Department of English
Fall 2017
Course Guide
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Advising Guidelines

Professor Gerry Peters is the Chair of the English Department. If you are a new major, you should make an appointment with Professor Peters by contacting him via e-mail at gpeters@maine.edu. He will review the 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 have not been assigned an advisor prior to preregistration, you will have to use walk-in advising to get your Personal Identification Number (PIN).

All English majors are encouraged to choose their own advisor. 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 specialist will process all changes of advisor.

Who is my faculty advisor?

Your advisor is located below your enrollment dates in your Student Center in MaineStreet. If you click on your advisor’s name, you can contact your advisor by email. On the English Department’s website http://www.usm.maine.edu/eng, you will find a list of faculty, their office hours, phone numbers, and email addresses. If you are unable to reach your advisor, contact the Department Chair, Professor Gerry Peters, at gpeters@maine.edu.

When should I meet with my advisor?

You must meet with your advisor during preregistration to discuss course selection, develop a schedule, and receive a PIN that will allow you to sign up for classes in MaineStreet. Students are also encouraged to meet with their advisors at any other time during the year to discuss such issues 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 Peters before preregistration. Please note: if you do not register for classes during preregistration, some classes may be cancelled because of low enrollment. There is no charge associated with preregistration.

Priority registration begins on Monday, April 3, 2017. Your MaineStreet Student Center will give you the exact date/time when you can register for classes. Contact your advisor to schedule an advising appointment. If you are unable to meet with your assigned advisor, or if you have not yet been assigned an advisor, walk-in advising will be available between April 3 and 13, 2017. In order to find out who is offering walk-in advising, visit the English Department office, 311 Luther Bonney Hall—a schedule will be posted. Note: You will not be able to receive your PIN until you have met with an advisor.
How should I prepare for preregistration advising?

Before Your Appointment

- Pick up and review the English Department Course Guide for next semester’s courses. It is available in the English Department office or on the English Department’s website at [http://www.usm.maine.edu/eng/](http://www.usm.maine.edu/eng/).
- Go to MaineStreet and print out an unofficial transcript and 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 which remaining requirements you have in the major. Copies of the English Major Requirements Form are available in the English Department Office as well as on the English Department’s website. You may find it useful to keep a filled out copy for yourself, so that you can check off requirements as you matriculate.
- Using the Wish List on MaineStreet, develop a list of possible classes to take. Check to see if you have met proficiencies and course prerequisites. For example, ENG 100 is a prerequisite for all English majors, and you must complete ENG 245 before you can take 300-level English courses.
- Bring all of your documents with you to your advising appointment, including your file from the English Department (if applicable.)

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.

~ Additional Advising Tips ~

Commencement vs. Graduation

Students may march in Commencement if they have successfully completed a minimum of 111 credits at the end of the Spring semester. USM assumes successful completion of a student’s Spring courses in determining the 111 credit mark. Students do not officially graduate until all requirements have been met. USM has graduation dates in May, August, and December, but only one ceremony in May. You can apply for graduation via MaineStreet only during the semester you plan to graduate. You can apply to graduate in the Student Center of MaineStreet or download the form at [http://usm.maine.edu/sites/default/files/Office%20of%20the%20Registrar/applicationfordegree.pdf](http://usm.maine.edu/sites/default/files/Office%20of%20the%20Registrar/applicationfordegree.pdf)

You do not need to contact your advisor in order to apply for graduation, but you should see your advisor to review your progress towards degree completion the semester **BEFORE** you plan to graduate.
Old Core/New Core and Major/Minor Requirements

The best way to view data on your progress toward completing the Old Core (Requirement Term Spring 2011 or prior) is to choose ‘Degree Progress’ from your MaineStreet account. Be sure to click on the green arrow beside ‘USM Core Curriculum.’ To monitor the progress of your completion of the English major, English minor, Creative Writing minor, or Professional Writing minor, choose ‘Academic History by Subject’ and then scroll down to ‘English.’ Any approved transfer or AP credits should also show up here. While your paper file in the English Department office may contain unique information on any waivers or exceptions to your progress, this screen should give you a good idea of where you stand in your overall progress. If you have questions about your transfer credits, please contact Heidi Noyce, Associate Director of Transfer Affairs, at heidin@maine.edu. If you are not yet an English major and are completing the minimum requirements to become one, please stay in touch with our contact in the Advising Department, Pam Edwards, pedwards@maine.edu. Please keep in mind that, if you have Advanced Placement credit, you may need to have that information sent to USM. Please contact the Office of Prior Learning Assessment for more information.

In order to change your major or minor, please go to the English Department office and request either the Change of Major form or the Declaration of Minor form. These forms have to be signed by your advisor and the Chair of the Department. The forms can also be found on the Registrar’s website.

If you are coming in under the New Core (Requirement Term Fall 2011 or later), see the Core Curriculum website for more details at http://usm.maine.edu/core. You may also wish to note the following information about navigating the Core on MaineStreet:

To view courses offered in a particular semester that will satisfy Core requirements using the various Core configurations, see ‘Class Search.’ After selecting the institution (USM) and semester, scroll to the bottom of the ‘Additional Search Criteria’ to ‘General Ed Category.’ Drop down the menu and you will see a list of categories preceded by letters:

A = New Core areas for students admitted with a Requirement Term of Fall 2011 forward.
B-c l = Clusters – All offerings for the thematic clusters offered this semester.
C = LAC Core Areas are here.
D = Pre-Fall 2011 Core Areas for those students with a Requirement Term prior to Fall 2011.

General Residency and Senior Residency Requirements
Undergraduate students must take a minimum of 30 credits of their final 45 credits through USM.

GPA Calculator
USM has a great GPA Calculator. See http://usm.maine.edu/success/gradplanner/gpaCalc.html

Graduation Planner
See http://usm.maine.edu/advising/degree-planning-2016-17-major-list-alphabetical for graduation planners. Scroll down for English.
**IMPORTANT NOTES**

- Beginning Fall, 2015, requirements for students declaring an ENG major have changed. Requirements in this course guide note courses that fulfill old major categories and the new major requirements.

- ENG 100, *College Writing* (or ENG 101, *Independent Writing* or ENG 104, *Enriched College Writing*) is a prerequisite for all English Majors.

- For students with a catalog year prior to 2014-2015, ENG 120, *Introduction to Literature* is a prerequisite for all English courses at the 200 level and higher.

- For students with the 2014-2015 catalog year, ENG 140 *Reading Literature*, is the prerequisite for all English courses at the 200 level or above.

- For students with 2015-2016 catalog year or later, only two courses at the 200-level besides ENG 245 and ENG 220 may count toward the required 36-credits in the major.

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

- For students with the 2015-2016 catalog year or later, only courses at the 300-level or higher will satisfy the writing and theory requirements. (ENG 334 fulfills theory requirements for K-8 track students.)

- ENG 245, *Introduction to Literary Studies*, is a prerequisite for the capstone seminars. Students majoring in English are encouraged to take it immediately after ENG 140 and as early in the major as possible.

Students not majoring in English are encouraged to take ENG 245 but are not required to in order to take upper-level ENG courses. Consult with the instructor if you have questions about the level or demands of the course.

- Individual courses may specify other prerequisites.

- Whenever possible, English majors should observe the following sequence for required courses:
  - ENG 100
  - ENG 140
  - ENG 220, 245, and up to two more 200-level ENG electives
  - 300-level courses in Historical Periods, Writing, Theory, and ENG electives
  - 400-level Capstone Seminar

See the graduation planners for more detailed plans.
Cultural Interpretation Courses

Prerequisites: ENG 100 or ENG 101

ENG 140 Reading Literature is a required foundation course in the English major that satisfies the General Education Cultural Interpretation requirement. It emphasizes close reading of texts from different historical periods and introduces students to literary conventions and terminology as well as library and Internet resources available for research. It is a prerequisite for ENG 245 and all other 200-level and higher literature courses.

ENG 145 Topics in Literature is a topics course designed for non-majors wishing to satisfy the General Education Cultural Interpretation requirement or take a literature course as a general elective. Though topics vary, each section emphasizes oral and written analysis and interpretation of literary and other cultural texts within and across historical contexts. This course may be repeated for additional credit with a different topic.

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This foundational course introduces students to literary and critical analysis by emphasizing close reading of texts within historical and cultural contexts. Students will become familiar with critical methodology, scholarship, and research that will assist them in engaging analytically with literature of diverse genres and time periods, including poetry, drama, novel, and film from the 16th through the 20th centuries. Grounding our work will be a tracing of the development of the gothic genre as we strive to define the very notion of “gothic,” and to understand humankind’s obsession with its “dark-side.” We’ll simultaneously examine each text as a cultural artifact and assess what the text tells us about the culture in which the text originates—and our own.

TEXTS: The Bedford Glossary of Critical and Literary Terms; As You Like It; The Castle of Otranto; The Picture of Dorian Gray; Elegy in a Country Churchyard; The Castaway; Christabel; Double Indemnity, and Scream

ASSESSMENT: formal essays; journal; exam; class presentation
ENG 145 TOPICS IN LITERATURE:  
WITCHCRAFT

Witchcraft is a fascinating topic with a long literary and cultural history that reaches up to our own moment. In this version of the course, students will learn methods of literary and cultural interpretation while reading and writing about witches, witch-finders, and witchcraft practices. The focus will be on Salem, 1692, and the terrible events that generated much debate at the time and many literary and cultural representations since then. We will trace the ways in which figures of witches and witchcraft change in response to historical shifts in social, religious, and cultural values in the New England region.

TEXTS may include excerpts from Salem documents such as Cotton Mather, Wonders of the Invisible World; selected poetry (Dickinson, Frost, Sexton); selected short stories (Hawthorne, Freeman, “Lovecraft”); novels (Forbes, Condé), Arthur Miller’s The Crucible, and a 2014 graphic novel, Crane and Decker’s Lies in the Dust.

ASSESSMENT: reading responses, short exercises, essays, and a group presentation

Fulfills the General Education Cultural Interpretation Requirement

ENG 145 TOPICS IN LITERATURE:  
BLACK WRITING MATTERS

The phrase “Black Lives Matter” has become commonplace over the last few years. We know it refers generally to the history of racism in the U.S., and more particularly to state-sanctioned violence against African Americans. Since this history stretches back to before the founding of the U.S., what can we learn from the tradition of black protest literature dating from the 18th century through today? In what forms and genres did this literature appear and why? What do the literary themes and concerns of slave narratives have in common with 20th- and 21st-century writing and how do these differ? How do writers’ rhetorical strategies change over time in response to shifting audiences and historical contexts? We will examine poetry, essays, short stories, and novels by African American male and female writers to examine how they addressed issues of black identity and national belonging in the face of centuries-long discrimination.
ENG 201 CREATIVE WRITING

This course is 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)

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Fulfills Elective Requirement
Fulfills the General Education Creative Expression Requirement
May be taken concurrently with ENG 245
NOTE: ENG 201 does not satisfy the English Major Writing Requirement
ENG 204 PROFESSIONAL WRITING

This is a career-oriented course introducing students to a wide variety of writing formats used in business, government, and the professions, such as business writing, grant writing, public relations, and report writing. Students will examine and contrast different modes of professional communication, discuss challenges related to communication in professional settings, and practice writing individual and collaborative documents.


ASSESSMENT: employment documents, letters and memos, short proposals, a variety of report formats, digital and social-media communications, and basic technical writing

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor
NOTE: ENG 204 does not satisfy the English Major Writing Requirement.

ENG 205 SENTENCE STYLE

This course develops students' knowledge of sentence parts, patterns, and effects. Through writing and revision, students will explore the relationships among sound, structure, context, genre, and meaning. Students will also seek out samples of literary, academic, and professional texts to identify the sentence conventions and patterns used in particular contexts.

Knowing how to write, revise, and shape sentences will help you negotiate the varied writing contexts you will encounter as a student and as a professional. You can use this knowledge to shape your style according to audience and genre, so that your sentences contribute to clear, effective communication. Academic writers, for instance, often use sentences that begin this way: “In their important study of X, Kang and Lobkowicz argue Y.” Engineers, on the other hand, are likely to write, “Device X should be shut down immediately.” Neither of these sentence structures is universally right or wrong; each does a particular job in a particular context. Using the correct one enables a writer to communicate with that audience in that context. While this course cannot prepare you to write all genres for all the audiences you are likely to encounter, being able to identify sentence structures and types will prepare you to adjust your style to new writing situations.

TEXTS: TBD

ASSESSMENT: TBD

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor
NOTE: ENG 205 does not satisfy the English Major Writing Requirement.
Please Note: ENG 205 is designed for students in the Minor in Public and Professional Writing. It is an alternative to, and not a prerequisite for, ENG 305, Rhetoric, Syntax, and Style. English majors, including those minoring in Professional Writing, are encouraged to take ENG 305.

ENG 220 WORLD MASTERPIECES I

Prerequisites: ENG 100 or ENG 101 and ENG 140; May be taken concurrently with ENG 245

ENG 220 World Masterpieces I is a required foundation course in the English Major. This course in the major works of Western and non-Western literature from the classical, medieval, and early modern eras provides a historical foundation for subsequent coursework in literature and theory.

Fulfills Elective Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement (Requirement Term Fall 2015 or later)

This class introduces students to selected classical works of world literature in the historical and cultural context in which they were written, with reference to other cultural forms, especially art, religion, and philosophy. We will look closely at many texts that have contributed to the British and American literary canon as well as explore a variety of works that are less well-known to western readers. The course readings balance historical and geographic coverage with more extended analysis of complete works and, where possible and appropriate, comparison to their contemporary representations in film, theater, and pop culture.

TEXTS: The Norton Anthology of World Literature, volumes A, B and C

ASSESSMENT: Student work will be evaluated through analytical essays (3), and other written work, including in-class responses, homework, and three poetry explications. The class relies heavily upon student participation in class discussion, which will also factor into evaluation of progress.

In this class we will take a look at works of the imagination produced by human beings from Hammurabi’s Babylon to Renaissance Europe. We’ll examine origin myths, religious expressions, epic poems, and prose pieces evolving toward what we call the novel. Along the way we’ll begin to see parallels in the way human beings across times and cultures approach life’s big questions—and we’ll also see some signature differences.

TEXTS: The Norton Anthology of World Literature, Shorter Third Edition, v1

ASSESSMENT: two short papers, one longer paper, in-class discussion
ENG 245 INTRODUCTION TO LITERARY STUDIES

This course introduces students to the terminologies, methodologies, and writing strategies necessary to pursue a major in English. 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 a literary research paper. Ideally, you should take this course with other 200-level major requirements, such as ENG 220 World Masterpieces or one of the genre courses in poetry, fiction or performance (ENG 262, 263, 264). As this course prepares you for reading and research, you should take it before any 300-level literature or theory course. It is a prerequisite for the capstone seminar.

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 among several significant critical, theoretical, and pedagogical approaches to literary and cultural studies. We will read/discuss a number of literary works from a variety of periods, but there will also be a strong emphasis on writing.

TEXTS: The Bedford Glossary of Critical and Literary Terms; Shakespeare, The Tempest; Conrad, Heart of Darkness; Bram Stoker, Dracula; Lois Tyson, Critical Theory Today, and selected poetry and criticism

ASSESSMENT: 40%--weekly participation in online discussion groups, 30%--one or two short essays (@ 5 pp. double spaced, typed), 30%--a short research paper (@ 6-10 pp.)

This course is designed to offer students practice in advanced critical writing and guidance in how to learn sophisticated concepts of literary and cultural theory and the kinds of interpretative methods English majors will encounter in advanced 300-level courses.

TEXTS: Shakespeare, A Midsummer Night’s Dream; Conrad, Heart of Darkness; and several selected short stories and essays dealing with such topics as apartheid and South African fiction

ASSESSMENT: a combination of quizzes, short and long papers, and exams
ENG 300 FICTION WRITING

This course stresses the use of specific aspects of craft in the writing of short stories. Spontaneous and improvisational writing brings life to the classes. Readings are drawn from some of the finest fiction writers of the last fifty years. Attendance is mandatory, as is participation in the class discussions.

TEXTS: *Forty Stories*

ASSESSMENT: (1) Weekly writing assignments. (2) Weekly reading assignment, with discussions and quizzes. (3) Taking part energetically in class discussions. (4) Missing no more than two classes during the semester. (5) Evidence of growth in specific aspects of craft.

Prerequisite: ENG 201
Fulfills Writing Requirement

ENG 301 POETRY WRITING

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.


ASSESSMENT: comments and critiques of classmate’s poems, class participation, exercises, and a final portfolio

Prerequisite: ENG 201
Fulfills Writing Requirement
ENG 305 RHETORIC, SYNTAX, AND STYLE

This course treats writing as both content and practice. Focusing on discursive, critical prose, students will develop a theoretical grasp of rhetoric, syntax, and style as a basis for effective writing, editing, and revision as well as enhanced clarity and grace. We will focus on sentence-level writing as a specific skill and as the foundation 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. Anyone who signs up for this course should be interested in writing and in becoming a better writer.

TEXTS: Bedford, *The Chicago Manual of Style*; Bizzell and Herzberg, *The Rhetorical Tradition*; handouts of readings on sentence style and structure as well as examples of many styles

ASSESSMENT: Assigned readings; regular in and out of class writing assignments and exercises on sentence structure, style, and paragraph forms; term paper developed in sequence over the semester that demonstrates ability to use course concepts. Because this is a workshop, attendance is crucial. Class time will consist primarily of discussion, writing, and joint editing of student writing; you should be prepared to share and critique your own and classmates' work.

Fulfills Writing Requirement
Fulfills the General Education Thematic Cluster – Law

Please note: Students who have taken ENG 205 should not take ENG 305 as well.

ENG 319/WGS 335 STUDIES IN GENRE AND FORM: MEDICAL GOTHIC LITERATURE

Gothic literature, known for mystery, monsters, and ghosts, emerged in the late 18th century. It had its heyday in the 18th and 19th centuries, but it continues today in genres such as science fiction and horror, and in postcolonial and postmodern literatures. Frequently portraying pursued heroines, suffering bodies,
and tortured minds, the Gothic is a fascinating place to explore intersections of literature, medicine, and gender.

This course will focus on how Gothic fiction and film from the 18th to the 21st century depicts women as both regulated by and resistant to medical discourses of hysteria, contagion, madness, and reproduction. It will explore Gothic representations of how medicine, science and technology classify bodies in the service of controlling disease, healing the sick, and civilizing the world. In particular, it will study how female characters intervene in this nexus of knowledge and power. Readings will include both primary literary texts and literary and film criticism.


ASSESSMENT: a series of short papers, a research paper, and a final written exam that is accompanied by a creative visual project and a brief in-class presentation

Fulfills Genre and Form Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Elective (Requirement Term Fall 2015 or later)

ENG 319 STUDIES IN GENRE AND FORM: POST-APOCALYPTIC FICTION

Post-apocalyptic narratives in novels, short stories, film, and television share a basic set of fascinations. They imagine worlds where civilization has been destroyed on a global scale and, often (but not always) is in the process of reforming. In this course, we will examine the ways in which post-apocalyptic worlds, both as they appear in prose fiction and in film, are built from preeminently ideological visions of “human nature” and of what society and human history are or should become. What counts as an acceptable society when the social bonds must be built again from nothing? What is “human nature” and what does it appear to be when people live in misbegotten or demolished worlds, either struggling to survive or to rebuild?

TEXTS include representative works by Jack London, Walter Van Tilburg Clark, Ray Bradbury, Philip K. Dick, Ursula LeGuin, Kate Wilhelm, Octavia Butler, Paolo Bacigalupi, Cormac McCarthy, and others. We will also view some representative films.

ASSESSMENT: a combination of in-class writing, quizzes, short and long papers, and exams

Fulfills Genre and Form Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement - Elective (Requirement Term Fall 2015 or later)
ENG 326 INTERNATIONAL LITERATURE SINCE 1900: POSTCOLONIAL LITERATURES

The 20th century is marked by the disintegration of Empire around the world as numerous independence movements led to the rise of nation-states. In studying this phenomenon, this course addresses these questions: What are the connections between knowledge and power in advancing colonialism? How are notions of the Orient and the Occident produced and deployed in official and cultural discourse? How do writers, activists, and thinkers use language and memory to resist the hegemony of elite and imperial groups? How does the nation function as an imagined community in giving voice to the oppressed and marginalized? To what extent does post-colonialism register the gendered, classed, and other differences of colonial and anti-colonial projects and with what social and political results?

TEXT: We will study the works of diverse writers and thinkers from the Caribbean, Africa, the Indian subcontinent, Australia, and the United States. They include Edward Said, Gayatri Spivak, Frantz Fanon, Samuel Huntington, Patrick Chamoiseau, Arundhati Roy, Earl Lovelace, Azar Nafisi, Thomas Keneally, Phoolan Devi, and Jan Kalman Stephenson, and others.

ASSESSMENT: several written responses, three expository term papers, class presentations

Fulfills Literature Since 1900 Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)

ENG 328 MODERN NOVEL

This course investigates the relationship between modern subjectivity and political power in twentieth-century dystopic fiction. Utilizing theories of Foucault, Althusser, and Lacan, course discussion and assignments will address questions concerning individual freedom and the common good, sexuality and subversion, religion and the state, and ideology and psychological identity.

TEXTS: Works to be considered include Eugene Zamiatin’s We, George Orwell’s Nineteen Eighty-Four, Margaret Atwood’s Oryx and Crake, Arthur Koestler’s Darkness at Noon, and Milan Kundera’s The Unbearable Lightness of Being.
ENG 334 LITERACY STUDIES

This course examines the history, concepts, and practices of literacy, with readings drawn from socio-linguistics, the social and cultural history of literacy and of print culture, the sociology and history of education, and reader response studies. The course will examine changing concepts of literacy, orality, and illiteracy with special attention given to the following: the historical, social, and cultural dynamics influencing reading and writing practices; the plurality of literacy practices; methodologies of the study of literacy; and the theoretical debates over the meaning of the word “literacy” itself. **The service learning component of this iteration of ENG 334 is mandatory:** students will spend at least 1.5 hours per week for 11 weeks participating in the work of a local organization in the Portland/Gorham area whose mission includes literacy provision. The list of organizations may include the Parkside Neighborhood Center, Portland Adult Education, USM ESOL program, LearningWorks, and other social service programs.

TEXTS include Barton, *Literacy: An Introduction to the Ecology of Written Language*, and selected readings.

ASSESSMENT: a combination of summary/response papers, service learning journal entries/portfolio submissions, a final essay (including a mandatory draft) that integrates academic study with the service learning analysis and reflection, and class participation

Fulfills Language Requirement (Requirement Term Spring 2015 or prior)
Fulfills **NEW** English Major Requirement – Elective (Requirement Term Fall 2015 or later)
Fulfills the General Education Socio-Cultural Analysis Requirement
Fulfills **NEW** English Major Requirement – Criticism and Theory Requirement for BA in English K-8 Track (Requirement Term Fall 2015 or later)
May be taken concurrently with ENG 245
ENG 341 CONTEMPORARY CRITICAL THEORIES

This course is an introduction to major schools of literary criticism developed since the early twentieth century. We will identify points of agreement and divergence between various theories and methods for interpreting literature, including the new criticism, historicism, structuralism/poststructuralism, psychoanalysis, deconstruction, Marxism, feminism, ecocriticism, and posthumanism.

TEXTS: The Norton Anthology of Theory and Criticism and a few additional articles

ASSESSMENT: three essays, quizzes, a final exam, and class participation

Fulfills Criticism and Theory Requirement

ENG 342/WGS 380 TOPICS IN CONTEMPORARY THEORY:
THE POLITICS OF DIFFERENCE

Politics of Difference explores some of the consequences of the fact that gender, race, nationality, class, religion, ability, and sexuality all shape identity and culture. The course will examine how difference is both used to constrain as well to enable coalitions and enhance solidarity. Readings will offer examples of attempts to manage and contain difference and to reclaim, re-create, and re-define it. Our governing principle will be the notion of intersectionality—the interdependence of these identity categories. Course materials include theoretical/analytical texts, social commentary, and works of fiction. This is an upper division gender studies course and is designed to be reading and writing intensive. There is an expectation of some background in gender studies.

TEXTS: She’s Not There, Jennifer Finney Boylan; Intersectionality, A Foundations and Frontiers Reader, ed. Patrick R. Grzanka; Jasmine, Bharati Mukherjee

ASSESSMENT: combination of papers, slide presentations, quizzes, exams

Fulfills Criticism and Theory Requirement
ENG 346 LANGUAGE, LITERATURE AND THE POLITICS OF IDENTITY IN CONTEMPORARY IRELAND

Politics, history, and literature have always been close siblings in Irish culture. Today politicians, historians and literary writers are competing with each other to forge a new postcolonial Irish identity to replace the conservative, Gaelic, agrarian, Catholic identity that served as a staple for the Irish imagination from the formation of the Irish Free State in 1922 until recently. This course will explore the relations among literature, film, history and the politics of identity in Ireland today. Readings will include political, historical, and literary materials from various communities of discourse.

TEXTS: Literary texts will be chosen from contemporary writers such as Eavan Boland, Anne Devlin, Brian Friel, Seamus Heaney, Frank McGuinness, Stewart Parker and others. Films will include documentaries and feature films such as Michael Collins, Bloody Sunday, In the Name of the Father, Some Mother’s Son, Mother Ireland, and The Crying Game.

ASSESSMENT: two papers, including a final written exercise

Fulfills Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
Fulfills the General Education Thematic Cluster – War and Peace

ENG 348 TOPICS IN INTERDISCIPLINARY STUDIES: SHAKESPEARE AND FILM

In the last two decades we have seen an explosion of Shakespeare films in the United States and around the world. These films suggest that Shakespeare’s popularity has increased and that traditional high/low culture distinctions require more examination. In this class we will learn how to analyze films, but we will also work carefully with the language of Shakespeare’s plays. Students will be introduced to the basics of film studies: editing, cinematography, mise-en-scène, sound, narrative, history, genre, and theory. Throughout the semester we will look at the cultural politics of Shakespearean films, focusing on relevant issues as they arise (race, class, gender, sexuality). Although we will focus on the canonical films (the “classics”), we will not forget to talk about those that remain marginal or otherwise swept into the ashcan of history.

TEXTS: William Shakespeare’s Richard III, Romeo and Juliet, Hamlet, Macbeth; Ed Sikov, Film Studies: An Introduction

We will view, discuss, and write about films directed by Richard Loncraine, Al Pacino, Sir Lawrence
The first two decades of the 21st century have seen an explosion in the number of commemorations of African American history. Whether through black heritage tours, memorials, designated cemeteries or public space, localities and groups across New England and the U.S. are engaged in reinserting the experiences of blacks into our landscape and our everyday lives. However, some of these efforts to honor African Americans’ place in the nation’s history end up distorting historical memory in ways that do a disservice to the very subject of the recovery efforts themselves. This course studies how public memory works in connection with African American history.

TEXTS: Readings will include William Wells Brown, *Clotel, or The President’s Daughter*; Harriet Wilson’s *Our Nig, or Sketches from the Life of a Free Black*; James Oliver Horton, *Slavery and Public History: The Tough Stuff of American Memory*; Kendall R. Phillips, *Framing Public Memory*; Solomon Northup, *Twelve Years a Slave*.

ASSESSMENT: a group service learning project, short weekly writing, longer papers, midterm and final exam
ENG 367 LITERATURE AND CULTURE OF THE EARLY REPUBLIC

This course considers the variety of cultural practices that contributed to the formation of the Early Republic. In so doing, the course focuses on the literatures of several constituencies – Native Americans, descendants of European settlers, enslaved and indentured people, immigrants, farmers, landowners, artisans, laborers, institutionally-educated and self-taught people, populations that were included and those excluded in the construction of “The United States of America.”

The course pursues several key questions raised by the topics and genres popular during this period: What is the relationship between published and private writing? What is the connection between the political project of nation-building and the aesthetic productions of that project? How do we read “founding fathers” texts alongside the writing of those excluded from the story of the founding of the U. S.? How did people write a history for a new nation? Because of the nature of print culture in the period, we will study different genres of writing – fiction, letters, political treatises, journalism, poetry, dramas, broadsides – and examine the relationships among these genres and the conditions of their production. It is likely that the course will include some work in USM’s Special Collections.

TEXTS may include selected short prose by Apess, Hawthorne, Irving, and Warren; Secret History (Sansay); The Interesting Narrative of the Life… (Equiano); The Federalist Papers; Notes on the State of Virginia (Jefferson); Slaves in Algiers (Rowson); selected poetry; newspaper selections; and scholarly articles that address the work of the course.

ASSESSMENT: weekly journal entries, two short essays, a class presentation, and a longer research essay

Fulfills Historical Requirement (Eighteenth Century) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)

ENG 370 LITERATURE OF DISCOVERY, EXPLORATION, AND COLONIALISM

This course will study travel writing about the exploration and settlement of the New World. It will re-think the notion of American cultural and literary history as having a linear movement from Europe to New England by re-imagining the New World as frontier zones of contact; in these zones, peoples and cultures meet, interact, collide, cross-pollinate, and engender new identities, histories, and habits of being. We will study the pictorial, graphic, and textual forms and narratives concerning the discovery of new worlds across the Americas. We will begin with the Viking Sagas of Erik the Red and Leif Erickson, which predate Columbus’ American journeys by several hundred years, and set the critical and methodical framework to examine voyagers, including Columbus, Bernal Diaz del Castillo, Jean Lery, Bartolome de las Casas, and others.
TEXTS: John Gillis’ The Human Shore; Frederick Jackson Turner’s The Significance of the Frontier in American History; The Saga of the Greenlanders; Erik the Red’s Saga; the logs of Christopher Columbus; Bernal Diaz del Castillo’s The Conquest of New Spain; Jean Lery’s Voyage to the Land of Brazil, Otherwise called America; and selections from Stephen Greenblatt’s Marvelous Possessions; Peter Mancall’s Travel Narratives from the Age of Discovery.

ASSESSMENT: several writing responses to the readings, active class participation, using digital tools to create projects, writing analytical, research-driven essays.

Fulfills 18th Century Literature Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
Fulfills the General Education Thematic Cluster – American Society and Culture

ENG 384 LATE 19TH CENTURY LITERATURE AND CULTURE: REALISM AND NATURALISM AT THE TURN OF THE CENTURY

This course will examine realist and naturalist fiction during the deeply contradictory period in American history known as The Gilded Age. Extending from 1880 through the first decade of the twentieth century, this era saw the rise of lynching and the creation of the “New South”; the closing of the American Frontier and the advent of U.S. imperialist adventures in Cuba and the Philippines; the expansion of industrialism, progressivism, and the “Gospel of Wealth”; and the development of new technologies, especially those associated with mass media such as film. We will pay particular attention to debates and growing concerns about 1) the effects of a capitalist ethos on working and middle class Americans, 2) the status of newly-emancipated African Americans and increasingly mobile middle-class women, and 3) the emergence of commodity capitalism in the early 20th century. Course materials include canonical texts and bestsellers, utopian and political novels. The fiction of this period reacts to the great romantic novels of Hawthorne and Melville and foreshadows the blossoming of American modernist and New Negro writing in the teens and twenties.

TEXTS will be selected from the following: Rebecca Harding Davis, Life in the Iron Mills (1861); Henry James, The Bostonians (1886); Edward Bellamy, Looking Backward (1888); Ambrose Bierce, “An Occurrence at Owl Creek Bridge” (1890); William Dean Howells, A Hazard of New Fortunes (1890); Frances Harper, Iola Leroy (1892); Mark Twain, Pudd’nhead Wilson (1894); Sutton Griggs, Imperium in Imperio (1899); L. Frank Baum, The Wizard of Oz (1900); Pauline Hopkins, Of One Blood (1902-1903); Owen Wister, The Virginian (1902); Frank Norris, McTeague (1899); Theodore Dreiser, Sister Carrie (1900); Paul Dunbar, Sport of the Gods (1902); Jack London, short fiction or The Call of the Wild (1903); Edith Wharton, The
ENG 399 WRITING, RHETORIC, AND EMERGING TECHNOLOGIES

Memes, fanzines, interactive fiction, blogs, social media platforms…the list of new writing genres generated by cyberspace is constantly growing. Such new genres have led to many claims about the changing nature of writing and constructing meaning in interactive and nonlinear environments. But what do these new writing spaces actually offer us as writers, readers, and thinkers? In this writing course, you will explore ways in which writing practices are changing in light of emerging digital technologies. Recognizing that the act of writing can no longer be confined to the production of printed words alone, you will engage in the analysis and production of digital multimodal texts that blend alphabetic, visual, and aural components. You will learn key rhetorical concepts (e.g., argument, arrangement, appeals, audience, context, delivery, invention), which can guide both the reading and writing of digital multimodal texts. Through these kinds of analyses, we will examine the web’s relation to and reconstruction of notions of identity, community, and democracy (e.g., how race, class, gender, sexuality, nationality, and citizenship are negotiated, affected, and challenged by the web). Ultimately, we will question whether or not the internet constructs new forums for public discourse and/or replicates current power structures in new guises.

TEXTS: Readings will be available via electronic reserve.

ASSESSMENT: three multimodal projects (accompanied by short writing assignments); an oral presentation; class participation and peer-response; generative/in-class writing

Fulfills Writing Requirement
ENG 401 CREATIVE WRITING MINOR THESIS
(1 CREDIT)

S. WALDREP

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
(1 - 6 CREDITS)

COORDINATOR S. WALDREP

PERMISSION REQUIRED

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 professional writing. Students have held internships with businesses, non-profits, and a wide variety of publishers, including Alice James Books, The Bangor Daily News, The Free Press, and many others.

PREREQUISITES: ENG 309 (Newswriting) or its equivalent is highly recommended. Serious interest in professional writing and an application filed with the Coordinator of Internships are required.

Guidelines for the application may be found on the department website or in hard copy in the English department office. The application should be submitted to the Coordinator during pre-registration, or, at the latest, before the end of the current 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 Pass/Fail grade. Guidelines for the final report are available from the Coordinator.
ENGLISH CAPSTONE 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 456 SEMINAR IN THE RENAISSANCE: RENAISSANCE BEASTS

As new, fascinating research on animals has flooded the book market and altered scientific thinking in universities, scholars in the humanities have come to realize that we, too, need to rethink many of our basic assumptions. Interdisciplinary fields such as animal studies, ecocriticism, and posthumanism have presented us with new ways of thinking about nature and culture. Increasingly aware of the way the human body interacts with its physical surroundings, including animal bodies, we have come to ask new questions about what it means (or meant) to be human. This course takes us back to the pre-Cartesian/early modern world in which the spaces animals occupied and the assumptions people had about them were quite different. We will study representations of animals in a wide range of genres such as drama, painting, poetry, maps, epic, philosophy, travel narratives, and military handbooks. We will also consider how humans’ view of animals has changed over the last five hundred years or so and how environmental and other ethical concerns in the present are being addressed and/or ignored in universities and popular culture.

TEXTS: Authors will include Montaigne, da Vinci, Descartes, Cavendish, Topsell, Shakespeare, Erasmus, Wyatt, Sidney, Marvell, and Marlowe. We will also read some recent work by historians and animal studies scholars such as Erica Fudge, Karen Raber, Donna Haraway, Laurie Shannon, and Keith Thomas.

ASSESSMENT: class participation, two short papers, and a research paper with brief oral presentation

Fulfills Capstone Seminar and Historical-Renaissance Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Capstone Seminar and Historical Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 491 SEMINAR IN LITERATURE SINCE 1900: CAPOTE’S CORPUS

This seminar focuses on the rise to, and fall from, fame of Truman Capote, an American writer from the latter half of the twentieth century, who was considered, for a time, to be one of the most gifted stylists of his generation. We will examine Capote’s work in a variety of genres—Southern Gothic fiction, the “non-fiction novel,” experimental reportage, and the social-realist novel—by reading his work against those of his contemporaries who were working within the same or similar genres or movements. Our goal will be to better understand Capote’s genuine talents—especially the immense success and legacy of his masterpiece, *In Cold Blood*—as well as the way that he parlayed fame to create a self-aggrandizing mythos that, along with drug addiction, ultimately resulted in his undoing. Through Capote’s work we can see the movement of American literary realism as it develops from 1940s through the 1970s, slowly becoming more and more influenced by journalism, especially as his writing became increasingly cinematic in technique. We will also devote time to Capote’s performance of self not only as a pioneering figure for gay men but also in terms of his connections to theatre, television, and film—the last continuing well after his death.

TEXTS: Capote: *A Tree of Night and Other Stories; Other Voices, Other Rooms; The Muses Are Heard; Breakfast at Tiffany’s; In Cold Blood; “A Christmas Memory” and “The Thanksgiving Visitor”; The Dogs Bark; Answered Prayers* (published posthumously and unfinished); *Music for Chameleons. Stories and chapter excerpts by his contemporaries. Screenings of excerpts from Breakfast at Tiffany’s (1961), In Cold Blood (1967), Murder By Death (1976), Capote (2005), and Infamous (2006). Miscellaneous essays and chapter excerpts on Capote and interviews of Capote.

ASSESSMENT: long research paper; two presentations; and other written assignments

Fulfills Capstone Seminar and Literature Since 1900 Requirement (Requirement Term Spring 2015 or prior)

Fulfills NEW English Major Requirement – Capstone Seminar and Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
## COURSE DISTRIBUTION BY LEVEL & CATEGORY

(Requirement Term Spring 2015 or prior)

AKA “The Old Major”

### Fall 2017

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<tr>
<td>491</td>
<td>Capote’s Corpus</td>
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### Capstone Seminars

| 456       | Renaissance Beasts                  | Bertram    |
| 491       | Capote’s Corpus                     | Waldrep    |

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## COURSE DISTRIBUTION BY LEVEL & CATEGORY

(Requirement Term Fall 2015 or later)

AKA "The New Major"

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<td>370 Literature of Discovery, Exploration, and Colonialism</td>
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English Courses in the Core Fall 2017

College Writing
ENG 100  College Writing  See MaineStreet for day/time
ENG 101  Independent Writing  on-line

Cultural Interpretation
ENG 140  Reading Literature  Gorham MW 11:00-12:15
ENG 140  Reading Literature  Portland TR 10:15-11:30
ENG 140  Reading Literature  Portland W 4:10-6:40
ENG 145  Topics in Literature: Witchcraft  Portland MW10:15-11:30
ENG 145  Topics in Literature: Black Writing Matters  Portland TR 11:45-1:00

Creative Expression
ENG 201  Creative Writing  See MaineStreet for day/time

Socio-Cultural Analysis
ENG 334  Literacy Studies  Portland MW 8:45-10:00

Thematic Clusters
ENG 305  Rhetoric, Syntax, and Style  Law  Port. MW 2:45-4:00
ENG 346  Language, Literature and the Politics of Identity in Contemporary Ireland  War and Peace  Port. W 4:10-6:40
ENG 370  Literature of Discovery, Exploration, and Colonialism  American Society and Culture  Port. W 5:35-8:05
EDU Courses for Majors Completing Pathways to K-8 or 7-12 Certification

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<td>G</td>
<td>T</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td>Teaching Science K-8</td>
</tr>
<tr>
<td>EDU</td>
<td>565</td>
<td>G</td>
<td>M</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td>Teaching Reading K-8</td>
</tr>
<tr>
<td>EDU</td>
<td>550</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Internship in Secondary Education (replaces EDU 324)</td>
</tr>
<tr>
<td>EDU</td>
<td>543</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Internship in Elementary Education (replaces EDU 324)</td>
</tr>
<tr>
<td>SED</td>
<td>520</td>
<td>G</td>
<td>R</td>
<td>12:30pm</td>
<td>3:00pm</td>
<td>Multi-Tiered Systems of Educational Support (MTSS)</td>
</tr>
</tbody>
</table>

It is strongly recommended that students make an advising appointment with the Education Track Advisor Christen Stande christen.stande@maine.edu in order to discuss the requirements of the education track.
### Session 1A May 15 – June 30 (7 Weeks)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>Section</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peters, Gerry</td>
<td>ENG 100</td>
<td>40244</td>
<td>College Writing</td>
<td></td>
<td>Online</td>
</tr>
<tr>
<td>Peters, Gerry</td>
<td>ENG 140</td>
<td>40492</td>
<td>Reading Literature</td>
<td>TR</td>
<td>4:00-6:45 pm</td>
</tr>
<tr>
<td>Sruoginis, Laima</td>
<td>ENG 201</td>
<td>40279</td>
<td>Creative Writing</td>
<td></td>
<td>Online</td>
</tr>
<tr>
<td>Ouellette, Jessica</td>
<td>ENG 204</td>
<td>42814</td>
<td>Professional Writing</td>
<td></td>
<td>Online</td>
</tr>
<tr>
<td>Benedict, Dianne</td>
<td>ENG 300</td>
<td>42815</td>
<td>Fiction Writing</td>
<td>TR</td>
<td>7:00-9:45 pm</td>
</tr>
<tr>
<td>Ouellette, Jessica</td>
<td>ENG 348</td>
<td>42816</td>
<td>Gender, Sexuality, and Literature</td>
<td></td>
<td>Online</td>
</tr>
</tbody>
</table>

### Session 1B May 15 – June 9 (4 Weeks)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>Section</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kuenz, Jane</td>
<td>ENG 305</td>
<td>40377</td>
<td>Rhetoric, Syntax, and Style</td>
<td>MTW</td>
<td>12:30-3:45 pm</td>
</tr>
<tr>
<td>Raimon, Eve</td>
<td>ENG 383</td>
<td>42817</td>
<td>Slavery and the Underground Railroad in Literature, Film, and Popular Culture</td>
<td>MTW</td>
<td>12:30-3:45 pm</td>
</tr>
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</table>

### Session 2A July 3 – August 18 (7 Weeks)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>Section</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyons, George</td>
<td>ENG 100</td>
<td>40680</td>
<td>College Writing</td>
<td>TR</td>
<td>4:00-6:45 pm</td>
</tr>
<tr>
<td>Sruoginis, Laima</td>
<td>ENG 201</td>
<td>43655</td>
<td>Creative Writing</td>
<td></td>
<td>Online</td>
</tr>
<tr>
<td>Peters, Gerry</td>
<td>ENG 220</td>
<td>40493</td>
<td>World Masterpieces I</td>
<td>MW</td>
<td>4:00-6:45 pm</td>
</tr>
<tr>
<td>Peters, Gerry</td>
<td>ENG 245</td>
<td>40278</td>
<td>Intro to Literary Studies</td>
<td></td>
<td>Online</td>
</tr>
<tr>
<td>McGrath, Bud</td>
<td>ENG 397</td>
<td>40494</td>
<td>Irish Drama</td>
<td></td>
<td>Online</td>
</tr>
</tbody>
</table>

### June 27-29, 2017, August 1-2, 2017

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>Section</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mitchell, Kate</td>
<td>ENG 103</td>
<td>40641</td>
<td>A Modular Approach to the Writing Process</td>
<td>TWR</td>
<td>9:30-1:00 PM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40603</td>
<td>Week 2: Editing, Revising and Rewriting (1 cr.)</td>
<td>June 27-29, 2017</td>
<td>August 1-3, 2017</td>
</tr>
</tbody>
</table>

### Stonecoast Writers’ Conference – July 10-15, 2017

ENG 201, 302

For more information, visit: [https://usm.maine.edu/registration-services/summer-stonecoast-writers-conference](https://usm.maine.edu/registration-services/summer-stonecoast-writers-conference)

### Major Requirements

- ENG 201 Creative Writing
- ENG 220 World Masterpieces I
- ENG 245 Intro. to Literary Studies
- ENG 300 Fiction Writing
- ENG 305 Rhetoric, Syntax, and Style
- ENG 348 Gender, Sexuality & Lit.
- ENG 383 Slavery and the Underground Railroad
- ENG 397 Irish Drama

### General Education Requirements

- Elective
- ENG 140 Reading Literature
- ENG 201 Creative Writing
- ENG 305 Rhetoric, Syntax, Style
- ENG 397 Irish Drama

- Cultural Interpretation
- Creative Expression
- Thematic Cluster – Law
- Historical Period Course After 1800

- Historical Period Course after 1800

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Minor in Public and Professional Writing – 15 credits

The Minor in Public and Professional Writing prepares students to become competent and confident writers in a wide range of fields. Foundation courses give students valuable training in grammar, syntax, and style and introduce some of the range of forms and contexts for professional writing while advanced electives offer more specialized training in specific fields.

- English majors may substitute ENG 305 for the ENG 205 foundation requirement and are encouraged to take only ENG 305.
- No more than 6 credits from the minor in Public and Professional Writing can be used to fulfill the requirements for the English Major.

ENG 204 Professional Writing (Portland MW 1:15-2:30)
This is a career-oriented course introducing students to a wide variety of writing formats used in business, government, and the professions, such as business writing, grant writing, public relations, and report writing. Students will examine and contrast different modes of professional communication, discuss challenges related to communication in professional settings, and practice writing individual and collaborative documents. Professional Writing Core course. Prerequisite: College Writing or equivalent.

ENG 205 Sentence Style (Portland TR 11:45-1:00)
This course develops students' knowledge of sentence parts, patterns, and effects. Through writing and revision, students will explore the relationships among sound, structure, context, genre, and meaning. Students will also seek out samples of literary, academic, and professional texts to identify the sentence conventions and patterns used in particular contexts. Professional Writing Core course. Prerequisite: College Writing or equivalent.

ENG 305 Rhetoric, Syntax, and Style (Portland MW 2:45-4:00)
This course treats writing as both content and practice. Focusing on discursive, critical prose, students will develop a theoretical grasp of rhetoric, syntax, and style as a basis for effective writing, editing, and revision as well as enhanced clarity and grace. We will focus on sentence-level writing as a specific skill and as the foundation 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. Anyone who signs up for this course should be interested in writing and in becoming a better writer. Prerequisite: College Writing or equivalent.

ENG 399 Writing, Rhetoric, and Emerging Technologies (Portland MW 11:45-1:00)
Memes, fanzines, interactive fiction, blogs, social media platforms...the list of new writing genres generated by cyberspace is constantly growing. Such new genres have led to many claims about the changing nature of writing and constructing meaning in interactive and nonlinear environments. But what do these new writing spaces actually offer us as writers, readers, and thinkers? In this writing course, you will explore ways in which writing practices are changing in light of emerging digital technologies. Recognizing that the act of writing can no longer be confined to the production of printed words alone, you will engage in the analysis and production of digital multimodal texts that blend alphabetic, visual, and aural components. You will learn key rhetorical concepts (e.g., argument, arrangement, appeals, audience, context, delivery, invention), which can guide both the reading and writing of digital multimodal texts. Through these kinds of analyses, we will examine the web's relation to and reconstruction of notions of identity, community, and democracy (e.g., how race, class, gender, sexuality, nationality, and citizenship are negotiated, affected, and challenged by the web). Ultimately, we will question whether or not the internet constructs new forums for public discourse and/or replicates current power structures in new guises.

ITP 210/EGN 210 Technical Writing (Gorham TR 11-12:15 or Portland W 4:10-6:40 or online)
A basic technical writing course that strengthens critical thinking, collaboration, and communication skills. Study includes document purpose, situation analysis, style, format and production of reports, proposals, instructions, procedures, technical descriptions, forms, letters, memos, and visual aids, as well as digital and virtual communication. Prerequisite: ENG 100 or instructor permission.
Minor in Creative Writing – 19 credits

The minor consists of tracks in poetry, fiction, non-fiction, and journalism leading to a final thesis comparable to an M.F.A. application portfolio. Please note the following:

- Before enrolling in Thesis for the Writing Minor (ENG 401), students must get permission from a thesis advisor with whom they wish to work.
- No more than 6 credits from the Writing Minor can be used to fulfill the requirements for the English Major.

ENG 201 Creative Writing (Fall, Spring, Summer)
ENG 300 Fiction Writing (Fall)
ENG 301 Poetry Writing (Fall)
ENG 302 Fiction Workshop (Spring)
ENG 303 Poetry Workshop (Spring)
ENG 305 Rhetoric, Syntax, and Style (Fall, Spring)
ENG 306 Writing the Novel (Spring)
Courses offered through the Stonecoast Writers’ Conference (Summer)

Minor in English – 18 credits

No more than a total of 6 credit hours can be earned at the 200-level.

Each English minor program must meet the following specific requirements beyond College Writing or waivers:

- ENG 245 (3 credits)
- Three 300-level literature courses (one must focus on a period before 1800 and one on a period after 1800) (9 credits)
- Electives to complete the 18 credits required for the minor
The English Department encourages majors to consider study abroad for a semester or an academic year. Information about several locations is available from the English department in 311 Luther Bonney Hall and from the International Programs Office in 101 Payson Smith Hall.

The Department of English has a special exchange relationship with Radboud University in The Netherlands. For more information on our exchange with Radboud Universiteit Nijmegen, please visit the following link: http://www.ru.nl/english

University of Winchester
Winchester, England
Martin Conte

From the top of Winchester Cathedral’s formidable tower, you have an uninhibited, 360 degree panoramic view of the English countryside. To the west, the University, the city of Winch, the railroad. To the right of that, low, suburban households, built with little or no lawn, sharing walls with neighbors. These houses taper off where St. Catherine’s Hill looms, holding a butterfly preserve and a stand of trees known to attract Druid and Wiccan activity. Finally, under a hazy sunset catching the drifts of distant smokestacks, there is the long stretch of low, rolling hills and pastures, spotted with sheep, hiding pockets of residential villages. And beyond that, in the distance, the hazy glint of Southampton harbor.

During the fall of 2014, I lived and studied at the University of Winchester during my penultimate semester at USM. I say lived because, unlike shorter ‘extended study’ programs or ‘cultural immersion’ trips, to spend a semester abroad is to be a genuine part of a foreign community. I was a customer in Winchester’s restaurants and cafes. I attended society meetings, went to church services, and encountered the political complexities of social life among UK youth. I found friends, experienced sorrow, fell in love. That I was in a foreign country was not the pinnacle of my existence but rather a lens through which I encountered a very real life, in all its joys and difficulties. As time went by, I found myself becoming less of an observing visitor in the jungle of mysterious difference and more of an individual part of that mysterious difference. I experienced a similar shift in lens during my re-assimilation to the US. I won’t claim to be British or English, but I am no longer simply American. I am an American who lived in the UK. And this is a fundamental distinction.
I also say “studied” deliberately because the act of attending classes at a uni in England, and Europe in general, is explicitly different from the American experience. At Winch, I was expected to be fully immersed in my discipline rather than seeking a broad distribution of study. Alasdair Spark, Winch’s Study Abroad Coordinator, encouraged us international students to see this trip as a way not just to experience a foreign culture but also to encounter our own culture as well. I learned how to define my Americanness. The greatest trial and joy of being abroad is in the complete severance from all of one’s identifying factors. You leave behind family, friends, city and country. But in that void you find a great appreciation of those facets of life as they are. Studying at Winchester allowed me to explore the cultures of the UK, the Czech Republic, France, Germany, Italy, and Greece. It allowed me to see the complex web of relations among Asia, Africa and Europe that the Americas are largely ignorant of. It helped me to realize how insignificant some supposedly ‘urgent’ American issues are, and how important and impactful other global topics are. It exposed me to new cultural practices, new modes of art, new music, and new methods of communication. Most of all, it broadened my vision of me. Living in a foreign city didn’t just change my personal identity, but it ignited a constant disturbance of that identity, a slippage still occurring, through which I am allowed to encounter the world in new and diverse ways I never thought possible.

Kingston University
Kingston, England
Jennifer Smith

A Dream Come True

During the summer of 2013, I had the wonderful opportunity to study abroad at Kingston University. I’m a senior English major and had always dreamed of taking classes in another country. Kingston University is located in Kingston, England and has four campuses that have different degree focuses such as arts and social sciences, engineering, business, law, music, health, education, social care, architecture, art, etc. I signed up for two courses, “Creative Writing” and “London and its Literature.” I attended classes at the Penrhyn Campus and used its library, known there as a Learning Resource Centre (one of four at Kingston University), which I found to be a quiet place to read, to research and write papers, and to get knowledgeable assistance from the library staff. The facilities are a modern and inviting place to learn and to engage with professors and fellow students.

When I had down time, I got to know and spend time with students from around the world. We went to pubs to wet our whistle, where I drank a Guinness, and then had a bite to eat and enjoyed lively conversations and laughter. My new friends and I dined at a variety of casual restaurants and toured sights at our leisure. Though we lived in different countries and cultures, I learned what we all have in common is the human experience. Hanging out with them has left me with treasured memories.

One of the benefits of the two summer classes I attended was the many field trips to London. I was excited to learn about this when I was looking into different colleges in England. So, I knew I’d be walking a lot (and I mean all of the time) throughout my days and evenings, and I can’t stress enough to take really good walking shoes if you go. Anyway, I digress. I went to see places I’d only read about or seen pictures of. Witnessing them in person was a surreal experience: Big Ben, the Tower of London, Canary Wharf, St. Paul’s Cathedral, Shakespeare’s Globe, the British Museum of Art, the National Gallery, the London Eye, Kew Gardens, Charles Dickens’s museum, Sherlock Holmes’s museum, the Tate Art Museum, Buckingham Palace, etc. I also visited Bloomsbury, an area in central London where numerous houses have blue plaques stating that a great writer, scientist or
philosopher once lived there. Here are a few of the prominent people who completed impressive works when they lived there: Karl Marx created communism, Virginia Woolf defined the twentieth century British novel, and Charles Darwin first conceived the theory of natural selection. Taking these field trips broadened my horizon.

As I learned about these places and a more detailed history of England, I gained a different perspective about myself and about the United States. The U.S. has been around for over 200 years, which is nothing compared to Europe’s thousands of years. Not only did I learn class material, but I also learned more about myself - the questions we all ask ourselves. What do I value and why? Who am I when I’m outside of my comfort zone, away from my friends and family and the culture with which I’m familiar? Should I be bold and choose a different path that may be more difficult but that will be much more rewarding?

The education I received flowed out over so many levels of my mind and of my entire being. My sense experiences were another type of schooling, with different tastes and smells of the foods (fresh croissants, escargots, fish and chips, minted peas) I ate, and the sights and sounds of busy city life, the piercing sirens in London, the red double-decker buses that dominated the city streets, and cramped public transportation (trains, buses and the Underground), which I’d never really experienced as a Maine native.

I was fortunate to tour Paris, France, and Scotland on two long weekends while I was there. Some of the highlights were touring the Louvre (catching a glimpse of the Mona Lisa because dozens of people were surrounding it), taking pictures in front of the Eiffel Tower, driving through the Highlands in Scotland with its verdant countryside swallowed up by enormous mountains, touring castles of a bygone era and connecting it to the kings and queens I learned about in history classes and movies, and experiencing the hustle and bustle of city life in Edinburgh. During one of my walks in Edinburgh, I visited the café where J.K. Rowling began to write her first Harry Potter book on napkins, and I wondered where she sat as I ate a chocolate chip muffin.

Traveling in Europe exacerbated my wanderlust, which had only been exercised in the United States and Canada up to now. I have the travel bug and don’t want a cure. I’d rather be sick with yearning to venture into unknown distant countries. Traveling is an education all its own: meeting people of various ethnicities and customs; eating and drinking an eclectic array of foods and drinks; speaking a foreign language (if English is not the primary language); learning the best way to travel from place to place; adjusting to living in a foreign environment far from home; and learning more about who you are and what you want to do with your life. Studying abroad was a life-changing experience. My vision of myself, of other countries, and of the United States has been forever changed.

I never thought I’d be able to study abroad because I worked full-time for most of my college years at USM. However, when I became a full-time student at USM two years ago, I heard about a peer in one of my English classes going to England for a semester, which made this dream come to the forefront of my mind. For those of you who don’t think it’s a possibility, please reconsider. The staff at the Office of International Programs is incredibly helpful in guiding you to your desired college and location. Moreover, financial aid may be available. Remember, the dream may be possible if you do a little groundwork by seeking out people in the Office of International Programs to answer questions. I hope you have the chance to study abroad, to learn about a new culture (or cultures), to meet new people, to travel to historic sights and other places of interest, and to spread your wings and take flight.
Scholarship Information

There are many scholarships available for USM students. For more information, visit http://usm.maine.edu/scholarships.

I. USM Scholarships
These are open to all USM students who fulfill the individual award criteria. The deadline for most university-wide scholarships is on or about March 1.

II. CAHS Scholarships
These are open to all College of Arts, Humanities, and Social Science students who fulfill individual award criteria. The deadline for most college-wide scholarships is on or about March 1. 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. CAHS Dean’s Scholarship
Open to continuing Sophomores (currently 24-53 credits) in Humanities or Social Science, with a minimum GPA of 3.00 and demonstrates financial need.

C. USM Classics Scholarship
Open to full time undergraduates in History, English, Philosophy, Liberal Studies and Art History.

III. Department of English Scholarships
The Department of English administers two scholarships that are only available to English majors:

A. C. Elizabeth Sawyer Scholarship
This scholarship is awarded to an active English major who holds senior status. The student must demonstrate outstanding academic achievement, have a minimum GPA of 3.5, and intend to enter the teaching profession by pursuing graduate study in English.

B. Rick Carbonneau Scholarship
This award is a partial scholarship toward attending the annual Stonecoast Writers’ Conference and is awarded to an active English major 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 an application. The Sawyer Scholarship is awarded through a process of faculty review. Majors are notified by the Department if they are eligible, and these students may be asked to submit further application materials.

CAHS Dean’s Scholarship 2016 - Nathaniel Baldwin I came to USM under unusual circumstances. I’d been working as a musician for many years but the grind on the road became hard to sustain. I soon found myself less interested in slamming post-show brews and more interested in retreating to my bunk on the bus with a book. I became obsessed with literature, gravitating toward contemporary small presses and experimental fiction. As my aesthetic preferences grew increasingly narrow and specific, I decided to step out of my comfort zone. At USM, I’ve now developed a love for the history of literature and cultural studies, as well as theory and criticism, all of which I may not have found on my own. I’m in awe of the faculty, not only by their expertise, but by their passion and dedication to the students. I feel very lucky to have landed here in the USM community. It’s truly an honor to be recognized for this award.

Sawyer Scholarship 2016 - Danella Demary Education is essential. After ten years out of school, I decided to come back because I realized that education is vital to my growth. It is not only indispensable academically, but my experience at USM also contributes a crucial element to my own personal development. In the classroom I not only learn about literature, which I will likely teach to high school (and eventually) college students, but I also learn how to apply theory and to approach criticism from different lenses. Through learning different approaches to studying English, I am also learning about different ways in which people, including myself, learn and interact outside of the classroom. Many of the courses I have taken, and am currently taking include several life lessons that I have applied beyond academia. I intend on absorbing as much as I can while at USM and then plan on continuing on to the Extended Teachers Education Program (ETEP) through USM in hopes of becoming a high school English teacher. This career only furthers my belief that education is fundamental in my evolution, and my passion is to share that belief with students. My goal is to support them in identifying their own passion and igniting their interest through different genres of literature and lenses through which they can look at their chosen field of study.

USM Classics Scholarship for a Student in the Humanities 2016 - Victoria Simoneau Upon entering the University of Southern Maine, pursuing a degree in English was perhaps one of the furthest things from my mind; after all, I had always focused my efforts on the visual arts, and I was interested in becoming an art teacher after graduation. Before long, however, I had a change of heart: I wanted to write. Without much thought, I quickly changed majors and signed up for some creative writing classes in hopes of awakening my inner writer, who had been jilted for years in favor of my outer artist. Although I had some doubts about pursuing writing instead of illustrating, I soon found that I had nothing to fear: the English professors welcomed me with open arms, and the English program itself had much to offer in the ways of writing courses. For example, one course encouraged me to develop several fiction stories, while another led me to create an argumentative essay on the educational value of video games. Overall, being a student in the English department at USM has given me the golden opportunity to polish my writing skills through both creative and analytical writing, and the English program at USM has introduced me to a plethora of great novels, poems, and memoirs, all of which played a role in strengthening my ability as a reader.

CAHS Dean’s Scholarship 2016 - Jacob Fink

Treworgy Scholarship 2016 - Isabella Rieger
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., Johns Hopkins University
*Interests:* Early American literature and culture, women and gender studies, literacy, and cultural studies

Alex Irvine, Ph.D., University of Denver
*Interests:* Contemporary literature, literary genres, graphic novels, interactive narrative

Jane Kuenz, Ph.D., Duke University
*Interests:* American literature, African-American literature, cultural studies

Francis C. McGrath, Ph.D., University of Texas at Austin
*Interests:* 19th- and 20th-century British literature, Irish literature, theory

John Muthyala, Ph.D., Loyola University, Chicago
*Interests:* Literatures of the Americas, Postcolonial Studies, Ethnic Literatures of the United States

Jessica Ouellette, Ph.D., University of Massachusetts Amherst
*Interests:* Feminist Rhetorics, Digital Rhetorics, Transnational Studies, and Women and Gender Studies

Gerald Peters, Ph.D., University of Illinois, Urbana
*Interests:* Continental & comparative literature, psychoanalytic theory, autobiography

Eve Raimon, Ph.D., Brandeis University
*Interests:* American and African American literary history, cultural studies, gender studies, journalism, and rhetoric

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:* 19th-century British literature and culture, critical theory, aesthetics, and cultural studies

Lisa Walker, Ph.D., Louisiana State University
*Interests:* Modern American literature, gay/lesbian studies, Women and Gender Studies
The University of Southern Maine does not discriminate on the grounds of race, color, religion, sex, sexual orientation, including transgender status and gender expression, national origin, citizenship status, age, disability, genetic information or veteran’s status in employment, education, and all other programs and activities. The following person has been designated to handle inquiries regarding non-discrimination policies: Director of Equity & Compliance, 209 Deering Avenue, Portland campus, 207-780-5510.

For more information regarding this course guide, please contact:

Pam LaRiviere
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311A Luther Bonney Hall
Portland
207-780-4117
harjula@maine.edu
usm.maine.edu/eng