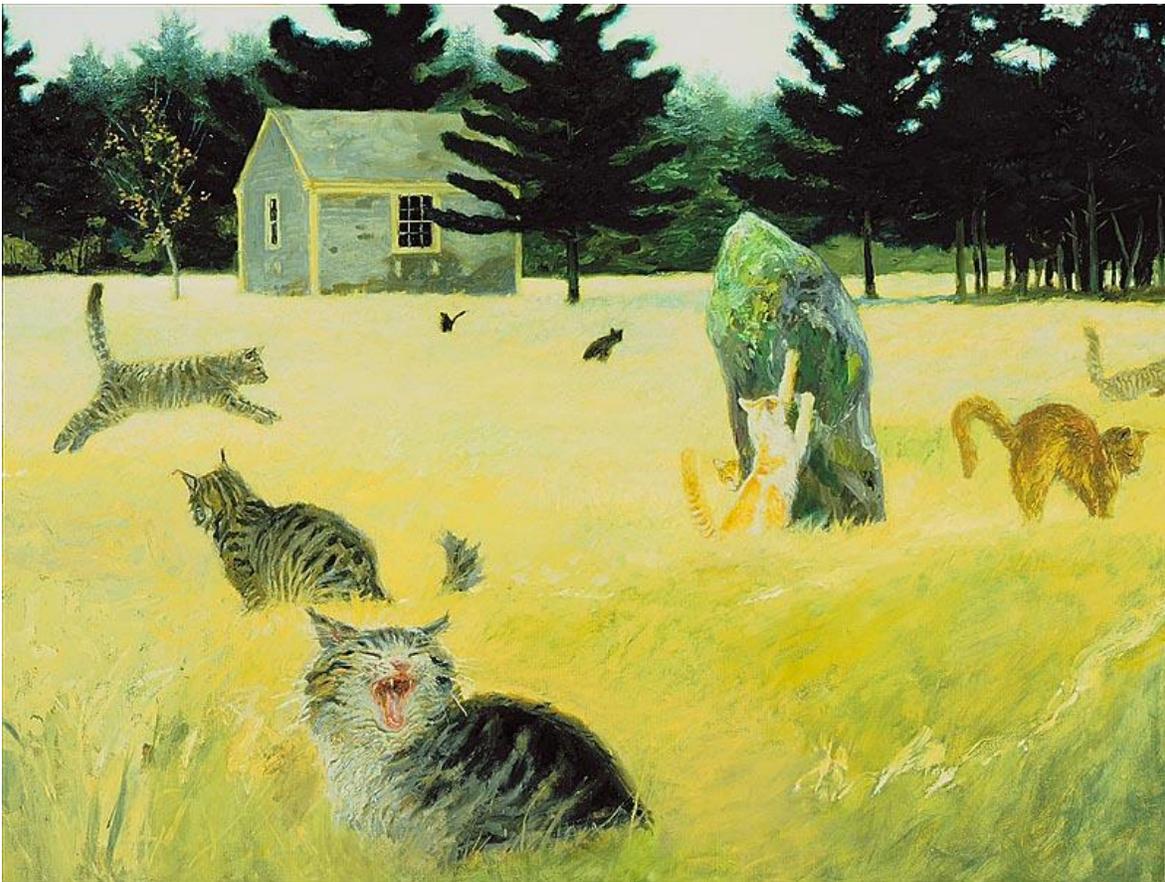


# ENGLISH

## Fall 2023

*When you notice a cat in profound meditation,  
The reason, I tell you, is always the same:  
His mind is engaged in a rapt contemplation  
Of the thought, of the thought, of the thought of his name:  
His ineffable effable  
Effanineffable  
Deep and inscrutable singular name.  
T.S. Eliot "The Naming of Cats"*



<https://collection.farnsworthmuseum.org/objects/4174> Artist: Jamie Wyeth Title: Maine Coon Cat. Year: 1998

# 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.

**Multiple sections available; please see Mainstreet**

\*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](http://Umaine.edu/wcenter) (Umaine.edu/wcenter) provides one-on-one peer consultations in writing, reading, and public speaking. We support document design projects (websites, online portfolios, PowerPoint presentations, LinkedIn accounts), grants, proposals, resumes and research projects. This is a free service for Umaine undergraduates, graduates, staff, faculty, and community members. We tutor in person in 402 Neville Hall, campus satellite locations, and online. Please see our website or contact the Writing Center Director, [Paige Mitchell](#), for more information and follow our events on social media.*

### **ENG 131:0001 (24943): The Nature of Story (Jimmy Fazzino)**

**B141 – 12:30 PM 1:45 PM – T TH**

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

**Multiple sections available; please see Mainstreet.**

**\*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.

**Multiple sections available; please see Mainstreet. \* 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

**Multiple sections available; please see Mainstreet**

**\* 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 (23934): Descriptive and Narrative Writing (Brian Jansen)**

**BW 133 – 11:00 AM - 12:15 PM - 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 215:0001 (26973): Theories & Practices of Writing (Heather Falconer)**

**B 140 – 2:00 - 3:15 PM TTh**

Prerequisites: Declared English major, ENG 101 and 201 or the equivalent

Mode of Instruction: In-Person, synchronous Instruction supplemented by G-Suite

Description: This core course introduces students to theories of writing from the field of Writing Studies, which broadly examines how writing is produced, consumed, and circulated. It provides students with theories and tools to analyze and compose texts effectively in a variety of contexts., including spaces beyond the university (e.g., in employment, internships, volunteer spaces, etc.). 3 hours

**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 #25893 Nv 206 1:00 - 1:50 PM MWF - Moxley

0002 #25894 S155 11:00 AM - 12:15 PM TTH - Friedlander

0003 #25895 J104 3:30 - 4:45 PM TTH - Barron

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 229:0002 (24997): Topics in Literature: Jack Kerouac** (Susan Pinette)

**FACTR - 9:30 - 10:45 AM - T TH**

Note: This course is cross listed with FAS 170

Prerequisite: 3 credit hours of English

**ENG 229:0990 (24999): 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 is still to be determined but in the past has included works by such authors as 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 229:0001 (24996): Topics in Literature: Investigating Equity** (Mary Plymale Larlee)

**L200 - 12:30 - 1:45 PM - T TH**

Prerequisite: 3 credit hours of English

Note: This course is cross listed with WGS 201

This course seeks to reorient the discussion of "diversity" (in various forms) as a likely outcome of "equity" - taking as its premise that equitable practices and mindsets result in inclusion, and inclusivity leads to diversity. Students will begin with a survey of contemporary images associated with the term "equity" and move to usefully differentiate between equity and equality through interacting with a series of TedTalks and podcasts. Building on Brenda J. Allen's work in *Difference Matters: communicating social identity* (2011), students will consider various forms of privilege through perceptions of gender, race, social class, sexuality, ability, and age. After identifying privileges at work in historical and contemporary contexts through documentary films, students will return to and refine their understanding of equity in light of those privileges. Throughout the term, students will construct multimodal projects to represent the way/s that their everyday choices might shape their own and other's experiences of equity. This class is designed to be highly collaborative and participatory.

**ENG 244:0001 (25000): Writers of Maine** (Joanna Crouse)

**S365 - 11:00 AM - 12:15 PM - T TH**

Prerequisite(s): ENG 101 or permission of instructor

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

Course description: In this course we will be exploring Maine identity, that is, what it means to be a “Mainer” both to us and to the various writers we read. What makes life in Maine different from life elsewhere? How do these writers represent this unique identity and place? We will watch films and read novels, short stories, essays, and creative nonfiction to focus on a variety of perspectives, such as the Native Americans of Maine, the people who were born and raised in Maine, the “transplants,” the outsiders’ perspectives on the native Mainers, and the many ethnic voices of Maine. We will also be discussing various myths and (mis)representations of life in Maine as well as universal themes that arise from the poetry and prose we read, such as the important role of humor in our lives, coming of age, the role of nature in our lives, the significance of death, etc. Assignments include (but are not

limited to) several short response papers, a creative project, and a student's choice final project. We will be reading great writers such as Stephen King, Sarah Orne Jewett, E.B. White, Ruth Moore, Carolyn Chute, Sanford Phippen, and more.

**ENG 245:0001 (25001): American Short Fiction** (Deborah Rogers)

**Wh 110 – 11:00 AM - 12:15 PM – TTH**

Prerequisite(s): 3 hours of English

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

Course description: A study of genre, form, and theme in representative works of American short fiction from Irving to the present.

**ENG 249:0001 (25028): American Sports Literature & Film: Hockey in Prose and Poetry** (Bruce Pratt)

**SL313 – 1:00 - 1:50 PM – MWF**

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 (25896): The Act of Interpretation** (Steven Evans)

**J104 – 11:00-11:50–MWF**

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 307:0001 (23935): Writing Fiction** (Hollie Adams)

**Nv 406 – 9:30 - 10:45 AM – TTh**

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.

### **ENG 309:0001 (25321) Writing Creative Nonfiction (Margery Irvine)**

**Nv 204 – 1:00 - 3:50 PM – W**

Prerequisite(s): ENG 201 or 205 or 206 or permission of the instructor. Satisfies the general education requirement(s): Artistic and Creative Expression and Writing Intensive

Sometimes called “The Fourth Genre,” creative non-fiction uses the strategies of fiction (plot, dialog, characters, etc.) in writing about factual subjects: autobiography, biography, travel, science/nature, cultural issues, current events. We’ll read creative non-fiction and also write it.

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

Prerequisite(s): Junior standing and a declared major.

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

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

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.

**Multiple sections available; please see Mainstreet**

### **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.

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

**Multiple sections available; please see Mainstreet**

### **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.

**Multiple sections available; please see Mainstreet**

### **ENG 351:0001 (26643) Medieval British Literature (Sarah Harlan-Haughey)**

**NV227 3:30-4:45 PM MW**

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

Satisfies the following English major requirement(s): 300-400 level literature course; pre-1800 requirement; and British literature requirement

An introduction to British Medieval Literature. The class will focus on understanding the nature of the medieval world and its expression in the literature of the time, and on developing reading skill in Middle English. This reading-intensive course is designed to teach students about a crucial epoch in literary and linguistic history while giving them the opportunity to practice their reading and research skills in order to better prepare them for work

in advanced seminars. For more details see course descriptions on the English Department website.

**ENG 355:0001 (26642) Restoration & 18th Century British Literature** (Deborah Rogers)

**SL311 - 2:00 - 3:15 PM - T TH**

Prerequisite(s): 6 hours of literature (ENG 170 and ENG 222 highly recommended) or instructor permission.

Satisfies English major requirement(s): 300/400-level British literature requirement and the pre-1800 requirement. Satisfies general education requirement(s): Ethics and Western Cultural Tradition

From sentiment to sadism, astounding change ignited the Restoration and eighteenth century, making this period a watershed that marks the transition from Renaissance to Modern. This reading-intensive class will consider literature against the background of this historical change, inheritance, and influence. Works by Pope, Behn, Cavendish, Finch, Congreve, Dryden, Swift, Defoe, Richardson, Johnson, and Radcliffe, among others. The focus on reading and research skills will prepare students for work in advanced seminars.

**ENG 371:0001 (26650) Topics in Literary Theory & Criticism: Borders, Displacement, and Diaspora**

(Rosalie Purvis)

**WH220 – 03:30 PM - 4:45 PM - TTH**

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

In response to ongoing global crises of displacement and migration, writers and artists are constantly inventing ways to circumvent, challenge and soften contested borders of nation, culture, and language. Through the lens of border studies theory, and by examining diverse writing on and about borders, displacement and diaspora, this course investigates literary modes of international and intercultural border crossing and facilitates a range of multi-genre written explorations of different intercultural crossings.

**ENG 381:0001 Themes in Literature: Orpheus, the Myth of the Poet** (Jennifer Moxley)

**227 Neville Hall - MWF 11:00-11:50 AM**

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

Satisfies the following general education requirement: Western Cultural Tradition.

This course can be taken twice for credit provided that the theme covered is different for a maximum of six credits earned.

When we approach study of literature thematically, surprising connections can emerge. In this reading-intensive course, we will trace a single, defined theme (Orpheus) through multiple literary works. This journey through a particular theme is a delightful way for you to practice your reading and research skills in preparation for advanced seminars.

Course Description: The myth of Orpheus has captivated writers for centuries. Orpheus—the first poet—is the origin of Sappho’s lyric genius. He charms denizens of the underworld, as well as beasts, rocks, and trees; he is the poet as magician and enchanter of nature, a demigod who reconnects language to the material world. The premature and double death of his bride Eurydice binds love, death, lament, and loss to the lyric tradition. Dismemberment, same-sex love, unleashed female rage, prophecy, and mystery are part of his story as well. He’s there at the origin of Western opera, and snakes his way through the American Blues. In this course we will read and discuss the myth of Orpheus and trace its influence on and symbolic function for poets and writers of the Western tradition, from antiquity to the present day.

**ENG 382:0001 (86501) Major Genres Historical Perspective: American Poetry** (Benjamin Friedlander)

**S155 – 08:00 - 09:15 AM TTh**

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

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

Course description: Four centuries of American poetry in twenty episodes encompassing major and minor figures and a wide range of genres, media, topics, audiences, and perspectives. Each episode will function as a micro-narrative within the broader history of American poetry, allowing us to dig deep into specific cases while

respecting the disjunctiveness that has long characterized American literature. The episodic structure will also allow us to read past and present work together at every stage instead of moving slowly across time like snails on a stalk. Our poems will include texts both written and oral--original to English and in translation--traditional, avant-garde, and popular. A reading-intensive course with a focus on primary sources: an immersion in poetry.

**ENG 395:0001 (23926) Writing Center Internship** (Paige Mitchell)

**Nv402 – 09:00 - 09:50 AM - MWF**

Prerequisite(s): ENG 101 or equivalent and at least one other writing intensive course, a recommendation from a faculty member, submission of writing sample and permission.

Satisfies the general education requirement(s): Writing Intensive

Capstone Note: After successful completion of this course, students may tutor in the Writing Center the following semester to fulfill their capstone requirement for the Literary/Critical Writing concentration. Please refer to ENG 499: Capstone Experience in English.

An advanced course in writing and collaborative learning. Students first experience collaborative work in essay writing, critical reading of peers' essays, and rigorous practice in written and oral criticism. They participate in supervised tutoring in the English Department's writing center.

**ENG 407:0001 (25924): Advanced Fiction Writing** (Morgan Talty)

**NV406 11:00am – 11:50am – MWF**

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 408:0001 (26412): Advanced Poetry Writing** (Jennifer Moxley)

**NV406 – 10:00 AM - 10:50 AM – MWF**

Prerequisites: ENG 307 or permission of Instructor.

A poetry workshop at the advanced level. This is the advanced level course for poets 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 416:0001 (26436): Technical Editing and Document Design** (Heather Falconer)

**DPC111 - 06:00 PM - 8:50 PM – TH**

Prerequisite(s): ENG 317 or permission of the instructor

Satisfies the general education requirement(s): Writing Intensive

Note: this section is merged with ENG516

This course focuses on print and online editing, including the use of traditional proofreading marks and online techniques, document layout and design, principles of copywriting, and the study of style manuals. The course follows two lines of study: one of editing/text crunching practices and one of print document design principles and practices related to the editing of documents. The cornerstone of the course is producing a newsletter or other document for a client.

**ENG 429:0001 (23937): Topics in Literature & Language: The Uncanny** (Gregory Howard)

**Nv406 – 09:00 - 9:50 AM –MWF**

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

“The uncanny,” as a term for discussion in art, literature, film, psychological investigation, indeed life itself, is notoriously difficult to pin down. It involves the feeling of terror but it is different from “the terrifying.” It may be produced by the ghostly or ghastly, but it is not necessarily found in either experiences of the supernatural or the horrific. Significantly, Freud begins his investigation of the uncanny with aesthetics. This will be our starting point and our fulcrum. How do the texts under consideration produce what may be described as an uncanny sensation? Do they at all? What other feelings, sensations do they produce? How do they do this? Furthermore, why is the uncanny something art is interested in at all?

**ENG 490:0001 (23830): Research Seminar in Literature: Robert Frost and New England** (Jonathan Barron)

**Nv406 – 11:00 AM - 12:15 PM – TTH**

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

Robert Frost is the one poet everyone seems to know. But how much do we know about him? How much do we know about his world? Is Robert Frost the ultimate New England poet? If so, does that mean there is a New England state of mind? In this class, we will learn how Robert Frost, born and raised until age 11 in San Francisco, came to be synonymous with New England. We will learn how New England shaped the poet, and how, in turn, the poet not only shaped 21st century New England but also 21st century American culture.

**ENG 496:0001 (25322): Field Experience in Professional Writing** (Kathryn Swacha)

**DU315 - 11:00AM - 12:15PM - 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** (Steven Evans)

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

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

Course description: Pre-professional experience supervised by an English faculty member, attached to an appropriate 3 credit English course (i.e. completion of a substantial critical paper based upon content of a 400-level literature course; a semester tutoring in the Writing Center after ENG 395; English Internship; ENG 496: Field Experience; or completion of a finished manuscript after an appropriate 400-level creative writing course. (Pass/Fail Grade Only).

## Graduate Level Courses

### **ENG 507:0001 (26416): Graduate Fiction Workshop** (Hollie Adams)

**NV406 - 6:00 - 8:50 PM - W**

A graduate seminar for students concentrating in creative writing, which focuses on workshopping in-progress writing by peers, analyzing published creative works, reading and discussing essays on narrative theory and writing as a craft. May be repeated once for credit.

English M.A. candidate, writing sample, faculty permission. Credits: 3

### **ENG 516:0001 (26517): Perspectives on Information Design** (Heather Falconer)

**DPC111 – 06:00 PM - 8:50 PM – TH**

This course focuses on theoretical and practical approaches to information design through topics such as visual rhetoric, usability, technical editing, social justice, ethics, digital rhetoric, and information literacy. Projects may include working with a client to design or edit a document and building a personal portfolio of professional and technical writing. This course is appropriate for graduate students who want to expand their skills in communicating information effectively and ethically to various audiences.

Graduate standing or permission.

Distribution and Concentration Requirements: Contributes to Writing Studies concentration. Credits: 3

### **ENG 545:0001 (85232): Literature at the Fin-De-Siecle and Medievalisms** (Sarah Harlan-Haughey)

**NV204 – 3:30 PM-06:20 PM – T**

This class looks at late 19th and early 20th century appropriations of "the medieval" in multiple art forms. We will explore fantasy and sci-fi as well as historical fiction, architecture, music, and the visual arts around the turn of the 20th century, with a mind to understanding how this moment used its (pre)conception of the medieval past as a way of contextualizing and reimagining the international present. Different units will explore the repurposing of such medieval texts and intertexts as 100 Nights, The Saga of the Volsungs, Griot epics, the Ulster Cycle, and the nature poetry of feudal Japan. A special unit will explore the legacy of this moment in the fantasy fiction of UMaine's own Stephen King. The class will also visit Boston on a field trip over a weekend in the fall to see how visionary curator Isabella Stuart Gardner remixed the medieval past in her groundbreaking home-turned-museum.

### **ENG 546:0001 (24175): Modernisms** (Carla Billiteri)

**NV406 - 3:30-6:20 PM - T**

Course Description: Over the past forty years, literary study has steadily come to terms with the fact that Modernism was never a singular and unified movement, but a transnational and plural aggregation of small and large groups of artists whose aesthetic tendencies were in active dialogue with one another. The modernists embraced the fluid and diffuse plurality of their historical moment in all matters of artistic expression and living perspectives: their practice of plurality was an exploration of (and a daily experiment toward) new possibilities of being, thinking, knowing, and understanding. The Modernist attacks against the narrow strictures of tradition and their derision of the established socio-political-cultural order complemented their experimental practice of plurality. With the sole exception of the Italian Futurists (who exalted epistemic multiplicity and wanted to destroy the past but only to make room for the new singularity of the Fascist order) the logic of Modernisms was a logic of liberation, understood as radical critique of the past. Across the globe, in Europe, the Americas, Africa, India, China, and Japan, the modernist logic of liberation was articulated as a call for emancipation and radical democracy: a call to end the racist and colonial order of the past.

**ENG 553:0001 (24176): Early Modern Drama** (Caroline Bicks)

**NV406 – 03:00pm - 5:50pm – W**

A seminar that considers the dynamic role of theatrical performance in the changing political, religious, and cultural landscapes of sixteenth and seventeenth-century England. Readings represent a cross-section of dramatic writers, forms, genres, and conditions. The course's primary thematic focus will vary from year to year.

Graduate standing in English or permission. Credits: 3

**ENG 600:0001 (26929): Introduction to Graduate Studies in English** (Dylan Dryer)

**NV208 - 1:00 - 1:50PM - Th**

This course offers an overview of graduate studies in English. It introduces students to the scholarly resources, graduate faculty, and academic policies of the Department of English at UMaine. Topics include the historical formation of English Studies in the US, planning and conducting research and scholarship, academic writing and publishing, ethics and professional development in academia, and the responsible conduct of research.

Graduate Standing in English or permission. 1 credit.

**ENG 693:0001 (24177): Principled Practices in the Teaching of Writing** (Ryan Dippre)

**NV406 - 6:00 - 8:50PM - M**

A study of empirical research, theoretical insights, and ethical issues about the teaching of language and writing to students at the University of Maine. Students will develop a theoretically-informed, empirically grounded assignment sequence for the future teaching of English 101: College Composition, as well as conduct action research, participate in department culture, and prepare a proposal for conference presentation or publication. Required of all teaching assistants in the department of English during their first teaching semester.

Graduate standing in English or permission. Credits: 3

**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.