ENG 382:0001 (86501) Major Genres Historical Perspective: Jewish American Literature (Jonathan Barron)**

**J102 – 01:00 PM – MWF**

Prerequisites: 6 credits beyond ENG 101 (ENG 170 and ENG 222 recommended) or instructor permission  
Satisfies the following general education requirement(s): Western Cultural Tradition

Course description: What role does ethnicity and religion play in the American literary tradition? What is the Jewish American literary tradition? How and where does it fit into a larger American literary tradition? In this class, we will explore these issues as we follow the Jewish American tradition from the 19th century work of Emma Lazarus, famous for her poem on the Statue of Liberty, through the 20th-century and into the present. Along the way, we'll read the Nobel Laureate Saul Bellow along with Bernard Malamud, Cynthia Ozick, Philip Roth, and Grace Paley. We'll conclude with work from a contemporary writer such as Nicole Kraus, Nathan Englander, Allegra Goodman, Michael Chabon or Jonathan Safran Foer.

**ENG 407:0001 (25924): Advanced Fiction Writing (Hollie Adams)**

**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 415:0001 (86299) Advanced Report and Proposal Writing** (Kathryn Swacha)

**NV406 – BW131 – 09:30 AM – TTH**

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

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

Course Description: This course focuses on theoretical and practical approaches to writing collaboratively in academic, professional, and community-based settings. Students will learn how to be the lead writer/project manager on documents such as reports, proposals, and grants that are often written as part of a team. This course is appropriate for graduate students who want to improve their own written work and for students who want to learn how to manage collaborative writing projects. Abstract for Spring 2023 Iteration: In Spring 2023, students will have the opportunity both to 1) collaborate with a local community partner on writing a real grant or proposal and 2) work on a grant or proposal that pertains to their own work and career goals. This course will include traditional course readings and discussion, as well as lots of hands-on workshopping, collaborating, and writing.

**ENG 429:0001 (83844): Topics in Literature & Language: Milton** (Eric Brown)

**NV406 – 12:30 PM – TTH**

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

Course description: An intensive study of Milton's *Paradise Lost* and its place in the popular imagination, from early spectacles and magic lantern shows to recent cinema, song, video games, and other appropriations. In addition to working carefully through Milton's epic, we will read various adaptations of the poem and explore the meaning of "popular" culture itself. Milton's legacy has differed markedly from other canonical writers (Shakespeare, Austen, Dickens) whose work has been readily translated into film and television. Yet a number of filmmakers such as D.W. Griffith and Sergei Eisenstein have thought Milton perfect for the cinema, and Hollywood versions of *Paradise Lost* have occasionally been attempted; meanwhile, Milton abides in other popular forms unfrequented by his canonical others (e.g. heavy metal music) to the point that Stanley Fish has remarked confidently, "Everywhere one looks in popular culture Milton is there." This rather surprising claim is freighted with a number of assumptions not only about the transparency and permeability of popular culture but about who might be looking at it (and whether they would recognize Milton if they spotted him). We will take this as a starting point for thinking about Milton in popular culture, and address a number of related questions: Why has the popular reception of *Paradise Lost* differed from other canonical works? What is gained and lost in the process of adaptation or appropriation? How does popularizing differ from or incorporate parody, homage, or authentication? How do various generic shifts affect the meaning produced by and around a work? How is popular culture different from other (elite) cultural markers? What would *Paradise Lost* look like if adapted for a mass audience?

**ENG 429:0002 (87855): Topics in Literature & Language: Love, Death & Meaning of Life** (Jessica Miller)

**MAP110 – 02:00 PM – MW**

Prerequisites: ENG 271 and 6 hours of 300 level literature courses or permission of instructor. This class will be cross listed with PH1 351.

This topics course will introduce students to several themes arising at the intersection of philosophy and literature, with a special focus on the role of literature in moral philosophy and moral life. This is not a course in primarily literature, in literary theory, or literary criticism. Nor is it a course in aesthetics, or philosophy of art, except to the extent that one's philosophy of art bears on the question of the relationship of literature to the project of moral philosophy. Rather, this is a course focused on "narrative ethics", a version of moral philosophy that relies, in one of several possible ways, on stories. In its simplest form, stories provide illustrations of ethical ideas. In a more complicated version, known as "ethical criticism," literature is said to serve itself as moral philosophy. This raises the question of what one can do with literary forms that one cannot do with a philosophical treatise. It also -- more controversially -- raises the question as to whether moral limitations can or should be placed on literature, or whether art should be judged only by standards internal to the practice of art.

### **ENG 496:0001 (85175): Field Experience in Professional Writing** (Kathryn Swacha)

**SL201 – 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.

### **ENG 499 (85260): Capstone Experience in English** (Sarah Harlan-Haughey)

**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 Level Courses**

### **ENG 515:0001 (86386): Approaches to Collaborative Writing** (Kathryn Swacha)

**BW131 – 09:30 AM-10:45 AM – TTH**

Distribution and Concentration Requirements: Contributes to Writing Studies concentration.

**Will be combined w/ENG 415:0001 (86299) – please see ENG 415 description above**

Course Description: This course focuses on theoretical and practical approaches to writing collaboratively in academic, professional, and community-based settings. Students will learn how to be the lead writer/project manager on documents such as reports, proposals, and grants that are often written as part of a team. This course is appropriate for graduate

students who want to improve their own written work and for students who want to learn how to manage collaborative writing projects.

Abstract for Spring 2023 Iteration: In Spring 2023, students will have the opportunity both to 1) collaborate with a local community partner on writing a real grant or proposal and 2) work on a grant or proposal that pertains to their own work and career goals. This course will include traditional course readings and discussion, as well as lots of hands-on workshopping, collaborating, and writing.

**ENG 542:0001 (85232): Studies in North American Literature: Indigenous Writing and Storytelling of the Northeast (Margaret Lukens)**

**NV406 – 06:00 PM-08:50 PM – W**

**Distribution and Concentration Requirements: This semester's iteration satisfies a period distribution requirement in the long 19th century.**

Abstract for Spring 2023 Iteration: Beginning with late 18th- and early 19th-century works by Indigenous writers like Samson Occom and William Apess, this course will introduce students to the ways people in Indigenous communities have used writing and storytelling to ensure the physical and cultural survival of their people. We will consider mainly writers from the Northeast, but will read others, and will focus later in the course on Wabanaki writers (Penobscot, Passamaquoddy, Maliseet and Mi'kmaq). The importance of Wabanaki writers' self-definition through writing emerges within the larger context of Native resistance to economic and political disenfranchisement, as well as cultural assimilation. We will read works by and perhaps be able to meet with Indigenous scholars and community members who are contributing to the preservation and teaching of Native languages and cultures; we will learn to recognize Wabanaki cultural influence on the life of our region. The course will be of special interest to teachers interested in implementing the Wabanaki Studies mandate, LD 291. As a basis for looking at Wabanaki texts, as well as texts by Indigenous writers outside the Wabanaki tribes, we will read Linda Tuhiwai Smith's *Decolonizing Methodologies* for its framing of research in partnership with Indigenous communities.

**ENG 549:0001 (84268): Studies in Gender & Literature (Laura Cowan May)**

**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 20thC British Literature distribution requirement

Course Description: Intensive study of the workings of gender in language and literature. Topics will vary widely, and may include studies of women writers, of feminist criticism, gender criticism, or queer theory, of femininities and/or masculinities in particular literary periods or schools, as well as of specific theoretical questions such as the gendered nature of language. May be repeated for credit. (Offered annually).

**ENG 570:0001 (84268): Critical Theory: Tracing a Writing Life: Studying Writing through the Lifespan (Ryan Dippre)**

**NV406 – 03:30 PM – Wednesdays**

Course description:

How do we build a writing life? How do we build our lives with and through writing? How does writing develop, from the first marks on paper to the last? What does the act of writing develop in people as they write their way through their lives? In this course, we explore such questions in order to understand whether and how writing changes at different points throughout the lifespan. Drawing on recent work in lifespan writing research (i.e., Bazerman et al, 2018; Dippre & Phillips, 2020), as well as related research in writing studies, literacy, and education, we will explore (1) the limits of our current understandings of writing through the lifespan; (2) the challenges that lifespan writing research can pose to writing pedagogy, education policy, and our understandings of development; and (3) the pitfalls and problems that may emerge for lifespan writing research as an emerging, interdisciplinary, and radical research agenda.

**ENG 580:0001 (85618): Topics in Poetry and Poetics (Benjamin Friedlander)**

**NV406 – 03:00 PM – Mondays**

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: In *Lyric Philosophy* (1992, rev. ed. 2011) and its companion volume, *Wisdom and Metaphor* (2008), Jan Zwicky—poet and philosopher—argues for a synthesis of her two practices, terming the result “lyric thought”. Setting herself against “the philosophical subculture of technocracy” of philosophy in which thinking is equated with logic and distinguished from feeling, and in which analysis and clarity are privileged over alternative means of making meaning or

arriving at truth, she draws on poetry for a mode of thought in which resonance is the key feature. The resulting books are a delight to read, formally as well as in content. In each, the left hand page is given to Zwicky's own writing (a series of numbered texts, many brief and aphoristic, others edging closer to essay). The right-hand pages are given to quotation—from philosophy, poetry, music, math, and more.

Zwicky's project is a protest lodged within philosophy. This seminar will consider its relevance for poetry, working through Lyric Philosophy in particular. We'll attempt first to assimilate her principal ideas and methods, attending as well to omissions and limitations. We'll then turn to some recent books of poetry. Does Zwicky help us understand them better? Do they help us understand Zwicky better? Do actual poems with their particular commitments corroborate or call into question her idealized conception of "quot;lyric"? Does the juxtaposition of texts suggest new lines of inquiry? New ideas? New methods? Members of the seminar will share reading notes, produce a collaborative writing project, and write individual texts of conference-paper length. This seminar is open to all MA students. Prior experience with philosophy or poetry not required.

Likely texts:

Jan Zwicky, *Lyric Philosophy* (Brush Education, 2014)

Robert Bringhurst and Jan Zwicky, *Learning to Die: Wisdom in the Age of Climate Crisis* (U of Regina P, 2018)

Packet of other readings by Zwicky, excerpts from *The Lyric Theory Reader: A Critical Anthology*, edited by Virginia Jackson and Yopie Prins (Johns Hopkins UP, 2014), and readings on indigenous and decolonial epistemologies.

Brenda Hillman, *In a Few Minutes Before Later* (Wesleyan UP, 2022)

Lisa Robertson, *Boat* (Coach House, 2022)

Other poetry to be determined

### **ENG 697: Independent Reading/Writing: Independent Research** (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.