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Professor Jane Kuenz is the Chair of the English Department. If you are a new major, you should make an appointment with Professor Kuenz by contacting her via e-mail at kuenz@maine.edu or booking an appointment with her online at https://kuenz.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 Kuenz 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 Department Chair, Professor Jane Kuenz, at kuenz@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 Kuenz 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 for fall classes begins on Monday, April 4, 2016. Your MaineStreet student center will show exactly when you can register for fall classes. 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 4 and 7, 2016. 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. 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/.
- 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 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 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
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 by 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.

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

Graduation Planner
See http://usm.maine.edu/success/plans for graduation planners. Scroll down for English.
*** 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 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 245, *Introduction to Literary Studies*, is a prerequisite 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
o 300-level courses in historical periods, Writing, Theory, and ENG electives
o 400-level Capstone Seminar

See the graduation planners for more detailed plans. https://usm.maine.edu/sites/default/files/advising/ENGGradplanner.Statement2015_0.pdf

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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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ENG 140 READING LITERATURE

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. Areas of focus will include canonical and non-canonical works of drama, poetry, film, TV, and blogs. We will work extensively with satire throughout the course and we will ground our critical approach with gender and film theory.
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: *The 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

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
ENG 140 READING LITERATURE

This foundation course introduces students to the premises and techniques of literary analysis. The course emphasizes the close reading of texts from different historical eras and introduces students to literary conventions and terminology, the mechanics of writing about literature, and library and Internet resources available for literary study.

TEXT: readings will be available via electronic reserve

ASSESSMENT: two 5-7 page essays, a critical glossary, group presentation

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.

TEXTS: Writers include Olaudah Equiano, Lucy Terry, Phyllis Wheatley, Sojourner Truth, Frederick Douglass, Harriet Wilson, W.E.B. DuBois, Charles Chesnutt, Frances Harper, Zora Neale Hurston, James Baldwin, Malcolm X, Angela Davis, Toni Morrison, and Ta-Nehisi Coates

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

Fulfills the General Education Cultural Interpretation Requirement
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, interviews, blogs, and reports. 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.


**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.

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**ENG 205 SENTENCE STYLE**

This course develops students’ knowledge of sentence parts, patterns, and effects. Through writing and revision, students will explore the relation between 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:** a basic writing guide such as Nora Bacon’s *The Well-Crafted Sentence*, Claire Kehrwald Cook’s *Line by Line*, or Strunk and White’s *Elements of Style*

Selected readings available online and as pdfs, including sample texts collected by students from a professional, literary, or academic field.
ASSESSMENT: short papers; quizzes on syntax and sentence structures; analyses of the sentence patterns in sample texts; a final project that includes selecting, analyzing, and imitating sample texts from a particular discourse (e.g., social work case reports, education plans, legislative reports, etc.); attendance and participation in workshops

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 140

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.

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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 *The 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
ENG 220 WORLD MASTERPIECES I

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 exploring 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 and B

ASSESSMENT: Student work will be evaluated through exams (a mid-term and final), and various written work, including in-class responses, homework, and two essays. The class relies heavily upon student participation in class discussion, which will also factor into evaluation of progress.

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 230 LITERACY STUDIES

This course introduces students to 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 may include the Parkside Neighborhood Center, Portland Adult Education, USM ESOL program, Learning Works, 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 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, ENG 230 Literacy Studies, 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 IS A REQUIRED COURSE FOR ENGLISH MAJORS.

On-line
McGRATH

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

T/R
4:10-5:25
Portland
SWARTZ
ENG 263 FICTION, THE GENRE

English 263 introduces students to the study of fiction, including short stories and novels. It focuses on narrative forms and techniques in various historical periods, and includes a variety of readings, some dedicated to the precepts of literary realism and some which break that mold, some from the traditional canon of Western fiction and some of which come from outside of, and therefore challenge, that tradition.

READINGS will include Forster, Hemingway, Woolf, James, Baldwin, Alexie, Mukherjee, and Winterson.

ASSESSMENT: a combination of quizzes, short and long papers, presentation and 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 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 a text of 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

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ENG 302 FICTION WORKSHOP

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

TEXT: *The Best American Short Stories 2015*, edited by T.C. Boyle and Heidi Pitlor

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

Prerequisite: ENG 300
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.

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

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

ENG 310 TOPICS IN JOURNALISM: WRITING THE WAR ON TERROR

Anyone reading the news today—whether on social media, TV, or in print—has been bombarded with stories about the global “war on terror,” as former President George W. Bush labeled the effort to subdue Jihadi extremists whose numbers have only increased since 9/11 and the Afghanistan and Iraq Wars. Anyone considering journalism—even if your professional goal is other than being an international war correspondent—would be well-served by understanding how perhaps the most important news story of our time has been covered. With the benefit of hindsight, how can we now assess the reporting that led up to the invasions of Afghanistan and Iraq? What are the ethical implications for reporters covering the various dimensions of this story? What happens when accepted rules of engagement—including press access—don’t apply? How might security concerns affect local reporting?
TEXTS: We will read some of the most acclaimed journalism about the “Bush wars” and their aftermath, as well as some of the most controversial writing, including *The Dark Side*, Jane Mayer; *Good Soldiers*, David Finkel; *Hubris*, Michael Isikoff; and *The Story*, Judith Miller. We will also watch documentaries such as *Iraq for Sale* and *No End in Sight*.

ASSESSMENT: quizzes, two essays, media log, presentation with long paper, final exam

Fulfills Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Elective (Requirement Term Fall 2015 or later)

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ENG 315 ANCIENT LITERATURE

This class focuses on the classical works that form the foundation of the British and American literary canon. We will examine many of the genres associated with the ancient world—epic poems, lyrical poetry, pastoral poetry, tragedies and comedies—as well as some of the philosophical, spiritual, and critical texts from the period. Lectures and discussions will emphasize the cultural context in which the works of literature were produced, with special emphasis placed on material culture—visual art and the built environment, for example.

TEXTS: Homer, the Bible, Aeschylus, Sophocles, Sappho, Euripides, Plato, Aristotle, Aristophanes, Augustine, Virgil, Petronius, Seneca, Horace, and Longinus

ASSESSMENT: a midterm exam, a final exam, either a research paper or two critical essays, a class presentation

Fulfills Historical Requirement – Ancient (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 319/WGS 335 STUDIES IN GENRE AND FORM: WOMEN, MEDICINE AND THE GOTHIC

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 combination of short papers and exercises, quizzes, two longer papers, and a final written exam that is accompanied by a creative visual project and a brief presentation

Fulfills Historical Requirement (Literature Since 1900) (Requirement Term Spring 2015 or prior)
Fulfills **NEW** English Major Requirement – Elective (Requirement Term Fall 2015 or later)

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ENG 341 CONTEMPORARY CRITICAL THEORIES

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

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

ASSESSMENT: four papers and an examination

Fulfills Criticism and Theory Requirement
Fulfills the General Education Thematic Cluster – Theory, Culture, and Society
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)

ENG 377 STUDIES IN NINETEENTH-CENTURY BRITISH LITERATURE AND CULTURE: GOTHIC

Gothic had a profound influence on English prose fiction, but it was not one thing, and nor did it have a single narrow range of influences. This course explores the varieties of Victorian Gothic writing as it transformed across the decades. One prominent theme we will track through these changes is the tendency of Gothic writing generally to explore different ways of representing gender.

TEXTS: Key writers will include Le Fanu, Stevenson, James, Kipling, and a number of women writers who are not as well known today as they were in their own time.

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 382 EARLIER AMERICAN NOVEL

This course will examine the development of the novel in the U.S. from the late 18th through the 19th century. In particular, it will focus on the relation of aesthetic innovation to cultural milieu and on the novel as an especially apt index for significant cultural debates during the post-revolutionary, antebellum, and post-Civil War periods. We will address many of these in the context of 1) questions of genre, including the early novel’s relation to autobiography and “true” narratives, as well as the major 19th-century forms: Gothic, romantic, sentimental, and realist; and 2) changing definitions of the “self,” “success,” and “freedom,” particularly as these are reflected in cultural anxieties about gender, race, and national unity and the roles of women and African-Americans in the new country.

TEXTS will be selected from among the following: Foster, The Coquette; Brown, Wieland; Hawthorne, The House of the Seven Gables; Stowe, Uncle Tom’s Cabin; Melville, Benito Cereno or Moby Dick; Wilson, Our Nig; Howells, The Rise of Silas Lapham; James, Daisy Miller; Chesnutt, The Marrow of Tradition; Crane, Maggie, A Girl of the Streets.

ASSESSMENT: a combination of critical 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 399 WRITING, RHETORIC, AND EMERGING TECHNOLOGIES

Fanzines, slash fiction, interactive fiction, hypertext, hypermedia, social media platforms, blogs….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 citizens? This course will examine some of the claims made about the web’s potential to reconstruct democracy and community. We will begin historically, situating the web within a longer history of writing technologies including pen/paper, printing, the typewriter, and word processing to ask questions about how one’s writing technology affects both what one can/does write and the presumed relationship between an author and readers. The majority of the course will be spent examining two related issues about current writing on the web: identity politics (i.e., how race, class, gender, sexuality, nationality are negotiated and affected/challenged by web genres); and democracy (i.e., whether the internet constructs new forums for public discourse or replicates current power structures in new guise).
TEXTS: may include *Writing Space: Computers, Hypertext, and the Remediation of Print* (Bolter); *Web Studies: Rewriting Media Studies for the Digital Age* (Gauntlett and Horsley); and *Rhetoric Online: The Politics of New Media* (Warnick and Heineman)

ASSESSMENT: three papers (2 short, 1 long); an oral report; class participation and peer-response; generative/in-class writing

Fulfills Writing Requirement

**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

**ENG 409 INTERNSHIP IN PROFESSIONAL WRITING**

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 at *The Free Press, Portland Magazine, Casco Bay Weekly, The Portland Daily Sun, MaineBiz, The 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 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 Professor Waldrep during pre-registration, or, at the latest, before the end of the SPRING 2016 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.

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**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.

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**ENG 445/WGS 345 SEMINAR IN INTERDISCIPLINARY AND CULTURAL STUDIES: NORTH AMERICAN CONTEXTS OF WITCHCRAFT**

This seminar will serve as a Capstone for the English Major. As such, it provides students with an opportunity to investigate a topic in depth by reading and viewing materials related to the topic and producing a significant research project at the end of the course. This seminar focuses on the North American contexts of witchcraft, although to begin the inquiry, we will need to understand the Early Modern European bases on which American witchcraft rests. Following the introductory materials, we will read closely historical documents related to the Salem events of 1692, events that inform many subsequent representations of North American witchcraft; that is, Salem haunts all colonial American and U.S. discourses on witches and witchcraft, and we must have thorough knowledge of these events in order to interpret the powerful effect they have had on American popular culture. Readings and discussions will engage questions of epistemology (e.g. scientific rationalism v. "superstition") and the ideologies arising from and informing the construction of social threat. As well, we’ll consider witchcraft as a self-conscious resistance to specific social, legal, religious, and commercial regulation, especially as these regulatory discourses sought to contain women’s “knowledge.” Therefore the course begins with a consideration of how different ways of knowing, represented by competing traditions, produce versions of the socially normal versus the socially deviant. The course progresses from Salem through a range of verbal and visual representations up to our contemporary moment, investigating how and why popular culture’s apparent obsessions continually recuperate and transform images of witches and witchcraft. The course might include a trip to Salem.

TEXTS will include some, not all, of the following: 17th century documents from the Salem trials,
newspaper accounts (Benjamin Franklin), visual artifacts (political cartoons, show posters, postcards), short fiction (Hawthorne, Alcott, Freeman) and novels (Jewett, Forbes, Rees, Maguire); selected poetry, drama (Richardson and Berney, Miller), television (Bewitched) and film (The Witch, The Craft), and a graphic narrative (Lies in the Dust). Critical studies by Elizabeth Reis and Marion Gibson, as well as other Witchcraft Studies scholars will form part of the investigation.

ASSESSMENT: based on a short essay on Salem, weekly Reading Responses, and a semester long research project with multiple components, culminating in a research essay

Fulfills Capstone Seminar and Interdisciplinary and Cultural Studies (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)

AKA “The Old Major”

### Fall 2016

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# COURSE DISTRIBUTION BY LEVEL & CATEGORY

(Requirement Term Fall 2015 or later)
AKA "The New Major"

## Fall 2016

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## English Courses in the Core Fall 2016

### College Writing

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**SUMMER 2016 – ENGLISH SCHEDULE**

**SESSION 1A MAY 16 – JULY 1 (7 WEEKS)**

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<td>83296</td>
<td>Reading Literature</td>
<td>TR</td>
<td>4-6:45 PM</td>
</tr>
<tr>
<td>Cheung, Michele</td>
<td>ENG 201</td>
<td>81639</td>
<td>Creative Writing</td>
<td>MW</td>
<td>4-6:45 PM</td>
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**SESSION 1B MAY 16– JUNE 10 (4 WEEKS)**

<table>
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<tr>
<th>Name</th>
<th>Course</th>
<th>CRN</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>Kuenz, Jane</td>
<td>ENG 305</td>
<td>81784</td>
<td>Rhetoric, Syntax, Style</td>
<td>MTW</td>
<td>8:45-12:00</td>
</tr>
<tr>
<td>Waldrep, Shelton</td>
<td>ENG347/ CMS 384</td>
<td>81785</td>
<td>Topics in Cultural Studies: Kubrick</td>
<td>MTW</td>
<td>12:30-3:45</td>
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**SESSION 2A JULY 5– AUGUST 19 (7 WEEKS)**

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Staff</td>
<td>ENG 101</td>
<td>81957</td>
<td>Independent Writing</td>
<td>online</td>
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<tr>
<td>Reimer, Margaret</td>
<td>ENG 220</td>
<td>83297</td>
<td>World Masterpieces I</td>
<td>TR</td>
<td>4-6:45 PM</td>
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<tr>
<td>Peters, Gerald</td>
<td>ENG 245</td>
<td>81638</td>
<td>Intro to Literary Studies</td>
<td>MW</td>
<td>7-9:45 PM</td>
</tr>
<tr>
<td>Peters, Gerald</td>
<td>ENG 324</td>
<td>81582</td>
<td>Canadian Literature</td>
<td>MW</td>
<td>4-6:45 PM</td>
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<tr>
<td>McGrath, Bud</td>
<td>ENG 397</td>
<td>83298</td>
<td>Studies in Irish Literature and Culture: Irish Drama &amp; Film</td>
<td>online</td>
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**AUGUST 9 – AUGUST 18 (2 WEEKS)**

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>Mitchell, Kate</td>
<td>ENG 103</td>
<td>81995</td>
<td>A Modular Approach to the Writing Process</td>
<td>TWR</td>
<td>9:30-1:00 PM</td>
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<td></td>
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<td>Week 1: Grammar for College Writers</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Week 2: Editing, Revising and Rewriting</td>
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**STONECOAST WRITERS’ CONFERENCE – JULY 24-JULY 30, 2016**

ENG 201, 302, 303, 304, 306

**Major Requirements**

- ENG 201 Creative Writing
- ENG 220 World Masterpieces I
- ENG 245 Intro. to Literary Studies
- ENG 305 Rhetoric, Syntax, Style Writing
- ENG 324 Canadian Literature Literature Since 1900
- ENG 347 Topics: Kubrick Interdisciplinary/Cultural Studies

**General Education Requirements**

- ENG 201 Creative Writing Creative Expression
- ENG 305 Rhetoric, Syntax, Style Thematic Cluster – Law
- ENG 347 Topics: Kubrick Film and Society Cluster
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. No one should take both courses.
- 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 (Fall, Spring)
ENG 205 Sentence Style/ENG 305 Rhetoric, Syntax, and Style (Summer, Fall, Spring)
ENG 399 Writing, Rhetoric, and Emerging Technologies (Fall)
ITP 210 (Summer, Fall, Spring)
CMS 202 Writing for Popular Print Media (Fall)

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 (Summer, Fall, Spring)
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 (Summer, 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
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 whet 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 English majors. They fall into three categories:

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. 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. 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 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.

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

**Carbonneau Scholarship 2015 – Shawn Chapla** Winning the Carbonneau Scholarship and getting to attend the 2015 Stonecoast Writers’ Conference was an absolutely wonderful experience. Having the opportunity to work with writers like Betsy Sholl, Elizabeth Peavey, and Peter Behrens was rewarding in many ways. To be able to spend an entire week focused on nothing but creative writing was a rare treat and I believe that my writing has improved considerably as a result of it. If you are at all considering applying for the Carbonneau Scholarship or otherwise attending the Stonecoast Writers’ Conference, I would highly recommend it. If nothing else, you’ll get to spend time with a group of people who are more or less guaranteed to care about writing. That in and of itself can be liberating; it most certainly was for me.
Benjamin Bertram, Ph.D., University of California, San Diego  
*Interests:* Early Modern studies, Shakespeare, 16th & 17th c. English literature, critical theory, and cultural studies

Lorraine Carroll, Ph.D., Johns Hopkins University  
*Interests:* Early American literature and culture, women and gender 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-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

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

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

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
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:

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harjula@maine.edu
usm.maine.edu/eng