Department of English
Course Guide
Fall 2015
Images on cover: (L to R) Homer, Cupid, Yinyang, Gwayne, Ovid, Chaucer, Abe, Virgil, Ovid, Confucius, Gita
Professor Lisa Walker is the Major Advising Coordinator (MAC) for the English Department. If you are a new major, you should make an appointment with Professor Walker by contacting her via e-mail at lwalker@usm.maine.edu or booking an appointment with her online at http://plwalker316.youcanbook.me/. She 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 do not meet with Professor Walker 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 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 advisor?**

You can find your advisor by going to your student center in MaineStreet. Below your enrollment dates, you will see your advisor’s name. 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, for any reason, you have difficulty getting in touch with your advisor, you may contact the Major Advising Coordinator, Professor Lisa Walker, or the Department Chair, Professor Jane Kuenz, at jkuenz@usm.maine.edu.

**When should I meet with my advisor?**

You must meet with an advisor during preregistration to discuss course selection, develop a schedule, and receive a PIN that will allow you to register on MaineStreet. 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 Walker 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.*

Preregistration for spring classes begins on Monday, April 13, 2015. Check your MaineStreet student center to find out exactly when you will be able to preregister. If you already have an advisor, contact them directly in order 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 6 and 16, 2015. 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 inside. Professor Walker will hold extended office hours throughout preregistration. 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. 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 Fall. 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.

**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 will 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 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, or the Creative 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@usm.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 Division of Student Success, Stacyann Stewart, sstewart@usm.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 the Major Advising Coordinator 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 = This shows the new Core areas for students admitted with a Requirement Term of Fall 2011 forward.
B-c l = Clusters – This shows all of the offerings for the thematic clusters offered this semester.
C = LAC Core Areas are here.
D = This shows pre-Fall 2011 Core Areas for those students with a Requirement Term of anything before Fall 2011.

Be aware that if you are completing a Writing Minor, no more than one third (6 credits) of your Minor courses can overlap with the Major. Because there is often heavy overlap between the English Major and the Writing Minor, you may want to consider taking a Thematic Cluster in addition to the Writing Minor. There are several Thematic Clusters that include an English course and two other courses (6 credits) outside the English Major. Alternatively,
you can take 12 credits of Writing Minor courses beyond the 48 total credit hours required for the English Major (36 total credit hours if matriculated Fall 2015 or later.)

**General Residency and Senior Residency Requirements**

Undergraduate students must take a minimum of 30 credits of their final 45 through USM.

**GPA Calculator**

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

**Graduation Planner**

See [http://usm.maine.edu/success/plans](http://usm.maine.edu/success/plans) for graduation planners. Scroll down for English.

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*** IMPORTANT NOTES ***

- **Beginning Fall, 2015, requirements for those 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 literature courses at the 200 level or above.**

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

- **ENG 245, Introduction to Literary Studies, is a prerequisite for ENG 341 and the capstone seminars, except for those students not majoring in English. See your advisor if you have any questions.**

- **Individual courses may specify other prerequisites.**

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ENG 140 READING LITERATURE

This course introduces students to the conventions of literary language and the premises and techniques of literary interpretation. The course emphasizes close reading of a wide variety of texts from different historical periods and understanding how the meaning of a text is related to its formal devices and period conventions. Students will learn the mechanics of writing literary analyses, including quotation and citation form. They will also become familiar with library and Internet resources available for research, and how to use literary reference books such as the OED and the Bedford Glossary of Critical and Literary Terms.


ASSESSMENT: a combination of quizzes, short and long papers, and exams

Fulfills ENG 140 Requirement (for students with 2014-2015 catalog year or later)
Fulfills the General Education Cultural Interpretation Requirement

ENG 140 READING LITERATURE

This course introduces students to the principles and techniques of literary analysis and emphasizes close readings of texts from different historical periods. The course will focus on how meanings in literary texts are related to formal devices, paradigmatic patterns, and sophisticated uses of language. Students will learn how literary conventions and terminology together with the critical languages of academic literary studies help them understand complex literary works. They will also learn how to use literary resources available for research and about the mechanics of writing literary analysis including quotation and citation form in order to use them in their own essays about literature.

TEXTS: Bedford Glossary of Critical and Literary Terms, Murfin; Literature: Reading Fiction, Etc., Diyanni

ASSESSMENT: three short response papers (three pages each), a two-page explication and two five-page essays

Fulfills ENG 140 Requirement (for students with 2014-2015 catalog year or later)
Fulfills the General Education Cultural Interpretation Requirement
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: 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: journal entries, short exercises, 3 essays, and a group presentation

Fulfills the General Education Cultural Interpretation Requirement

ENG 145 TOPICS IN LITERATURE: FRONTIER NARRATIVES OF THE AMERICAS

The idea of the frontier played a pivotal role in America’s self-understanding of its national and literary history, a view persuasively argued for by the historian Frederick Jackson Turner in “The Frontier in American History.” This course will examine how Turner’s frontier explains the growth of the U.S from an agrarian to an industrial power, while also drawing distinctions between civilization and barbarism, an idea often echoed in American literature. More to the point, the course will examine the frontier in the broad context of literary periodization in the Americas: it will study the American frontier less as a unique phenomenon specific to the United States and more as overlapping, transnational contact zones across the Americas, where the interactions of peoples from Europe, Africa, and the Americas produced a hybrid variety of societies, political systems, and cultural practices.

TEXTS include Frederick Jackson Turner’s “The Frontier in American History,” Mary Louise Pratt, “The Arts of the Contact Zone,” Bernal Diaz del Castillo’s The Conquest of New Spain, selections from Jean Lery’s History of the Land of Brazil, Otherwise Called America, Mary Rowlandson’s The
**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 or ENG 104)

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Fulfills Elective Requirement (Requirement Term Spring 2015 or prior)
Fulfills **NEW** English Major Requirement - Writing (Requirement Term Fall 2015 or later)
*(Does not fulfill Writing Requirement for students who declared their major from Fall 2000 to Spring 2015.)*
Fulfills the General Education Creative Expression Requirement
May be taken concurrently with ENG 245
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.

TEXTS: Jo Ann Beard, *The Boys of My Youth*; class hand-outs

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

Fulfills Writing Requirement  
Fulfills the General Education Creative Expression 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, interviews, blogs, and speeches. Students will examine and contrast the rhetoric of different modes of professional communication, discuss ethical problems and rhetorical challenges related to communication in professional settings, and practice writing individual and collaborative documents.

TEXTS: Roman, *Writing that Works*, 3rd ed., Twitter and LinkedIn accounts for the duration of the course

ASSESSMENT: resumes, employment documents, letters and memos, short proposals, a variety of report formats, public relations and advertising documents, and basic technical writing

Fulfills Writing Requirement
ENG 220 WORLD MASTERPIECES I

In this survey course we will analyze, compare, and interpret some of the most cherished and influential works of world literature from antiquity and the Middle Ages. In addition to “literature,” we will discuss the philosophy, history, and art that we encounter in Western and non-Western traditions. One of our main goals will be to understand the political, cultural, and historical contexts of these great works. What do these diverse traditions have in common? How are they radically different? This semester we will follow a particular theme: the relation between epic and empire. We will examine the religious struggles and political conflicts that emerged alongside great empires around the world.

TEXTS: Epic of Gilgamesh, Homer’s Iliad and Odyssey, Sophoclean tragedy, Lucretius’ On the Nature of the Universe, the Hebrew Bible, the New Testament, the Qur’an, the Ramayana, Bhagavad Gita, Augustine’s Confessions, 1001 Nights, Chaucer’s Canterbury Tales, and Dante’s Inferno. We will use the Norton Anthology of World Literature, Volumes A, B, and C.

ASSESSMENT: three essays, midterm, final exam and class participation

Fulfills Elective Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement (Requirement Term Fall 2015 or later)
May be taken concurrently with ENG 245

ENG 220 WORLD MASTERPIECES I

This course will cover a study of the major works of western and non-western literature from the classical, medieval, and early modern eras.

TEXTS: Readings may include Epic of Gilgamesh, The Odyssey, The Canterbury Tales, and selections from the Bible and the Qur’an.

ASSESSMENT: four response papers (two to three pages) and two five-page essays

Fulfills Elective Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement (Requirement Term Fall 2015 or later)
May be taken concurrently with ENG 245
This course introduces the field of literacy studies through an examination of theories of literacy and literacy practices. The course begins with an inquiry into definitions of the term “literacy” and goes on to trace a history of its meanings and uses. Students explore major themes, problems, and research methods in the field of literacy studies. This exploration will help students to develop vocabularies and concepts for working within literacy contexts. Students will evaluate and, perhaps, reshape their own literacy practices in light of the readings, assignments and service learning at a local literacy site. The service learning component of this iteration of ENG 230 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 includes the Parkside Neighborhood Center, Portland Adult Education, USM ESOL program, Learning Works, and other social service programs.

TEXTS include Literacy: A Critical Sourcebook; 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
May be taken concurrently with ENG 245
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 the literary research paper. Ideally, you should take this course with other 200-level major requirements, such as the genre courses in poetry, fiction or performance (ENG 262, 263, 264.) As this course prepares you to do research, you must take it before the capstone seminar in English.

THIS IS A REQUIRED COURSE FOR ENGLISH MAJORS.

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: 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 263 FICTION, THE GENRE

This course is a writing intensive, multi-period introduction to the short story, novella, and novel. The course will begin with oral storytelling and traditional tales (fables) but will concentrate primarily on types of narrative developed in the nineteenth and twentieth centuries. Throughout the semester we will pay close attention to formal elements of fiction such as structure, setting, point of view, character, theme, tone, and style, while also thinking about fictional texts as being produced in, and telling us about, particular historical moments. Class format will enable students to develop skills of discussion, interpretation, and writing literary analysis.

TEXT: Kennedy and Gioia, An Introduction to Fiction; Authors for longer works may include Franz Kafka, Sheridan LeFanu, Toni Morrison

ASSESSMENT: combination of homework, quizzes, writing exercises, two longer papers, and an exam

Fulfills Genre and Form Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement - Elective (Requirement Term Fall 2015 or later)
May be taken concurrently with ENG 245

ENG 300 FICTION WRITING

This course will explore the fundamental aspects of writing craft. Using the published work of recognized masters, we will initiate a conversation about the possibilities of fiction. We will develop a vocabulary that allows us to talk critically about the work we read. In small groups and as a class, we’ll complete writing exercises and share the results. Finally, we will use the workshopping process to evaluate our own short story drafts, to guide revisions, and to further hone our analytic abilities.

TEXT: The Ecco Anthology of Contemporary American Short Fiction

ASSESSMENT:
(1) Four shorter writing assignments (3-5 pages)
(2) Each student will workshop one longer prose piece (at least 15 pages).
(3) Students will write a 1 page letter to their peers in response to each workshopped piece.
(4) Two significant revisions: one each of the shorter and longer writing assignments
(5) Class participation. Lectures will address writing process, revision, and fiction theory.

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 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. No specific knowledge of English grammar is assumed; come as you are.

TEXTS: 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 in sentence structure and style, paragraph forms, and +papers. 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

ENG 342/WGS 320 TOPICS IN CONTEMPORARY THEORY:
GENDER STUDIES

We will examine some of the major concepts about gender and sexuality on the current scene. Topics that we will trace in detail include the institutional history of lesbian and gay studies; the relationship of feminism to sexuality; the application of theories of sexuality to literary and/or cultural analysis; the impact of AIDS; and the future of Queer Studies as a discipline or sub-specialty within the academy and without.

TEXTS: Literary Theory: An Anthology; essays on electronic reserve; a few novels, stories, and films that illustrate the theories under discussion (by Dennis Cooper, Monique Wittig, Kenneth Anger, and others).

ASSESSMENT: two short papers, a presentation, and a discursive final exam

Fulfills Criticism and Theory Requirement
ENG 348/LSH 340 TOPICS IN INTERDISCIPLINARY STUDIES:
EMPIRE, ETHICS, AND GLOBALIZATION

This course is designed to do three things: a) provide you an opportunity to frame, analyze, and evaluate ethical issues, dilemmas, and actions as they relate to America as an empire and to contemporary globalization; b) help you develop historical perspectives to think about the present and the relationships between culture and empire, consumerism and postmodern economies; and 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.


ASSESSMENT: several response papers, quizzes, class discussion, and three or more research-driven term papers

Fulfills Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)  
Fulfills NEW English Major Requirement - Elective (Requirement Term Fall 2015 or later)  
Fulfills General Education Ethical Inquiry, Social Responsibility, and Citizenship Requirement

ENG 360 SHAKESPEARE

The understanding and appreciation of Shakespeare’s language will be our priority as we look at dramatic forms, themes, characters, and styles in work from different periods of the playwright’s career. We will also examine the relation between the plays and their historical contexts.

TEXTS: The Merchant of Venice, Much Ado About Nothing, King Lear, Antony and Cleopatra, The Winter’s Tale

ASSESSMENT: 3 papers, a midterm and final, and class participation

Fulfills Historical Requirement (Renaissance) (Requirement Term Spring 2015 or prior)  
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
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 the “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 include selected short prose by Apeess, 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 of Algiers (Rowson); selected poetry; newspaper selections; and scholarly articles that address the work of the course.

ASSESSMENT: weekly journal entries, 2 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)
gender, sexuality, and identity, including its dominant ideas about male-male social relations. Texts include iconic works of fiction by LeFanu, Stevenson, James, Kipling, and Wells, together with less well known but equally torrid examples of Victorian gothic by Nesbit, Machen, and Housman.


ASSESSMENT: a combination of quizzes, short and long papers, and exams

Fulfills Historical Requirement (19th Century) (Requirement Term Spring 2015 or prior)  
Fulfills **NEW** English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)

ENG 385 STUDIES IN 19TH CENTURY AMERICAN LITERATURE: RACE AND GENDER AT CENTURY’S END

Race and gender are currently understood as social constructs and even fictions, but throughout U.S. history they have also been understood as factual, and their effects have been experienced as far-reaching and real. This course explores how issues of race and gender were understood in America from about 1890 to about 1914, with some discussion of the uses and limitations of these concepts at the turn of the 20th century. We will focus on race, especially as it pertains to the differences between "black" and "white," and its intersections with gender and sexuality, through readings of short stories, essays, and novels; we will supplement our readings with analyses of short film clips and visual images.

This course is offered online. Online courses are not for everyone. You should be self-motivated, organized, good at time-management, and willing to participate meaningfully in collaborative assignments and online discussion. You should also have an up-to-date computer and be proactive about getting technical support.

TEXTS: Authors studied may include Kate Chopin, Anna Julia Cooper, Charles Chesnutt, W.E.B DuBois, Jessie Faucet, Henry James, James Weldon Johnson, Mark Twain, Edith Wharton, and Ida B. Wells.

ASSESSMENT: series of weekly reading responses, two longer papers, and class participation

Fulfills Historical Requirement (19th Century) (Requirement Term Spring 2015 or prior)  
Fulfills **NEW** English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
ENG 393 THE AMERICAN NOVEL SINCE 1900

A survey of the American novel after modernism. Realist, satirical, social protest, gothic, postmodern, and graphic novels will be read with particular attention to social and historical context, thematic connections between texts, and formal innovation.


ASSESSMENT: short papers due throughout the semester; midterm and final exam

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

ENG 401 CREATIVE WRITING MINOR THESIS
(1 CREDIT)

J. TUSSING 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
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 at *The Free Press, Portland Magazine, Casco Bay Weekly, The Portland Daily Sun, MaineBiz, Bangor Daily News, Portland Monthly, The Portland Phoenix, FACE, The Bollard, Maine Public Radio, Maine Magazine, PRI's “Living on Earth,”* and *Trueline Publishing.*

PREREQUISITES: ENG 309 (Newswriting) or its equivalent is highly recommended. Serious interest in professional writing and an application filed with 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 Professor Walker during pre-registration, or at the latest, before the end of the SPRING 2015 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 419 SEMINAR IN GENRE AND FORM: BILDUNGSROMAN**

Originally developed in German literature, the novel of self-development or Bildungsroman depicts the process of inner development of a young man from adolescence to adulthood through his quest to attain personal culture. The course investigates the changes the idea of Bildung underwent at the hands of various authors in the nineteenth and early twentieth centuries in their adaptation of the original form, including the revision of selfhood to address Bildung as a female as well as male province. This course will focus on specific topics pertaining to the Bildungsroman, including the “apprenticeship” paradigm, the development of secret societies, and the educational journey.

TEXTS to be considered include Goethe’s *Wilhelm Meister’s Apprenticeship*; Ludwig Tieck’s *Sternbald’s Travels*; Charlotte Bronte’s *Jane Eyre*; Joyce’s *A Portrait of the Artist as a Young Man*; and Thomas Mann’s *Magic Mountain*. All non-English texts will be taught in translation.

ASSESSMENT: four short essays, one in-class presentation, and a longer research project on one of the topics under discussion

*Fulfills Capstone Seminar and Genre and Form Requirement (Requirement Term Spring 2015 or prior)*
*Fulfills NEW English Major Requirement – Capstone Seminar and Elective (Requirement Term Fall 2015 or later)*
ENG 491 SEMINAR IN LITERATURE SINCE 1900: JAMES JOYCE

This seminar will be devoted to the writings of James Joyce. We will read *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Most of the semester, however, will be spent trying to master *Ulysses*. In addition to the primary texts, we will also read biographical material and some recent criticism. The seminar will also introduce you to some of the major scholarly resources for the study of Joyce.

TEXTS: *Dubliners, A Portrait of the Artist as a Young Man, Ulysses,* and selections from *Finnegans Wake*

ASSESSMENT: class participation, one short paper, one longer paper, and an oral presentation

Fulfills Capstone Seminar and Historical Requirement (Literature Since 1900) (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)

#### Fall 2015

<table>
<thead>
<tr>
<th>200-Level</th>
<th>Interdisciplinary &amp; Cultural Studies</th>
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<tbody>
<tr>
<td>202</td>
<td>Memoir and Autobiography Benedict</td>
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<tr>
<td>204</td>
<td>Professional Writing Staff</td>
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<tr>
<td>220</td>
<td>World Masterpieces I Bertram</td>
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<tr>
<td>220</td>
<td>World Masterpieces I Peters</td>
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<tr>
<td>230</td>
<td>Literacy Studies Carroll</td>
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<td>ENG 245</td>
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<tr>
<td>245</td>
<td>Intro to Literary Studies McGrath</td>
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<td>245</td>
<td>Intro to Literary Studies Swartz</td>
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<tr>
<td>Criticism and Theory</td>
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<tr>
<td>342</td>
<td>Gender Studies Waldrep</td>
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<tr>
<td>Language</td>
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<td>Genres and Forms</td>
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<td>Fiction Walker</td>
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<td>Bildungsroman Peters</td>
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<td>Writing</td>
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<td>204</td>
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<tr>
<td>300</td>
<td>Fiction Writing Tussing</td>
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<tr>
<td>301</td>
<td>Poetry Writing Waldrep</td>
</tr>
<tr>
<td>305</td>
<td>Rhetoric, Syntax, and Style Kuenz</td>
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| Capstone Seminars | |
|-------------------| |
| 202 Memoir and Autobiography Benedict | 419 Bildungsroman Peters |
| 204 Professional Writing Staff | 491 James Joyce McGrath |
| 300 Fiction Writing Tussing | |
| 301 Poetry Writing Waldrep | |
| 305 Rhetoric, Syntax, and Style Kuenz | |
### COURSE DISTRIBUTION BY LEVEL & CATEGORY
(Requirement Term Fall 2015 or later)

**Fall 2015**

<table>
<thead>
<tr>
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<td>377</td>
<td>Victorian Monsters</td>
<td>Swartz</td>
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<td>385</td>
<td>Race and Gender at Century’s End</td>
<td>Walker</td>
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<td>American Novel Since 1900</td>
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<td>Waldrep</td>
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<td>Historical Before 1800</td>
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<td>360</td>
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<td>367</td>
<td>Lit. &amp; Culture of the Early Republic</td>
<td>Carroll</td>
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25
English Courses in the Core Fall 2015

College Writing
ENG 100 College Writing
ENG 101 Independent Writing

Entry Year Experience

Cultural Interpretation
ENG 140 Reading Literature
ENG 145 Topics in Literature: Frontier Narratives of the Americas
ENG 145 Topics in Literature: Witchcraft
ENG 263 Fiction

Creative Expression
ENG 201 Creative Writing
ENG 202 Memoir and Autobiography

Socio-cultural Analysis
ENG 230 Literacy Studies

Thematic Clusters
ENG 305 Rhetoric, Syntax, and Style
ENG 342 Gender Studies

Ethical Inquiry, Social Responsibility, and Citizenship
ENG 348 Globalization

International

Diversity
# Summer 2015 – English Schedule

## Session 1A May 11 – June 26 (7 Weeks)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course Code</th>
<th>Section</th>
<th>Course Title</th>
<th>Format</th>
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<tr>
<td>McGrath, Bud</td>
<td>ENG 100</td>
<td>22749</td>
<td>College Writing</td>
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<tr>
<td>Benedict, Dianne</td>
<td>ENG 300</td>
<td>23836</td>
<td>Fiction Writing</td>
<td>TR</td>
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## Session 1B May 11– June 5 (4 Weeks)

<table>
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<tr>
<th>Instructor</th>
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<th>Section</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>Kuenz, Jane</td>
<td>ENG 305</td>
<td>23834</td>
<td>Rhetoric, Syntax, Style</td>
<td>MTW</td>
<td>8:45-12:00</td>
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<tr>
<td>Waldrep, Shelton</td>
<td>ENG347/ CMS 384</td>
<td>23835</td>
<td>Topics in Cultural Studies: Kubrick</td>
<td>MTW</td>
<td>12:30-3:45</td>
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<td>Abrams, Rick</td>
<td>ENG 360</td>
<td>23949</td>
<td>Shakespeare</td>
<td>MTW</td>
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## Session 2A June 29– August 14 (7 Weeks)

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<td>Benedict, Dianne</td>
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<td>Creative Writing</td>
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<td>Peters, Gerald</td>
<td>ENG 245</td>
<td>22815</td>
<td>Intro to Literary Studies</td>
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<td>Peters, Gerald</td>
<td>ENG 324</td>
<td>22740</td>
<td>Canadian Literature</td>
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<tr>
<td>Dean, Ann</td>
<td>ENG 338</td>
<td>22995</td>
<td>Studies in Language: Teaching Writing</td>
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## Stonecoast Writers’ Conference – July 19–July 25

### Major Requirements

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<td>ENG 245</td>
<td>Intro. to Literary Studies</td>
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<tr>
<td>ENG 300</td>
<td>Fiction Writing</td>
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<tr>
<td>ENG 305</td>
<td>Rhetoric, Syntax, Style</td>
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<tr>
<td>ENG 324</td>
<td>Canadian Literature</td>
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<td>ENG 338</td>
<td>Teaching Writing</td>
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<td>ENG 347</td>
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<td>ENG 360</td>
<td>Shakespeare</td>
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### General Education Requirements

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<tbody>
<tr>
<td>ENG 201</td>
<td>Creative Writing</td>
<td>Thematic Cluster – Law</td>
</tr>
<tr>
<td>ENG 305</td>
<td>Rhetoric, Syntax, Style</td>
<td>Film and Society Cluster</td>
</tr>
<tr>
<td>ENG 347</td>
<td>Topics: Kubrick</td>
<td></td>
</tr>
</tbody>
</table>
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 not 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 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 a blue plaque 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.
Volunteer for the English Student Association!

Department of English

Do you wish there were a stronger community of English Majors?

ESA is making it happen! We host readings and film showings, and we create opportunities for collaboration among students and faculty.

For more information about joining the ESA contact:

Professor Shelton Waldrep
waldrep@maine.edu, 321 LB; 780-4086
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. For more information, visit http://usm.maine.edu/scholarships.

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 with all other eligible students. 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. 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 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. Barbara C. Jandebeur Memorial Scholarship
This scholarship is awarded to an active English major who holds Junior or entering Senior status. The student must have a minimum GPA of 3.25 and intend to pursue a Masters and/or Doctoral degree in the field of English. The awardee must enroll in 6
credit hours or more in the award semester. Faculty review and selection takes place early in the spring semester.

C. **Richard W. Carbonneau, Jr. 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 and Jandebeur Scholarships are 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.

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.

**Dean’s Scholarship and Maroon Scholarship 2015 - Noah Codega**
Coming to USM as a nontraditional student, I didn’t think I’d do half as well as I have, or have half as much fun. The English language, in all of its forms and formats, its endless avenues of expression, its inexhaustible capacity for intrigue and hilarity, means a great deal to me, and I’ve been fortunate to study it under the remarkable faculty of USM. I’ve learned more about the effective usage of this wonderful language in my three and a half semesters here than I had in my life up until my freshman year, and I plan to continue my delvings, both at USM and for the rest of my physical tenure on the planet. To be recognized with these two scholarships is an unexpected and incredible honor, and a great financial help for the coming year, for which I’m immensely grateful.

**Sawyer Scholarship 2015 - Emily Lambert**
Studying English at the University of Southern Maine has been a wonderful experience! I’m learning so much about the power of language, literature, theory, and culture at the University. The professors are very friendly and intelligent people who actually want to engage with their students and get to know them. Being a non-traditional transfer student, and receiving the C. Elizabeth Sawyer Scholarship award, is an encouraging and humbling experience. Being recognized by the professors, and receiving the scholarship, means that I will be able to continue pursuing my Bachelor’s Degree in English. I intend on using the skills I’ve acquired at the University to pursue teaching, writing, and helping children and animals. Studying English has opened many opportunities for my future, and I feel truly blessed to be able to continue studying with the professors and students at USM.

**Treworgy Scholarship 2015 - Caleb Lincoln**
Scholarships; pretty exciting stuff. Instead of talking about the scholarship—which don’t get me wrong is awesome—I want to talk about the English department. Really I just want to say thank you. The support the faculty and staff in the English department have shown the students and each other over these past few tumultuous years is pretty awesome. Being a part of this English department has been a wonderful experience, thank you. As for the scholarship, I plan to put the money toward my semester abroad in the Netherlands, or towards a bitchin’ Camaro. Who can know these things? That is all.
Jandebeur Scholarship 2015 - Charity Kaiser In my time here at USM, I have been impressed with the level of dedication, commitment, and interest expressed by the faculty in the English department. It holds great significance to me to be recognized by a group of professors that I have high respect for. I am honored to be this year’s recipient of the Barbara C. Jandebeur Memorial Scholarship. As a nontraditional student, there are many hurdles I have had to overcome. Being a mother to five children, I have had to find a way to balance school with my family life. The support and encouragement I have received from the faculty in the English and Education departments have aided in my success. I am extremely satisfied with my experience here at USM, and look forward to my final two years.

Carbonneau Scholarship 2014 - Terri Plummer Last summer, I was thrilled to attend the Stonecoast Writers’ Conference as the recipient of the Richard W. Carbonneau, Jr. Scholarship. This is a program that I have always wanted to attend but never had the guts or finances to do it. I am so grateful for the opportunity to attend this past summer and for working with so many talented writers, both students and instructors. I had the privilege of working with Lily King in the Novel Writing workshop along with eleven other workshop participants. I have never felt confident about my writing, and this week brought out my insecurities in a big way, but Lily’s patient instruction as well as the encouragement of other writers went a long way in helping me to overcome some of those insecurities. The instruction was excellent, the guest speakers were encouraging, and being in the company of other writers was invaluable. I will never forget the lessons learned at Stonecoast Writers’ Conference, and the relationships formed in that short week will last me a lifetime.
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, captivity narratives, historiography, women's studies

Lucinda Cole, Ph.D., Louisiana State University  
*Interests:* 18th-century English literature and culture, gender studies, cultural theories

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

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 and gay/lesbian studies
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