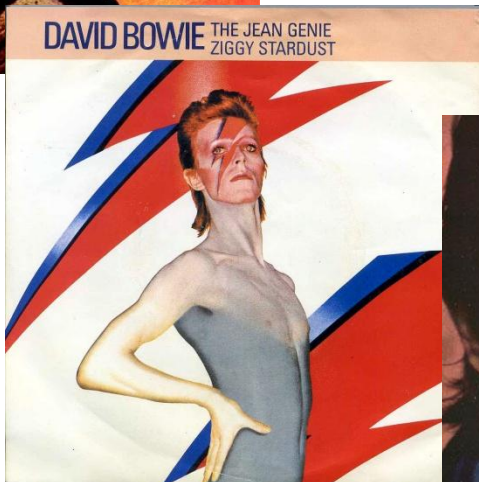
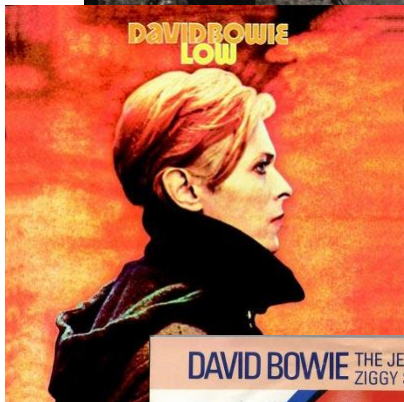
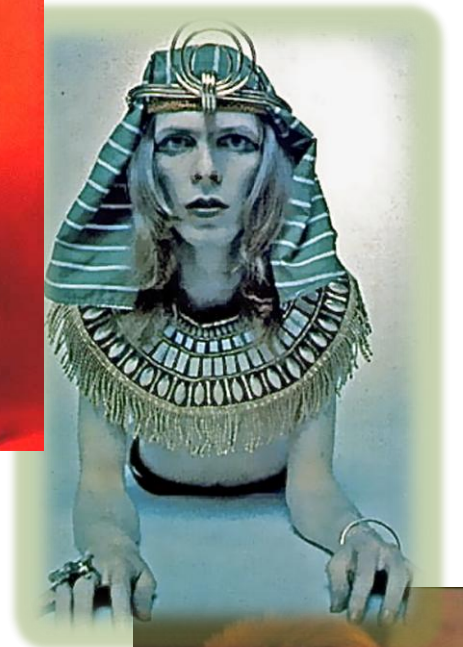
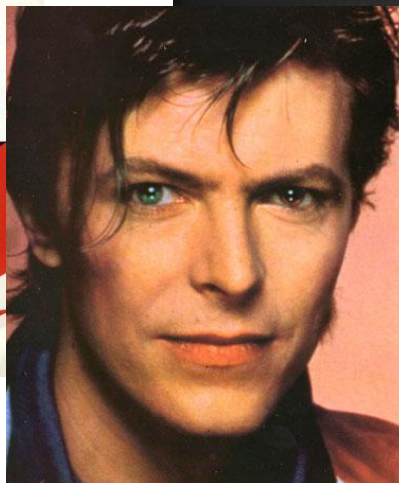


# Department of English Course Guide



**Spring  
2012**



# Advising Information

## Why Preregister?

- Preregistration highly increases the likelihood that you will get a seat in the classes you need, ensuring your progress towards graduation.
- In this difficult economic climate, classes that do not have an enrollment of 12 students after preregistration will be cancelled. Do not assume that you can wait until open registration to enroll. You may find that the classes you wanted are no longer part of the schedule.

**URGENT ADVISING**  
**INFORMATION**  
**THINK THAT YOU CAN WAIT**  
**TO REGISTER FOR SPRING**  
**CLASSES?**  
**THINK AGAIN!**

## Advising Hours for Registration:

- Faculty will post their advising hours on a sign-up sheet on their office doors; if you would like to reserve an appointment with a particular professor, sign up!
- Walk-in advising hours for preregistration will be held October 31 – November 10, 2011. **Professor Bertram, the Director of Advising, will be holding extended office hours during this period.** However, after November 14, 2011, please consult with your faculty advisor for preregistration. Be sure to get your PIN (Personal Identification Number) early if you are a senior, junior or sophomore.

## Preparing for Registration in MaineStreet:

- **What happened to the Degree Audit?** The DSIS degree audit is no longer available. The MaineStreet term for Degree Audit is now Academic Advisement Report. Bring a copy of your Academic Advisement Report with you any time you meet with your faculty advisor. This report is available through MaineStreet at the end of your Unofficial Transcript (accessible within your Student Center and reflects the CURRENT CATALOG REQUIREMENTS). If you are following the requirements for an earlier edition of the USM Undergraduate Catalog, meet with your advisor for more information about proper course requirements.
- Advance Registration Dates/Times are available on the Registrar's website: <http://usm.maine.edu/reg/>
- Depending on the number of credits you have, students may begin to register for classes on November 7, 2011. **Go to your Student Center** (MaineStreet) to see when you are eligible to register for classes.

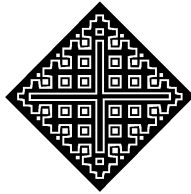
## Preparing for meeting with your advisor:

- Bring a copy of your Unofficial Transcript
- Student file (available in the English Department Office, 311 Luther Bonney)
- Fall 2011 course schedule
- Spring 2012 Wish List

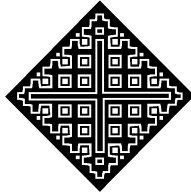
***If you are unprepared for your meeting, there is no guarantee that you will be able to get your PIN before your last opportunity to register.***

**\*\*\* IMPORTANT NOTES \*\*\***

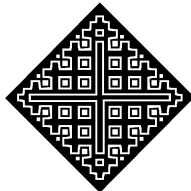
English 100, *College Writing* (or English 101, *Independent Writing* or English 104, *Enriched College Writing*) and English 120, *Introduction to Literature*, are prerequisites for all English courses at the 200 level and higher.



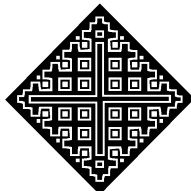
English 201, *Creative Writing*, is a prerequisite for all creative writing courses at the 300 level and higher.



English 245, *Introduction to Literary Studies*, is a prerequisite for all English courses at the 300 level and higher, except for those students not majoring in English. See your advisor if you have any questions.



Individual courses may specify other prerequisites.



English 150 may be repeated for three additional credits when topics vary. Reminder: English 150 does not count toward the English major.

English 150 is a writing intensive course.

## ENG 150 TOPICS IN LITERATURE: BOB DYLAN AND HIS AMERICAN ROOTS

**Tuesdays**

**4:10-6:40**

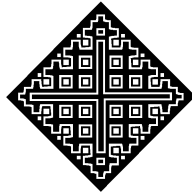
**Portland**

**R. ABRAMS**

Who's hotter than Dylan--I mean as a contender for the literary firmament, to be listened to and talked about long after these days are gone? This course will try to place Dylan historically and artistically. We'll consider his relationship to progressive political movements (trade unionism and international socialism, both containing a significant musical component); African-American culture (blues and roots music; the civil rights movement); modernist culture (the Beats, French symbolist poetry; 60's psychedelia); contemporary musical trends (folk, rock, jazz). We'll consider Dylan's musical influences and friendships, his looks, personae and commercial packaging, his transformation of songs in performance, his Bible study (both Jewish roots and Christian infatuations). We'll study Dylan's songs as (performed) poetry, prophecy, enigma and nonsense, chastening ourselves from time to time, as needful, with Bob's words: "At dawn my lover comes to me and tells me of her dreams / With no attempt to shovel the glimpse into the ditch of what each one means." Access to the Internet is a requirement.

**TEXTS:** Students will be asked to buy five Dylan albums. Many more songs are available online, whether on my website, YouTube, Grooveshark or music-sharing sites.

**ASSESSMENT:** Several term papers, class participation



## ENG 150 TOPICS IN LITERATURE: TRICKSTERS

**Mondays/  
Wednesdays**

**8:45-10:00**

**Portland**

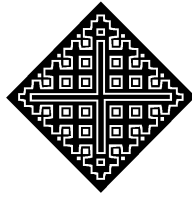
**K. ASHLEY**

The trickster is a familiar figure in the myths and literature of many cultures. Usually comic and unpredictable, the trickster may also be dangerous or antisocial. Sometimes s/he is a shape-shifter or magician. S/he is a paradoxical character – both wise and foolish, good and evil – who challenges the status quo and disrupts categories. This course will introduce the tricksters' various guises in world literature: God, culture hero, human or animal. We will read texts from cultures including the classical and Renaissance, African, Native American, African American, and contemporary American.

**TEXTS:** Folktales, myths, short stories and critical essays by anthropologists and folklorists; Homer, *Odyssey*; Shakespeare, *Twelfth Night*; Toni Morrison, *Sula*; Leslie Silko, *Ceremony*. We will also view and discuss movies featuring trickster-types.

**ASSESSMENT:** Since this class fulfills the Writing-Intensive requirement, considerable attention will be paid to written analysis of readings, including brief response papers and a longer essay on a trickster text of the student's choice.

The class will be structured around student discussion and will include a group project on mass media tricksters.



## ENG 150 TOPICS IN LITERATURE: EXCAVATING THE BIBLE

**Mondays/  
Wednesdays**

We will study modern theories of biblical composition--such as the Documentary Hypothesis and the Four-Source Theory--that never make it into public discussions about the Bible. We'll spend considerable time on Genesis, Exodus, and the Gospels. Later, we'll look at the Apocalyptic traditions of Daniel and John.

**12:30-1:45**

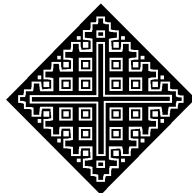
The forgotten books of "J" and "P" in the Hebrew bible, the "Lost" gospels of the New Testament, and contemporary skeptical criticism support my thesis that the Bible, like everything else in the universe, is the product of evolutionary processes.

**Gorham**

**M. BENDZELA**

TEXTS: Bring your own bible – Old and New Testaments – to every class. Edition of your choice. Required purchases: *The Bible with Sources Revealed*, Richard E. Friedman; *The Complete Gospels*, Ed. Robert J. Miller

ASSESSMENT: Two midterm exams and a final; two separate writing projects.



## ENG 150 TOPICS IN LITERATURE: BEASTS – ANIMALS IN LITERATURE

**Thursdays**

Drawing on the literature of several cultures (American, European, and Chinese), we will explore twentieth-century stories, novels, and short works of memoir with an eye towards the rich and varied ways, both mythologically and metaphorically, that animals, woven into the fabric of stories throughout the world, afford those works emotion and meaning that cannot be accessed by any other means.

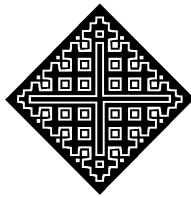
**4:10-6:40**

**Portland**

**D. BENEDICT**

TEXTS: *A Death in the Woods and Other Stories*, Sherwood Anderson; *The Collector*, John Fowles; *Balzac and the Little Seamstress*, Dai Sijie; *Plainsong*, Kent Haruf; *The Secret Life of Bees*, Sue Monk Kidd; and a packet of short story hand-outs.

ASSESSMENT: Class participation and (especially) attendance, assigned essays, informal written responses to the readings, quizzes, and a final exam.



## ENG 150 TOPICS IN LITERATURE: LITERATURE INTO FILM

**Tuesdays/  
Thursdays**

**2:00-3:15**

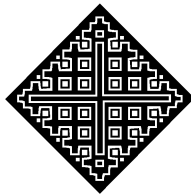
**Gorham**

**J. CHEBOWICZ**

Though filmmakers work in collaboration rather than in a writer's solitude, the director's imprint can be as clearly defined as an author's style. Serious artists in both media have shared a common goal: faithfully representing their visions of reality in the stories they tell. Our verbal and visual literacy is sharpened by a parallel study of their common texts. This course explores what is gained and lost as print is transformed into film. Among our concerns will be structure, character, symbol, point of view, and theme--as well as editing, camera placement/movement, lighting, and the uses of sound and visual rhythm. We will consider biographical, historical, formalist, feminist, and Marxist approaches to the texts.

TEXTS may include *Who's Afraid of Virginia Woolf?*; *The Red Shoes*; *The Talented Mr. Ripley*; *The Birds*; *The Letter*; *Brokeback Mountain*; *Rear Window*; *Strangers on a Train*; *The Maltese Falcon*; and *Before Sunrise*.

ASSESSMENT: Critical essays; reading/viewing response journals; class participation; in-class reports; objective quizzes; the pre-viewing of all films.



## ENG 150 TOPICS IN LITERATURE: MYTHOLOGY IN LITERATURE

**Wednesdays**

**4:10-6:40**

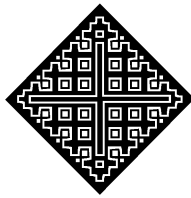
**Gorham**

**M. CHEUNG**

Myth, humanity's oldest form of storytelling, still energizes modern writers and artists. It expresses truths about our perceptions of the world we live in and how we experience our inner and outer lives. This course joins myths with later works consciously and unconsciously influenced by them from a worldwide range of poets, playwrights, fiction writers, and performers in words from the earliest times to the present. Students learn to recognize the settings, archetypal characters, story patterns, symbolic networks, styles, and themes that the mythic mode deploys.

TEXTS: Leonard & McClure's *Myth & Knowing*; *Mahabharata*; *The Táin*; *A Midsummer Night's Dream*; *Black Orpheus*; poems and multimedia forms.

ASSESSMENT: 10 pages of informal writing, 10 pages of documented formal writing, a research and reporting project, and a take-home exam.



## ENG 150 TOPICS IN LITERATURE: NATURE WRITING

**Mondays/  
Wednesdays**

**2:00-3:15**

**Gorham**

**L. GILES**

This class examines several major nature writers of the 20th century. Reading selected works and viewing films, we'll consider key questions: How does literature best imagine and interpret the outdoors? How do writers describe their favorite landscapes? What is at stake in representing wild places? How might we achieve an ethical relationship with the environment?

Authors may include Henry Beston, Rachel Carson, John Muir, Edward Abbey, Barry Lopez, Annie Dillard, Gretel Ehrlich, Michael Pollan, Terry Tempest Williams, John Krakauer, Bill McKibben, John McPhee, Mary Oliver.

**ASSESSMENT:** Two short papers focused on the course readings and one longer paper involving research.



## ENG 150 TOPICS IN LITERATURE: INTRODUCTION TO IRISH LITERATURE AND CULTURE

**Tuesdays**

**4:10-6:40**

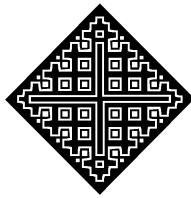
**Portland**

**F.C. MCGRATH**

The purpose of this course is to introduce you to modern Irish literature and culture through poetry, drama, fiction, and film. The course will also familiarize you with the historical, political, and social contexts with which the literature interacts. The course also will improve your skills in thinking and writing analytically about literature and culture.

TEXTS will be chosen from writers such as W. B. Yeats, J.M. Synge, Sean O'Casey, James Joyce, Patrick Kavanagh, Brian Friel, Eavan Boland, Seamus Heaney, and Patrick McCabe. Several films will be chosen from the following: *The Dead*, *Michael Collins*, *The Field*, *The Playboys*, *Mother Ireland*, *Hush-a-Bye Baby*, *The Magdalene Sisters*, *The Snapper*, *Into the West*, *December Bride*, *Bloody Sunday*, *The Boxer*, *In the Name of the Father*, *Some Mother's Son*, *The Commitments*, *The Crying Game*, *Butcher Boy*, *Breakfast on Pluto*.

**ASSESSMENT:** 2 papers, and a final exam.



## ENG 150 TOPICS IN LITERATURE: FANTASY LITERATURE & FILM: THE JOURNEY MYTH

**Mondays/  
Wednesdays**

**11:45-1:00**

**Portland**

**T. SZAFRANSKI**

"Challenge is a dragon with a gift in its mouth...Tame the dragon and the gift is yours."  
-- Noela Evans

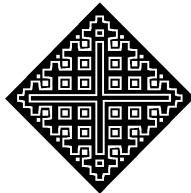
According to psychologist Carl Jung, and mythologist Joseph Campbell, it is no accident that stories about dragons and heroes, or magical wands and rings, pervade our culture and our earliest memories; for

these, they claim, are more than clever tales born in another author's imagination, but rather, they are part of a vast storytelling tradition which has at its core psychological archetypes that transcend all time periods and cultures. More than the province of modern video and role playing games, the journey myth, they claim, is basic to the human psyche, for it is, in essence, a story about one or more characters who seek out challenges and encounter obstacles in the quest to attain their destinies and to find the self and the soul. This kind of tale has experienced a modern renaissance and can be seen in epic creative efforts, from Peter Jackson's re-envisioning of Tolkien's "Lord of the Rings" to J.K. Rowling's "Harry Potter" series.

That said, this course will explore the Journey Myth through its earlier incarnations in works from folklore and Arthurian legend, up through modern re-interpretations in Fantasy films and literature.

TEXTS will include excerpts from folklore and the Arthurian cycle, and works by Carol Pearson, Herman Hesse, Neil Gaiman, John Milton, and J.R.R. Tolkien; visual material will include excerpts from *The Matrix*, *Lord of the Rings*, and *Clockwork Orange*.

ASSESSMENT: Written journals, and unit papers; as well as attendance and class participation.



## ENG 201 CREATIVE WRITING

An introduction to the principles and practices of writing fiction and poetry; other genres may be added at the discretion of the instructor. Students will be exposed to a variety of writing modes through exercises and engagement with literary texts. Emphasis is on using imaginative and precise language, on developing critical skills through workshops, and on assembling a portfolio of revised student writing.

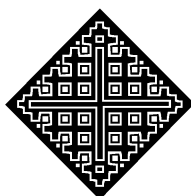
**PREREQUISITES:**  
ENG 100 (or ENG 101 or ENG 104)  
and ENG 120

<b><u>GORHAM</u></b>		
Bendzela	MW	2:00 – 3:15
Giles	MW	11:00 – 12:15
Philbrick	TR	9:30 – 10:45
<b><u>PORTLAND</u></b>		
Clements	W	5:35 – 8:05
Kelly	M	7:00 – 9:30
Pijewski	R	4:10 – 6:40
Tussing	MW	1:15 – 2:30

Fulfills Elective Requirement

May be taken concurrently with ENG 245

*(Does not fulfill Writing Requirement for students who declared their major in Fall 2000 or later.)*



## ENG 202 MEMOIR AND AUTOBIOGRAPHY

This course is designed to give participants an orientation in the fundamentals of narrative autobiographical writing.

It focuses on the use of memory – key scenes and evocative seasons of life – as source material for the writing of narrative essays and autobiographical stories. In-class pre-writing sessions will lead to writing directives to be expanded on at home. Students will cover a reading assignment each class, selected from the text, for class discussion and will leave the course with a final collection of personal narrative essays in various stages of completion.

**Wednesdays**

**7:00-9:30**

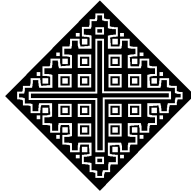
**Portland**

**D. BENEDICT**

TEXTS: Michael Steinberg, ed., *The Fourth Genre: Contemporary Writers of Creative Nonfiction* and Jo Ann Beard, *The Boys of My Youth*

ASSESSMENT: Timely completion of assignments, improvement in defined fundamentals of narrative writing, reading quizzes and final collection, and energetic participation in class discussions.

Fulfills Writing requirement  
May be taken concurrently with ENG 245



## ENG 230 LITERACY STUDIES

**Tuesdays/  
Thursdays**

English 230 will introduce students to competing theories of literacy and literacy practices. Above all, this course will challenge students to rethink their own conceptions of literacy as well as their own literacy practices.

**1:15-2:30**

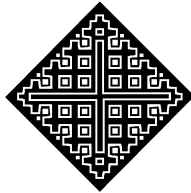
TEXTS: Barton, *Literacy: An Introduction*; Kintgen, et. al (eds.), *Perspectives on Literacy*; Street, *Social Literacies*.

**Portland**

**R. SWARTZ**

ASSESSMENT: Attendance, class participation and in-class writing assignment: 20%; four exams: 10% each (40% total); Final paper: 40%.

Fulfills Language Requirement  
May be taken concurrently with ENG 245



## ENG 244 INTRODUCTION TO CULTURAL STUDIES

**Mondays**

This course will introduce students to the history, theories, and methods of contemporary cultural studies with particular emphasis on mass culture and everyday life. Students will learn key concepts in cultural theory, such as hegemony, representation, and simulation, and use them to examine specific aspects of popular culture, such as the mass media (television and film), cultural sites (museums), and practices (shopping, social networks).

**4:10-6:40**

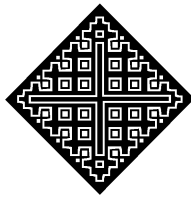
**Portland**

**J. KUENZ**

TEXTS: Storey, *Cultural Theory and Popular Culture: An Introduction*; Berger, *Ways of Seeing*; Barthes, *Mythologies*; Hebdige, *Subcultures*; Willis, *Portents of the Real*; Andrejevik, *iSpy*.

ASSESSMENT: Three papers, exams.

Fulfills Interdisciplinary & Cultural Studies Requirement  
May be taken concurrently with ENG 245



## ENG 244 INTRODUCTION TO CULTURAL STUDIES

**Tuesdays/  
Thursdays**

**10:15-11:30**

**Portland**

**E. RAIMON**

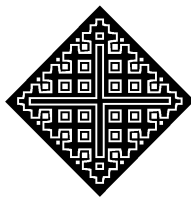
Cultural Studies has been defined variously as “an interdisciplinary field concerned with the role of social institutions in the shaping of culture,” and also as a “set of activities which is lived and developed within asymmetrical relations of power.” Still another account explains that Cultural Studies began with “literary-social evaluation,” but turned at one point from literature to the study “of everyday life.” A fourth definition declares that “its central concerns are the place of race (or ethnicity), class, and gender in the production of knowledge.” This course will probe these definitions and the theories behind them with a special emphasis on popular culture, mass media (TV and film), and their relation to the representation of racial difference.

TEXTS: John Berger, *Ways of Seeing*; John Storey, *Cultural Theory and Popular Culture: An Introduction* (5th Ed.) Longman, 2009; Mark Anthony Neal, *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic*, Routledge, 2002; Tricia Rose, *Hip Hop Wars*, Basic Civitas Books, 2008; Susan Willis, *Portents of the Real*, Verso, 2005.

There will be a significant number of other readings from various sources. These will be available via Blackboard as indicated.

ASSESSMENT: 4 page Term/Concept Paper, group work, 5-7 page critical analysis, midterm, class participation, take-home final exam.

Fulfills Interdisciplinary and Cultural Studies Requirement  
May be taken concurrently with ENG 245



## **INTRODUCTION TO LITERARY STUDIES**

*This course introduces students to the terminologies, methodologies, and writing strategies necessary to pursue an English major. Through readings of both critical essays and literary works, we will study and compare a variety of critical and theoretical approaches to textual analysis and explore the relationships between literature and culture. There will be a strong emphasis on writing assignments that teach skills necessary both for effective critical thinking and for writing the literary research paper.*

THIS IS A REQUIRED COURSE FOR ENGLISH MAJORS.

## **ENG 245 INTRODUCTION TO LITERARY STUDIES**

**Tuesdays**

**4:10-6:40**

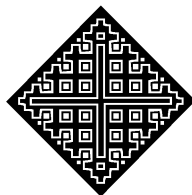
**Portland**

**L. COLE**

This course is designed to introduce English majors to some of the concepts and skills required to complete upper-division coursework successfully. Our section of 245 is arranged more or less chronologically. We will be attending, in passing, to traditional literary periodization, and students are expected to develop a general understanding of how to use terms such as "Romantic" or "Victorian" in discussing literature. Much of the course, however, is devoted to discussing and developing the reading, research, and writing skills that characterize the discipline of literary criticism. Literary texts will be read in conjunction with historical and critical ones.

TEXTS include *The Bedford Glossary of Critical and Literary Terms*; Shakespeare, *The Tempest*; Aphra Behn, *Oroonoko*; H. G. Wells, *The Island of Dr. Moreau*; Edgar Rice Burroughs, *Tarzan: The Ape Man*; poems by various authors.

ASSESSMENT: Five assigned essays of varying lengths, each of them designed to provide practice in a different analytical or interpretive skill. Students must pass a quiz on traditional literary periodization.



## ENG 245 INTRODUCTION TO LITERARY STUDIES

**Mondays/  
Wednesdays**

**2:45-4:00**

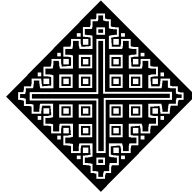
**Portland**

**G. PETERS**

This course will have a double focus. It is partially an introduction to the practical methods and procedures of research and interpretation and the techniques of effective critical writing. It is also partially a forum for discussing the differences and similarities between several significant critical, theoretical, and pedagogical approaches to literary and cultural studies. We will read and discuss a number of literary works from a variety of periods, but there will also be a strong emphasis on writing.

TEXTS: M.H. Abram's *A Glossary of Literary Terms*; Stevens and Stewart's *A Guide to Literary Criticism and Research*; Shelley's *Frankenstein* (Bedford/St. Martin's); and DiYanni's *Literature: Reading Fiction, Poetry, Drama, and the Essay*.

ASSESSMENT: Short essays and a research paper



## ENG 262 POETRY, THE GENRE

**Tuesdays/  
Thursdays**

**2:45-4:00**

**Portland**

**R. ABRAMS**

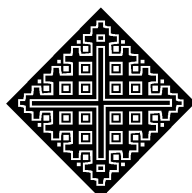
A wide reading in many kinds of poetry (mostly in English, though some in translation) from the 12<sup>th</sup> century troubadours to modern American song will be covered. The course will proceed along historical lines, though in each period our reading of poems will be strongly text-centered. We will pay scrupulous attention to sentence-sense and at the same time study some of the wrenchings of everyday language typical of literary art. A good deal of attention will be paid to early poetry.

Note: ENG 262 is a course in the study of poetry, not a creative writing course.

TEXTS will be made available on my website.

ASSESSMENT: Class participation including paraphrases of poems, several term papers, and a probable final.

Fulfills Genre and Form Requirement  
May be taken concurrently with ENG 245



## ENG 263 FICTION, THE GENRE

**Tuesdays/  
Thursdays**

**11:45-1:00**

**Portland**

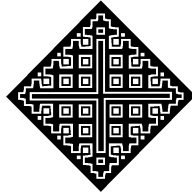
**R. SWARTZ**

This course will introduce important concepts in analyzing fiction and enable students to develop skills in interpretation, literary analysis, and discussion. It will focus on narrative forms and rhetorical structures (such as voice, plot, diction, figurative language) in various historical periods, and will both examine and challenge the concept of genre.

TEXTS: Readings will be wide-ranging and will include short stories and novels by Austen, Chopin, James, Joyce, Conrad, Faulkner, Kafka, Ellison, Marquez, Achebe, Coetzee, Lessing, Cisneros, Danticant, and Mukherjee.

ASSESSMENT: A combination of quizzes, short and long papers, and exams.

Fulfills Genre and Form Requirement  
May be taken concurrently with ENG 245



## ENG 300 FICTION WRITING

**Thursdays**

**7:00-9:30**

**Portland**

**D. BENEDICT**

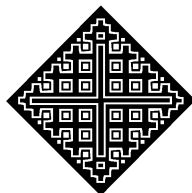
This is a writing and reading-intensive workshop course designed for students who are dedicated to honing their writing skills as fiction writers. Attendance is mandatory, as is participation in the class discussions.

TEXTS to be determined.

ASSESSMENT:

- (1) Weekly writing assignments, involving three story starts, one or two well-developed stories, six free writes, and six observations writes.
  - (2) A weekly response paper or quiz on an assigned reading.
  - (3) Taking part energetically in class discussions of readings and workshop stories.
  - (4) Each student will receive at least one workshop on his or her work.
  - (5) In-class prompts will be used, particularly in the first few weeks.
- Each class will include work on elements of craft.

Fulfills Writing Requirement



## ENG 301 POETRY WRITING

**Tuesdays/  
Thursdays**

**11:45-1:00**

**Portland**

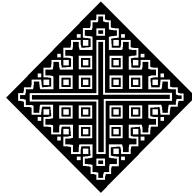
**S. WALDREP**

This course is designed to acquaint students with the basic elements of poetry writing. We will function as a workshop in which each student submits poems to the class as a whole for comment and critique. Emphasis will be on the imitation of contemporary writers, exercises that stress the elements of poetry, and the development of personal approaches.

TEXTS: Behn, Robin, and Chase Twichell, eds. *The Practice of Poetry: Writing Exercises from Poets who Teach*; Pound, Ezra. *ABC of Reading*; Poulin, A., Jr., and Michael Waters, eds. *Contemporary American Poetry*. 8<sup>th</sup> ed.

ASSESSMENT: Comments and critiques of classmates' poems, class participation, exercises, and a final portfolio.

Prerequisite: ENG 201  
Fulfills Writing Requirement



## ENG 302 FICTION WORKSHOP

**Mondays**

**5:35-8:05**

**Portland**

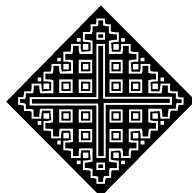
**J. TUSSING**

This is an intensive writing workshop class for motivated students. Students will be responsible for writing and revising two short stories. Individual conferences with the instructor are mandatory. In the course of the semester students should expect to write between twenty-five to forty pages of new fiction.

TEXTS: James Wood's *How Fiction Works* and *The Ecco Anthology of Contemporary American Short Fiction*, edited by Joyce Carol Oates and Christopher R. Beha.

ASSESSMENT: Class attendance, participation, peer critiques, writing assignments and subsequent revisions.

Prerequisite: ENG 300  
Fulfills Writing Requirement



## ENG 305 RHETORIC, SYNTAX, AND STYLE

**Tuesdays/  
Thursdays**

**2:45-4:00**

**Portland**

**N. GISH**

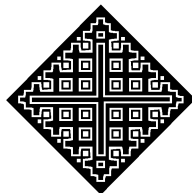
Writing, like playing the piano, is a skill achieved through practice, but also like music, writing requires knowledge of fundamental units. Just as one cannot play the piano without understanding scales, chords, and phrasing, one cannot write without knowledge of words, phrases, clauses, and patterns of sentences. While it is possible to play or write by ear, most musicians and writers need to learn basics first. And in both cases, teaching the skill requires theoretical understanding of those basics. Writing is thus both a content and a practice. This course aims to conceptualize writing as form, skill, and convention as well as process, and to develop a theoretical grasp of rhetoric, syntax, and style as a basis for editing and revision as well as enhanced clarity and grace.

In this course students will focus on sentence-level writing as a specific skill and as a basis for larger structures, developing knowledge of theory and style as well as expertise in editing. Specifically we will work on the following objectives: 1) to understand syntax as rhetoric, that is, to see grammar and sentence-level writing as central to meaning rather than as arbitrary rules, 2) to develop an understanding of grammar and syntax as a range of choices that allow complexity as well as clarity and style, 3) to develop an understanding of these choices as possibilities for meaning rather than as a way of avoiding error, and 4) to use these skills to write a full essay that is rhetorically effective, stylistically sophisticated, and intellectually distinctive.

TEXTS: Bizzell and Herzberg, *The Rhetorical Tradition* (Bedford); *The Chicago Manual of Style*; Strunk and White, *Elements of Style*; course packet of readings on sentence style and structure as well as examples of many styles.

ASSESSMENT: All readings, regular assignments and exercises in sentence structure and style, assignments of specific paragraph forms and styles, and a term paper developed in sequence over the semester that demonstrates ability to use all course concepts. There may also be short tests or papers on theory, depending on the class. The course will consist primarily of discussion, joint editing, and workshops on student writing.

Fulfills Writing Requirement



## ENG 315 ANCIENT LITERATURE

**Tuesdays/  
Thursdays**

**10:15-11:30**

**Portland**

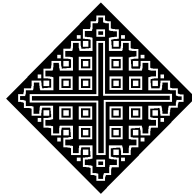
**M. REIMER**

The literature of the ancient world continues to exert its influence into the 21st century. This course will allow students to explore some of the more influential texts of this time period. We will look at mythologies, including Hesiod's *Theogony* and Ovid's *Metamorphoses*; plays such as the *Persians* and *Lysistrata*; the Roman epic, the *Aeneid*; one text from the non-Western tradition, and a bit of influential non-fiction, particularly Aristotle's *Poetics*. Understanding the cultural construction of these works will help students to both gain a perspective on ancient cultures and assess the ways in which their cultural expectations continued to influence the Western canon through the centuries.

TEXTS: Recommended translations of all texts will be available at the bookstore; students may utilize alternative translations for all texts except for the *Metamorphoses*, which will require a copy of Allen Mandelbaum's translation.

ASSESSMENT: 1 in-class mid-term and three essays.

Fulfills Historical Requirement (Ancient and Biblical)



## ENG 319/WST 335 STUDIES IN GENRE AND FORM: SPECIES, SEX, GENDER, AND SCIENCE FICTION

**Mondays/  
Wednesdays**

**2:45-4:00**

**Portland**

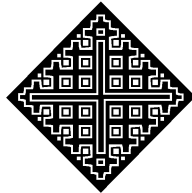
**L. COLE**

This course explores the intersections between gender studies and science fiction by focusing specifically on the problem of species in nineteenth, twentieth, and twenty-first century texts and films. At the heart of this course are fundamental questions in the humanities, social sciences, and sciences: What does it mean to be human? How does the category of gender relate to that of species, or biological kind? How has science as a discipline contributed to, or undermined, presumably natural differences? How are feminists working within science studies bringing a new materiality to bear on poststructuralist models of understanding? The course will be structured chronologically in order to give students a better idea of a) the development of science fiction as a genre since the nineteenth century; b) the ways in which changing understandings of gender are registered in popular fiction and film; and c) the ways in which changing scientific understandings of species have been dealt with in literature. The course will also emphasize the contribution that women writers have made to science fiction, particularly in their explorations in the late twentieth and early twenty-first centuries of gender and biological reproduction. We will be drawing on recent scholarship in human-animal studies, science studies, and feminist studies. Creative and theoretical material will be supplemented by film.

TEXTS MAY INCLUDE: Mary Shelley, *Frankenstein* ; Octavia Butler, from *Lillith's Brood*; H.G. Wells, *Island of Dr. Moreau*; Wilkie Collins, *Heart and Science*; Joanna Russ, *The Female Man*; Marge Piercy, *He, She, It*; Michael Bishop, *Unicorn Mountain*; Michel Faber, *Under the Skin*; Peter Hoeg, *The Woman and the Ape*; Margaret Atwood, *Oryx and Crake*. Theoretical/historical work by Donna Haraway, Anita Guerrini, Stacey Alaimo, and others.

ASSESSMENT: Students will write at least three 4-6 page papers.

Fulfills Genre and Form Requirement



## ENG 326 STUDIES IN INTERNATIONAL LITERATURE SINCE 1900: POSTCOLONIAL DISCOURSE IN THE FRANCOPHONE WORLD

**Mondays/  
Wednesdays**

**11:45-1:00**

**Portland**

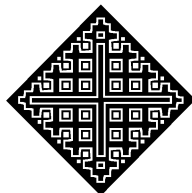
**D. MARYA**

This course will discuss what the term "Francophonie" means in literature from and about France and its colonies. We will read fiction and non-fiction that raise questions about the presence of French culture in French postcolonies. How does creolization take place, specifically in language and everyday culture? The readings will highlight what francophone literature aims to capture and what role this assimilated literature has played in the contemporary African and Caribbean literature. The course will examine the legacy of colonization, its relationship to modernity and modern culture in France's ex-colonies.

TEXTS: Frantz Fanon, *Black Skin White Mask*; Edouard Glissant, *Mahogany*; Albert Memmi, *The Colonizer and the Colonized*; Leopold Senghor; 'Negritude: A Humanism of the Twentieth Century'; Aime Cesaire, *Discourse on Colonialism*; Assia Djebar, *Fantasia: An Algerian Cavalcade* and 'The White of Algeria'; Fatima Mernissi, *Dreams of Trespass*; Jean Genet, *The Blacks, A Clown Show*; Amilcar Cabral, 'On National Liberation and Culture'

ASSESSMENT: Based on three papers, 6-8 pages each, reflection papers and class discussion.

Fulfills Historical Requirement (Since 1900)



## ENG 338 STUDIES IN LANGUAGE: THE TEACHING OF WRITING

**Mondays/  
Wednesdays**

**10:15-11:30**

**Portland**

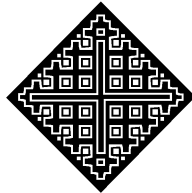
**A. DEAN**

This course examines theories, contexts, and histories of writing teaching. Is there “a writing process”? How do writers understand, perform, and create genres? Do some writers have to develop new identities to write successfully in school? Is student writing getting worse, or better? To pursue answers to these questions, we will explore methods for learning and the social and institutional contexts within which they operate.

READINGS will include sample student writing from USM and other institutions, Peter Elbow, David Bartholomae, Benjamin Franklin, Sara Lawrence-Lightfoot, John Brereton, Virginia Woolf, Mary Soliday, Nancie Atwell, and others.

ASSESSMENT: Weekly Blackboard posts, in-class writing and participation, one teacher interview, and three papers.

Fulfills Language Requirement



## ENG 341 CONTEMPORARY CRITICAL THEORIES

**Mondays/  
Wednesdays**

**1:15-2:30**

**Portland**

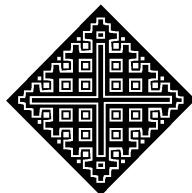
**G. PETERS**

An introduction to major schools of literary criticism developed in the twentieth century. Emphasis is placed on identifying points of agreement and divergence between various theories and methods for interpreting literature. Specific theoretical perspectives to be studied may include (but are not limited to) structuralist and poststructuralist thought, psychoanalytic theory (Freud and Lacan), deconstruction, Marxist and feminist perspectives, cultural and gender theories.

TEXT: Julie Rivkin and Michael Ryan, *Literary Theory: Anthology*

ASSESSMENT: Four papers and an examination.

Fulfills Criticism and Theory Requirement



## ENG 348/CORE COURSE (SOCIAL RESPONSIBILITY, ETHICAL INQUIRY, AND CITIZENSHIP)

On-line/  
Hybrid course

J. MUTHYALA

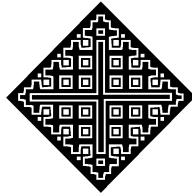
This course is designed to do three things: provide you an opportunity to frame, analyze, and evaluate ethical issues, dilemmas, and actions as they relate to America as an empire and contemporary globalization; b) help you develop historical perspectives to think about the present and the relationships between culture and empire, consumerism and postmodern economies; c) enable you to understand and reflect on your role as citizen, family member, consumer, and producer, while examining the ethical dimensions of living as both citizens of a nation and members of a world community facing common challenges and problems.

TEXTS: Essays by Thomas Jefferson, Chalmers Johnson, Niall Ferguson, Francis Fukuyama, Jan Aarte Scholte, Anthony Giddens, Ernest Renan, Homi Bhabha, and Garrett Hardin; Simon Blackburn, *Ethics: A Short Introduction*; Niall Ferguson, *The Rise and Fall of the American Empire*; Benjamin Barber, *Jihad vs. McWorld and Consumed: How Markets Corrupt Children, Infantilize Adults, and Swallow Citizens Whole*; Azar Nafisi, *Reading Lolita in Tehran*; Thomas Friedman, *The World Is Flat*; Arundhati Roy, *Broken Republic*

ASSESSMENT: Several response papers, quizzes, class discussion, 3 or more research-driven term papers.

**This is a hybrid course--it will meet at least 3 times in face-to-face (F2F) settings. These F2F meetings are mandatory; they will be held on the Portland campus on days/times that will be confirmed in consultation with students.**

Fulfills Interdisciplinary and Cultural Studies Requirement



## ENG 354/HTY 394/WST 365 STUDIES IN MEDIEVAL LITERATURE AND CULTURE: JOAN OF ARC

Mondays/  
Wednesdays

1:15-2:30

Portland

K. ASHLEY

This will be an upper-level, interdisciplinary course designed to serve History and English majors, as well as other interested students. It will explore the phenomenon of Joan, a fifteenth-century illiterate teenaged peasant and visionary who became a military leader for the kingdom of France against the English and was burned as a heretic in 1431. In the 1450's, her trial was re-examined and she was "rehabilitated." Joan remains a cultural paradox – she seemingly defies every norm of late medieval society, while at the same time calling attention to alternative, powerful value systems that were also in play. Her life and death present a tantalizing case for interpretation of an historically-distant

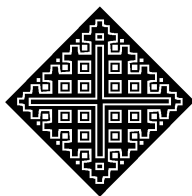
culture. In deciphering the puzzle of Joan, we will use a variety of historical methodologies as well as cultural and gender theories.

The course will be based on a reading of the fascinating trial transcripts and a study of her life in its political and socio-cultural contexts using contemporary primary materials. Those will include conduct books for women, mystical literature, biographies of cross-dressed holy women, treatises on witchcraft and heresy, the debate over “spiritual discretion” (that is, the ability to tell a divine from a satanic vision), information about the Hundred Years’ War and the political leaders from England, France and Burgundy, visual arts and architecture (the Duke of Bedford’s Book of Hours, castle construction, urban settings), etc.

TEXTS: *The Trial of Joan of Arc*, trans. and introd. By Daniel Hobbins (Cambridge: Harvard University Press, 2005); *The Virgin Warrior: The Life and Death of Joan of Arc*, by Larissa Juliet Taylor (New Haven: Yale University Press, 2009)

All other materials will be on Reserve or E-Reserve at the Glickman library.

ASSESSMENT: Participation in discussion, in-class writing, a mid-term, and a class presentation based on one of the topics studied – written up as a final essay.



## ENG 361 SHAKESPEARE

**Tuesdays/  
Thursdays**

This course will consider the verbal intricacies and theatrical power of four important Shakespeare plays. (This is a separate course from ENG 360.)

**1:15-2:30**

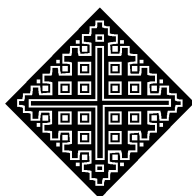
TEXTS: to be determined

**Portland**

ASSESSMENT: Three term papers, pop quizzes, class participation.

**R. ABRAMS**

Fulfills Historical Requirement (Renaissance)



## ENG 366 STUDIES IN THE RESTORATION AND 18TH CENTURY: LIBERTINES

**Mondays**

**4:10-6:40**

**Portland**

**L. COLE**

Our focus this semester will be on a tradition of writing associated, in England, with John Wilmot, Earl of Rochester, and in France, with the Marquis de Sade. Our goal is to understand how—under what cultural circumstances—some poetry and novels could be regarded as dangerous, and their authors, banished or imprisoned.

To this end, we will read primary texts by some of the most notorious writers of the Enlightenment, none of them for the morally or philosophically faint of heart. These poems, plays, and novels will be accompanied by relevant criticism.

TEXTS: John Wilmot, *Collected Works*; Aphra Behn, *Selected Writings*; Samuel Richardson, *Clarissa*; John Cleland, *Memoirs of a Woman of a Pleasure*; Pierre Choderlos de Laclos, *Dangerous Liaisons*; Marquis de Sade, *Selected Writings*.

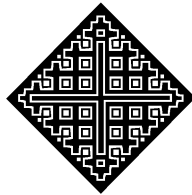
ASSESSMENT: Three formal essays, periodic short response papers, presentation on criticism

### lib-er-tine

Function: *noun*

Etymology: Middle English *libertyn* freedman, from Latin *libertinus*, from *libertinus*, adjective, of a freedman, from *libertus* freedman, from *liber*  
1 *usually disparaging*: a freethinker especially in religious matters 2 : a person who is unrestrained by convention or morality; *specifically*: one leading a dissolute life

Fulfills Historical Requirement (18th Century)



## ENG 377 STUDIES IN 19<sup>TH</sup> CENTURY BRITISH LITERATURE AND CULTURE: ROMANTIC AND VICTORIAN GOTHIC

**Tuesdays**

**4:10-6:40**

**Portland**

**R. SWARTZ**

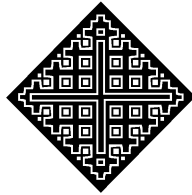
Romantic gothic emerges in conflicts over the cultural purposes of imaginative writing, with the novels of Ann Radcliffe and Matthew Lewis representing polar opposites, and with the Romantic poets standing apart from both, identifying instead with the ballad tradition and its very different ways of imagining terror and the supernatural. Yet while they are notably different, every version of Romantic gothic writing has at least one crucial thing in common: these texts are all invested in the psychology of sublime aesthetics, which both shapes their representations of individual subjectivity and justifies the dark themes they feed upon. Later Victorian writers are clearly influenced by Romantic gothic, and often deliberately borrow from it. In the process of reviving the gothic tradition, however, the Victorians abandon Romantic psychology and sublime aesthetics, replacing them with a more “modern,” materialist psychology centered on post-Darwinian concepts of degeneration. We will examine this

transformation and its effect on the cultural disposition of gothic writing. What happens when the Victorians change the gothic subject?

TEXTS include Burke, *A Philosophical Enquiry Into Our Ideas of the Sublime & Beautiful*; Lewis, *The Monk*; various texts by Ann Radcliffe; Coleridge, "Christabel"; Le Fanu, *In a Glass Darkly*; *The Complete Stories of Robert Louis Stevenson*; & Stoker's *Dracula*.

ASSESSMENT: A combination of short exams, exercise papers, in-class writing, quizzes, and regular term papers.

Fulfills Historical Requirement (19th Century)



## ENG 383 STUDIES IN AFRICAN-AMERICAN LITERATURE AND CULTURE: THE HARLEM RENAISSANCE

**Mondays/  
Wednesdays**

**11:45-1:00**

**Portland**

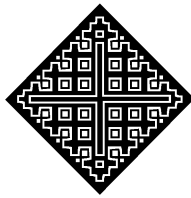
**J. KUENZ**

This course focuses on the Harlem or New Negro Renaissance, a self-conscious cultural and political movement in the 1920s among a largely urban population dedicated to redefining and promoting African-American culture. The course will 1) outline the major aesthetic and political debates of the era as they are represented and refigured in the fiction, poetry, non-fiction prose, music, and visual art of the Harlem Renaissance and 2) put these materials and debates in the context of both the material conditions of their production and their continued relevance to considerations of African-American cultural production and reception. At stake are questions of self-representation (How should African Americans be represented? Who should be responsible for doing it?), audience (To whom or for whom?) and intention (Toward what end?). We will conclude by considering to what extent the terms of these early debates about representation continue to frame discussions about African-American culture and its place vis-a-vis hegemonic cultural traditions.

TEXTS: Johnson, *Autobiography of an Ex-Coloured Man*; Toomer, *Cane*; Fauset, *There is Confusion*; Larsen, *Passing and Quicksand*; McKay, *Home to Harlem*; Du Bois, *Dark Princess*; Schuyler, *Black No More*; poetry by Langston Hughes, Countee Cullen, Claude McKay, Helene Johnson and others; non-fiction prose and literary and cultural criticism.

ASSESSMENT: Papers and exams

Fulfills Literature Since 1900 Requirement



## ENG 397 STUDIES IN IRISH LITERATURE & CULTURE: IRISH FILM

**Thursdays**

**4:10-8:00**

**Portland**

**F.C. MCGRATH**

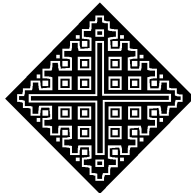
Representations of Ireland in film have not always been created by the Irish themselves. Until 1980 Ireland did not have a flourishing film industry. Previously representations of Ireland were produced mainly by American and British film makers. After the Irish government made film making in Ireland a very attractive proposition financially, a native film industry began to flourish. This course will study the history of the Irish film industry and examine representative films about Ireland by the Irish and others. We also will explore the relationship between Irish films and Irish history and culture.

Approximately 15 films will be chosen from the following: *Man of Aran*, *The Informer*, *The Quiet Man*, *Odd Man Out*, *The Quare Fellow*, *The Dead*, *Michael Collins*, *Dancing at Lughnasa*, *Circle of Friends*, *The Field*, *The Playboys*, *Mother Ireland*, *Hush-a-Bye Baby*, *Butcher Boy*, *The Magdalene Sisters*, *The Snapper*, *Into the West*, *December Bride*, *Bloody Sunday*, *The Boxer*, *In the Name of the Father*, *Some Mother's Son*, *The Commitments*, *The Crying Game*, *In America*, *Breakfast on Pluto*.

Printed TEXTS will include David Bordwell and Kristen Thompson, *Film Art*; Terence Brown, *Ireland: A Social and Cultural History*; Richard Killeen, *A Short History of Ireland*; Martin McLoone, *Irish Film: The Emergence of a Contemporary Cinema*.

ASSESSMENT: Class participation, film log, and two papers.

Fulfills Literature Since 1900 Requirement



## ENG 399 FEATURE WRITING

**Mondays/  
Wednesdays**

**10:15-11:30**

**Portland**

**K. ASHLEY**

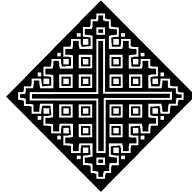
This upper-level writing course will provide students interested in journalism with an experience in professional writing beyond newswriting. It is especially recommended for creative writers, who will find they can use their literary techniques for creative non-fiction, too. Class meetings will be conducted as workshops with primary focus on student work. Students will practice the skills and conventions of feature writing -- developing an overall theme, interviewing and research, use of quotation, delayed lead, strategic placement of background information within a narrative, use of character, importance of the ending, etc.

Please note that a good grasp of standard English grammar and usage is an expected prerequisite for enrollment. Publishing writers will visit class regularly to discuss their work as well as the professional context of feature publication.

TEXTS: *The Best American Magazine Writing*, (Blundell); *The Art and Craft of Feature Writing* (Plume); *Telling True Stories: A Nonfiction Writers' Guide* (Plume)

ASSESSMENT: Frequent exercises and three substantial feature articles

Fulfills Writing Requirement

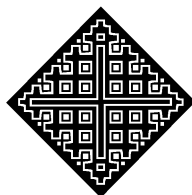


## ENG 401 CREATIVE WRITING MINOR THESIS (1 CREDIT)

### PERMISSION REQUIRED

Student works one-on-one with an advisor to complete a thesis comparable to an M.F.A. application portfolio. Typically students revise 10 to 15 poems or 25 to 40 pages of fiction or non-fiction. May be completed concurrently with second workshop course. Must be completed for student to receive Creative Writing Minor.

Prerequisite: ENG 302, 303, or 304  
Requires: Permission of Advisor



## ENG 409 INTERNSHIP IN PROFESSIONAL WRITING

### PERMISSION REQUIRED

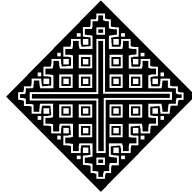
K. ASHLEY

This internship is an opportunity for qualified English majors to gain experience outside the classroom on local publications. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of journalism, such as layout. Students have held internships at *The Free Press*, *Portland Magazine*, *Casco Bay Weekly*, *The Portland Daily Sun*, *Bangor Daily News*, *Portland Monthly*, *Phoenix*, *FACE*, *The Bollard*, and *Maine Public Radio*. Other weeklies and magazines in the area are possible.

PREREQUISITES: ENG 309 (Newsriting) or its equivalent is highly recommended. Serious interest in professional writing and application filed with Coordinator of Internships. Guidelines for the application may be found on the department website or in hard copy at the department office. Application should be done during pre-registration with Professor Ashley - or at the latest before the end of FALL 2011 semester.

ASSESSMENT: Completion of the semester's work at internship site. An internship report supported by published work of the semester is required for a grade. Guidelines for the report are available from the Coordinator.

Fulfills Writing Requirement

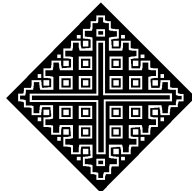


### **ENG 432 INTERNSHIP IN THE TEACHING OF WRITING (1 CREDIT)**

**PERMISSION  
REQUIRED**

Interns in this course will work as research assistants on a long term project. They will gather and code data on student writing and academic success at USM.

**A. DEAN**



## ENGLISH SEMINARS

A seminar is a small class (limit of 15 students) designed to encourage independent thinking, intensive student participation, and in-depth research on topics of the student's choice related to the seminar topic. Typically, seminars allow a professor to teach a focused subject of special interest, one on which the professor has done recent research and/or scholarly writing.

### **ENG 445/WST 345 SEMINAR IN INTERDISCIPLINARY AND CULTURAL STUDIES: PHENOMENOLOGY OF PERFORMANCE: DAVID BOWIE**

**Tuesdays/  
Thursdays**

**2:45-4:00**

**Portland**

**S. WALDREP**

"I consider myself responsible for a whole new school of pretensions."

--David Bowie,  
February, 1976

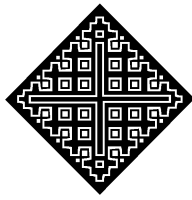
Although David Bowie has famously characterized himself as a "leper messiah," a more appropriate moniker might be "rock god": someone whose influence has crossed numerous sub-genres of popular and classical music and can at times seem ubiquitous. Bowie's career is emblematic of the "art school" approach to rock and roll stardom—a studied attempt to bring "high" and "low" cultural production together by borrowing from the former to alter the latter. This class will look at all aspects of Bowie's career—musical recordings, live concerts, music videos, film performances, and television appearances—in an attempt to trace Bowie's contribution to the performative paradigms that constitute contemporary rock music. A few of the many questions that we will ask include: to what extent can Bowie be considered emblematic of the seventies (a decade and label he claims only as an "albatross")? What might his work mean to gay and lesbian rock stars who have attempted to model their careers on his? Does Bowie's outsider approach to rock music (an artist who happens to sing) deconstruct the usual assumptions about rock fame? In addition to musical and visual performances, we will examine fan letters, poetry, musical analysis, and cultural critiques written by and about Bowie and his oeuvre. We will also consider various theoretical models, where appropriate, in such areas as gender studies, performance theory, and rock criticism. Overall, we will pay particular attention to the idea that Bowie is not merely a rock musician, but an artist whose work now spans a variety of media over a period of 40 years.



**TEXTS:** CDs (to be purchased by students); Elizabeth Thomson and David Gutman, eds., *The Bowie Companion*; Nicholas Pegg, *The Complete David Bowie*; essays, chapters, excerpts on electronic reserve

**ASSESSMENT:** Senior paper, two presentations, and intense class presence.

Fulfills Senior Seminar and Interdisciplinary & Cultural Studies Requirement



## ENG 491 SEMINAR IN LITERATURE SINCE 1900: LOVE, WAR, AND POETRY: LANGUAGE IN THE AFTERMATH OF THE GREAT WAR

**Thursdays**

**4:10-6:40**

**Portland**

**N. GISH**

Although modernism preceded WWI, the War had a profound impact on the forms of poetry written in the interwar years. The most famous example of this is T. S. Eliot's *The Waste Land*, but other poets found it essential to find new language for what seemed a totally changed world. Vincent Sherry, for example, has pointed out that for a short time after the War, Eliot wrote in French, though that was a brief experiment. In a different but analogous choice, Hugh MacDiarmid shifted from writing in English to writing in Scots. Moreover, other poets such as Mina Loy and Hope Mirlees developed radical new forms of poetry. What Eliot did, then, was part of a larger reaction to a sense that the War had made words meaningless, and new ways of writing had to address that. While many memoirs, novels, and poems of the War did, in fact, use traditional ways of expressing the impact of the first modern war not only on soldiers but on sex, gender, love, social behaviors, and the larger sense of many that the world had changed, other poets began writing in fundamentally new ways, now defined as "modernist." But this definition and its meaning is continuing to be reexamined.

This course will examine selected major poetry—including *The Waste Land*, MacDiarmid's early lyrics, and poems on the War by women who suffered in different ways but also recreated their own lives in the midst of chaos. Our purpose will be to place the forms and styles of poetry in the cultural context of that terrible and transformative time. We will also look at short selections from *The Aeneid*, which influenced Eliot's perspectives and which places in contrast the choices of love and war.

TEXTS will include T. S. Eliot's *Collected Poems 1909-1962*, Hugh MacDiarmid's *Selected Poems*, poems to be selected by women poets on the War (if possible Hope Mirlees's poem, "Paris,") and contextual works, to be announced.

ASSESSMENT: Students will be evaluated on class contributions to seminar discussion, individual research, a series of response papers, and a term paper to be developed over the course of the semester.

Fulfills Seminar Requirement and Historical Requirement (Since 1900)

**COURSE DISTRIBUTION BY LEVEL & CATEGORY**  
**Spring 2012**

<b>ENG 150/ENG 245 courses</b>			<b>Interdisciplinary and Cultural Studies</b>		
150	Topics: Dylan	Abrams	244	Intro. to Cultural Studies	Kuenz
150	Topics: The Trickster	Ashley	244	Intro. to Cultural Studies	Raimon
150	Topics: Excavating the Bible	Bendzela	348	Core Course (Social Responsibility, Ethical Inquiry, and Citizenship)	Muthyala
150	Topics: Beast: Animals in Lit.	Benedict	445	Phenomenology of Performance: Bowie	Waldrep
150	Topics: Literature into Film	Chebowicz			
150	Topics: Mythology in Literature	Cheung			
			<b>Historical – Ancient</b>		
150	Topics: Nature Writing	Giles	315	Ancient Literature	Reimer
150	Topics: Irish Literature	McGrath			
150	Topics: The Journey Myth: Fantasy Literature and Film	Szafranski			
245	Intro. to Lit. Studies	Cole	354	Joan of Arc	Ashley
245	Intro. to Lit. Studies	Peters			
			<b>Historical – Renaissance</b>		
<b>Criticism and Theory</b>			361	Shakespeare	Abrams
341	Contemporary Critical Theories	Peters			
			<b>Historical - 18<sup>th</sup> Century</b>		
<b>Language</b>			366	Restoration and 18 <sup>th</sup> Century Lit and Culture	Cole
230	Literacy Studies	Swartz			
338	Studies in Language: The Teaching of Writing	Dean			
			<b>Historical - 19<sup>th</sup> Century</b>		
			377	Romantic and Victorian Gothic	Swartz
<b>Genres and Forms</b>					
262	Poetry the Genre	Abrams	<b>Historical - Since 1900</b>		
263	Fiction the Genre	Swartz	326	Postcolonial Discourse in the Francophone World	Marya
319	Species, Sex, Gender, and Science Fiction	Cole	383	The Harlem Renaissance	Kuenz
			397	Irish Film	McGrath
<b>Writing</b>					
202	Memoir and Autobiography	Benedict	<b>Seminars</b>		
300	Fiction Writing	Benedict	445	Bowie	Waldrep
301	Poetry Writing	Waldrep	491	Love, War, and Poverty: Language in the Aftermath of the Great War	Gish
302	Fiction Workshop	Tussing			
305	Rhetoric, Syntax, and Style	Gish			
399	Feature Writing	Ashley			

## ENGLISH DEPARTMENT ADVISING GUIDELINES

### Who is my advisor?

The current Director of Student Advising, Professor Ben Bertram, is on sabbatical during the Spring 2012 semester. Professor Shelton Waldrep will be acting Director of Advising during this semester. During Fall 2011, if you are a new major, you should make an appointment with Professor Bertram at [bertram@usm.maine.edu](mailto:bertram@usm.maine.edu). He will review English major requirements with you, answer any questions you have, discuss your academic and career plans, and assign you to a permanent faculty advisor. If you do not meet with Professor Bertram prior to preregistration to receive an advisor assignment, you may have to use walk-in advising hours to get your Personal Identification Number (PIN).

All English majors are encouraged to choose their own advisors. At any time, you may request a change of advisor. Change of Advisor forms are available in the English Department Office in 311 Luther Bonney. Once you have completed this form, our administrative assistant will process all changes of advisor.

### When should I meet with my advisor?

All students in the English Department must meet with an advisor during preregistration to discuss course selection, develop a schedule, and to receive a PIN that will allow you to register in Maine Street. Students are also encouraged to meet with their advisors at any other time during the year to discuss issues such as core requirements, progress towards completing the degree in English, choosing a minor, and preparing for post-graduate goals. New majors are especially encouraged to meet with Professor Bertram before preregistration!

### How do I find my advisor?

You can find out who your advisor is by going to the student center in Maine Street. Below your Enrollment Dates, you will see your advisor's name. If you click on your advisor's name, you can contact them by email. In the English Department, you will find a list of faculty, their office hours, phone numbers, and email addresses. If, for any reason, you have difficulty getting in touch with your advisor, you may contact the Department Chair, Professor John Muthyala, at [muthyala@usm.maine.edu](mailto:muthyala@usm.maine.edu).

### How should I get advising during preregistration?

During the first week of the pre-registration period, there will be English Department faculty available for walk-in advising. Please consult the posted schedule in 311 Luther Bonney to see exactly when faculty will be available for walk-in advising. If you already have an advisor, then you may contact your advisor directly to make an appointment.

## How should I prepare for preregistration advising?

There are a few things that you should do prior to your appointment. Coming to your appointment with the following things accomplished will help to make your course selection and registration process very productive.

### Before Your Appointment:

- Pick up and review the English Department Course Guide for next semester's courses. It is available in the English Department or on the English Department's website at <http://www.usm.maine.edu/eng/>.
- Go to MaineStreet and print out an unofficial transcript. Also print a schedule of the classes you are taking this semester.
- Review the Core curriculum requirements in your USM catalog or your Guide to Graduation. See what remaining requirements you have.
- Review your English Major Requirements Form to see what remaining requirements you have. Blank copies are available in the English Department Office. You may find it useful to keep a filled out copy for yourself, so that you can check off requirements as you go along.
- Using the Wish List on MaineStreet, develop a list of possible classes to take in the Spring.
- Check to see if you have met proficiencies and course prerequisites. For example, ENG 100 and ENG 120 are prerequisites for English majors, and you must complete ENG 245 before you take 300-level courses.
- Bring all of your documents with you to your advising appointment, including your file from the English Department.

### At Your Appointment You Can Expect to:

- Confirm your remaining Core and Major requirements.
- Design a schedule that fits your needs.
- Get your PIN and advisor's approval, which you need in order to register.

## **FINALLY, ADVISING IS NOT JUST FOR COURSE REGISTRATION!**

Students are also encouraged to meet with their advisor at any time during the year to discuss issues such as core requirements, progress towards completing the degree in English, choosing a minor, and preparing for post-graduate goals.

# International Exchanges

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The English Department encourages majors to consider study abroad for a semester or an academic year. Several locations are available from the English department in 311 Luther Bonney Hall and from the International Programs Office in 101 Payson Smith Hall. Professor Kathleen Ashley, Professor Gerald Peters, and Professor Ben Bertram may also be consulted for more detailed information on International Exchanges.

The Department of English has a special exchange relationship with Radboud University in The Netherlands. Els Lunding, an exchange student from Radboud University, attended USM during the Spring of 2011 and Charlie Nickell studied there in the Spring of 2008. Their descriptions of the exchange experience follow:

## **Radboud University Nijmegen**

Els Lunding

Nijmegen is a dynamic city. It can be easily reached by public transportation. The university is a mere 10 minutes away from the city center and can be reached by bus or bike (which is a popular means of transportation in the Netherlands). The campus is not too big, which makes it easily understandable. During the warmer months, you will find an outdoor café (which is part of the indoor Cultuur café, the on-campus café), where people sit, enjoy the sun and each other's company. The university itself is divided into a couple of buildings, the Erasmus-building being the largest one (20 floors). Although it is small, I find it a fun and pretty campus.

The city of Nijmegen in itself can be compared to Portland in size. With plenty of bars, clubs and discos, Nijmegen has something to offer for everyone. With student housing not just near the university, but all over town, Nijmegen enables students to fully engage in student life.

Fun fact. American Studies (USA) and English (GAG) host regular parties throughout the month, among them a monthly pub quiz at Absolute Zero, the favorite bar for American Studies and English students. Whether you are a member of USA or GAG, you can participate in their events. These gatherings are a good way to meet new people and to have an amazing night out!

## **Go Abroad**

Charlie Nickell

As an English major at USM you have a special opportunity to study at Radboud University in The Netherlands. I spent my spring '08 semester there and am grateful I did. The experience of living in a foreign country and going to school with students from around the world opened my eyes to many

new and exciting opportunities and adventures. It is hard to imagine what my life would be like now without those experiences: a five-day bike tour of Holland with two French girls, enjoying a beer in front of Notre Dame on a sunny afternoon, watching the European Cup on a giant screen in the center of Nijmegen with 20,000 screaming fans, seeing Will Smith and Charlize Theron at a movie premier in Berlin, or watching skateboarders at a giant concrete park beside a medieval cathedral in Brussels. It sure beat spending another icy winter in Maine—where you'll be if you don't take advantage of this opportunity.

Nijmegen is situated beside the river Waal near Germany and is considered the oldest city in The Netherlands. It is also a wonderful base from which to explore the rest of Europe. Amsterdam is one and a half hours away, Brussels two, Paris six, and Berlin five. Nijmegen has a large student population from all across Europe, Asia, and North and South America. Everyone rides bicycles. It is not uncommon to see women in high heels holding umbrellas, talking on cell phones while riding one-handed with a friend riding on the back. Truly amazing. The food is basic but good and there's no difference between organic or non-organic produce because all of it is organic!

The university is nice and has a large library with many English titles. Although Dutch is the national language, pretty much everyone speaks English—very helpful. Many literature and culture classes are offered and the faculty will really do their best to help. Thank you Professor Hans Bak! Just about all students live in residency halls that include full kitchens and an assortment of unique decoration. I lived with other exchange students across the Waal River in Lent where we had four-bedroom apartments. The bike ride to school was often challenging but worth it for the view from across the bridge.

There are too many great things I can say about my time at Radboud to list here, so if you knew what was good for you, you'd start an application today—don't delay.

For more information on our exchange with Radboud Universiteit Nijmegen, please visit the following link: <http://www.ru.nl/english>

**Volunteer for  
the English  
Student  
Association!**

Department of English



As a member of the ESA you will:  
  
Get connected, get involved!  
Meet other majors, and meet  
English Department faculty.

Do you wish there were a  
stronger community of  
English Majors?  
  
ESA is making it happen! We  
host readings, film showings,  
and create opportunities for  
collaboration among students  
and faculty.

University of  
Southern Maine

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For more information about joining the ESA contact:

Prof. Ben Bertram, [bertram@usm.maine.edu](mailto:bertram@usm.maine.edu)  
311B LB; 780-4944 (Fall 2011)  
Prof. Shelton Waldrep, [waldrep@maine.edu](mailto:waldrep@maine.edu)  
321 LB; 780-4086 (Spring 2012)



## Scholarship Information

There are many scholarships available for USM English majors. They fall into three categories:

### **I. USM Scholarships**

These are open to all USM students who fulfill the individual award criteria. There is a general form you can submit that will put you in a pool of all other eligible students. The deadline for most university-wide scholarships is on or about March 1, 2012. Applications are available in Career Services, Financial Aid, Campus Centers, Libraries and Deans' Offices.

### **II. CAHS Scholarships**

These are open to all College of Arts, Humanities, and Social Science students who fulfill individual award criteria. There is a general form you can submit that will put you in a pool of all other eligible students. The deadline for most college-wide scholarships is on or about March 1, 2012. We would like to direct your attention to three CAHS awards that English majors may be especially successful in pursuing:

#### **A. Treworgy Scholarship**

Open to any major entering Junior or Senior Year, with a minimum GPA of 3.00, who has demonstrated a commitment to his/her degree and demonstrates financial need.

#### **B. Dorothy Montgomery Scholarship**

Open to any English or Science major, with a minimum GPA of 3.00, who is enrolled for a minimum of 6 credits during the award semester, and demonstrates financial need. *Preference is given to students with the responsibility of being a single parent.*

#### **C. Alan Rodway Memorial Scholarship**

Open to any liberal arts Major in good standing who graduated from Deering High School.

### **III. Department of English Scholarships**

The Department of English administers three scholarships that are only available to English majors:

#### **A. C. Elizabeth Sawyer Scholarship**

This scholarship is awarded to an active English major holding senior status, with outstanding academic achievement and a minimum GPA of 3.5, intending to enter the teaching profession with plans to do graduate study in English. The faculty review and selection takes place in October.

#### **B. Barbara C. Jandebaur Memorial Scholarship**

This scholarship is awarded to an active English major holding Junior or entering Senior status, with a minimum GPA of 3.25 intending to pursue a Masters and/or

Doctoral degree in the field of English. The winner must enroll in 6 credit hours or more in the award semester. The faculty review and selection takes place in mid-March.

**C. Richard W. Carbonneau, Jr. Scholarship**

This scholarship is awarded to an active English major, class year unspecified, who is a non-traditional (adult) student with outstanding writing ability. The application deadline is in mid-March.

Of these, only the Carbonneau Scholarship, for the Stonecoast Writers' Conference, requires your application. The Sawyer and Jandebour Scholarships are awarded through a process of faculty review. Majors are notified by the Department if they are eligible, and they may be asked to submit further application materials.

For more information on the USM and CAHS scholarships and awards, visit the Student Success website at <http://usm.maine.edu/admit/scholarships>. Application forms for most USM/CAHS scholarships and awards will be available in the Department of English office, 311 Luther Bonney.

*A few of the English Majors who received scholarships last year: Briana Garside, recipient of the Dorothy Montgomery Scholarship; Alicia Fisher, recipient of the Richard Carbonneau Scholarship; and Mary Vaughan, recipient of the Elizabeth Sawyer Scholarship*



"I'm very happy with my decision to become an English major. Every new challenge that my classes bring me makes me more and more confident that I made the right choice. Getting this scholarship gives me the opportunity to take more classes next semester, which will allow me the chance to graduate a whole year early. I am very thankful to my parents, the Dorothy Montgomery Scholarship, and the Presidential Commendation Scholarship, all of which are responsible for paying for my schooling. I would not have gotten this far in my education without their support." – Briana Garside

"The Stonecoast Writer's Conference offered me a kindred space in which to learn more about how I write, and why I write. Every day I poured over poems with six other poets, including Jennifer Moxley, our warm and quietly provocative instructor. This arduous and sweaty process (this was the hottest week of the summer) left me insatiable for the kind of fine-tuning that only comes with a lucid reminder that your work is never really done. I left Stonecoast with an uncompromising hunger for betterment." – Alicia Fisher



"In my four years at the University of Southern Maine, I have been able to pursue a variety of interests in both academics and athletics. However, after four years of balancing two sports and a full course load, I am left with a large chunk of my English degree to finish. To that end, I am a grateful recipient of the C. Elizabeth Sawyer Award so that I can afford to go to school for a few more years!

I wouldn't have gone about my experience in any other way – I've had the privilege of being a part of a few amazing teams, the most memorable so far being the 2010 lacrosse team that soared from the fifth seed to conference champions during the heat of finals week last May. With collegiate athletics winding down, I'm looking forward to continuing my English studies and using my leadership skills in teaching and coaching when I graduate." – Mary Vaughan



# Faculty

**Richard H. Abrams, Ph.D.**, State University of New York at Buffalo.

*Interests:* Shakespeare, Dante, renaissance studies, cultural criticism.

**Kathleen M. Ashley, Ph.D.**, Duke University.

*Interests:* Medieval literature, autobiography studies, African-American literature, cultural theory, contemporary women writers.

**Dianne Benedict, M.F.A.**, Goddard College.

*Interests:* Fiction writing, contemporary fiction, film and literature.

**Benjamin Bertram, Ph.D.**, University of California, San Diego.

*Interests:* Early modern studies, Shakespeare, 16th & 17th c. English literature, critical theory, and cultural studies.

**Lorrayne Carroll, Ph.D.**, The Johns Hopkins University.

*Interests:* Early American literature, captivity narratives, historiography, women's studies.

**Lucinda Cole, Ph.D.**, Louisiana State University.

*Interests:* 18th-century English literature and culture, gender studies, cultural theories.

**Ann Dean, Ph.D.**, Rutgers University.

*Interests:* Composition, 18<sup>th</sup>-century American and English literature, print culture and history of the book.

**Nancy K. Gish, Ph.D.**, University of Michigan.

*Interests:* 20th-century British and American literature, 20th-century poetry, theory, women's studies.

**Jane Kuenz, Ph.D.**, Duke University.

*Interests:* American literature, African-American literature, cultural studies.

**Deepika Marya, Ph.D.**, University of Massachusetts.

*Interests:* Postcolonial theory and literature, cultural studies.

**Francis C. McGrath, Ph.D.**, University of Texas at Austin.

*Interests:* 19<sup>th</sup>- and 20<sup>th</sup>-century British literature, Irish literature, theory.

**John Muthyala, Ph.D., (Chair)**, Loyola University, Chicago.

*Interests:* Literatures of the Americas, Postcolonial Studies, Ethnic Literatures of the United States.

**Gerald Peters, Ph.D.**, University of Illinois, Urbana.

*Interests:* Continental & comparative literature, psychoanalytic theory, autobiography.

**Richard Swartz, Ph.D.**, University of California, San Diego.

*Interests:* Romantic literature and culture, critical theory, and cultural studies.

**Justin Tussing, M.F.A.**, University of Iowa Writers' Workshop

*Interests:* Fiction writing, Contemporary fiction

**Shelton Waldrep, Ph.D.**, Duke University.

*Interests:* 19<sup>th</sup>-century British literature and culture, critical theory, aesthetics, and cultural studies.

**Lisa Walker, Ph.D.**, Louisiana State University.

*Interests:* Modern American literature and gay/lesbian studies.

*The University of Southern Maine shall not discriminate on the grounds of race, color, religion, sex, sexual orientation, national origin or citizenship status, age, disability, or veteran's status in employment, education, and all other areas of the University.*



*For more information regarding this course guide please contact:*

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[harjula@usm.maine.edu](mailto:harjula@usm.maine.edu)*