# Table of Contents

- **ADVISING INFORMATION** .................................................................................................................. 4
- **IMPORTANT NOTES** ........................................................................................................................... 7
- **COURSES** ......................................................................................................................................... 8
- **COURSE DISTRIBUTION BY LEVEL (NEW MAJOR)** ....................................................................... 26
- **COURSE DISTRIBUTION BY LEVEL (OLD MAJOR)** ....................................................................... 27
- **ENGLISH COURSES APPROVED FOR CORE CREDITS, FALL 2019** ............................................ 28
- **EDUCATION COURSES FOR MAJORS COMPLETING PATHWAYS TO K-8 OR 7-12 CERTIFICATION** ........................................................................................................................................ 29
- **SUMMER SESSION** ........................................................................................................................... 30
- **MINOR/CERTIFICATE IN PUBLIC AND PROFESSIONAL WRITING** ........................................... 31
- **MINOR IN CREATIVE WRITING** ........................................................................................................ 33
- **MINOR IN ENGLISH** .......................................................................................................................... 34
- **STUDY ABROAD** ............................................................................................................................... 35
- **SCHOLARSHIPS** ................................................................................................................................. 38
- **FACULTY** ........................................................................................................................................... 41
Who is my advisor?

All students have at least two advisors: a Professional Advisor and a Faculty Academic Advisor. For most English majors, your Professional Advisor will be Pam Edwards pedwards@maine.edu. If you are an English major with an Education Track (K-8 or 7-12), your advisor will be Christen Eaton christen.eaton@maine.edu.

Your faculty academic advisor’s name is listed in MaineStreet below the enrollment dates in your Student Center. Click “details” to contact your advisor by email. On the English Department’s website http://www.usm.maine.edu/eng, you will find a complete list of faculty, their office hours, phone numbers, and email addresses. If you are unable to reach your advisor, contact the Department Chair.

All English majors may choose their own faculty academic 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.

When should I meet with my faculty academic advisor?

It is strongly recommended that all students meet with their faculty academic advisor at least once a semester to discuss:
- English major requirements
- Core requirements
- Degree progress
- Choosing a minor
- Your academic and career plans
- Any additional questions

At a minimum, you should meet with your advisor during preregistration to discuss course selection and develop a schedule. Please note: if you do not register for classes during preregistration, some classes may be cancelled because of low enrollment. There is no charge associated with preregistration.

Priority registration begins on Monday, April 1, 2019. Your MaineStreet Student Center will give you the exact date/time when you can register for classes. Contact your advisor to schedule an advising appointment. If you are unable to meet with your assigned advisor, or if you have not yet been assigned an advisor, walk-in advising will be available between March 25 and April 4,
2019. In order to find out who is offering walk-in advising, visit the English Department office in 311 Luther Bonney Hall, where a schedule will be posted.

How should I prepare for preregistration advising?

Before Your Appointment

- Review the English Department’s Course Guide for next semester’s courses. A hard copy is available in the English Department office or on-line at 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 MaineStreet Degree Progress Report. 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 in MaineStreet, develop a list of possible classes to take. Check to see if you have met proficiencies and course prerequisites. For example, ENG 100 College Writing and ENG 140 Reading Literature are prerequisites for all English majors, and you must complete ENG 245 Introduction to Literary Studies before taking the senior seminar/capstone.
- Bring all of your documents with you to your advising appointment.

At Your Appointment You Can Expect to

- Confirm your remaining Major and Core requirements.
- Design a schedule that fits your needs.

~ Additional Advising Tips ~

Core (Matriculated Fall 2011 and forward)

The best way to view your progress toward completing the Core, major, and any minor is to choose ‘Degree Progress Report’ from your MaineStreet account. Click on the green arrow beside each category.

To monitor the progress of your completion of the English major, English minor, Creative Writing minor, or Public and Professional Writing minor, choose ‘Course History by Subject’ in your student center and then scroll down to ‘English.’ Any approved transfer or AP credits should also show up here. If you have questions about your transfer credits, please contact Heidi Noyce, Associate Director of Transfer Affairs, at heidin@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.  https://usm.maine.edu/prior-learning-assessment

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

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

Visit the Core Curriculum website for more details. http://usm.maine.edu/core

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

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

**Degree Planning**

**Commencement vs. Graduation**
https://usm.maine.edu/registration-services/apply-graduate
A student who has a credit hour threshold of 114 credits by the end of the spring semester, and who is registered to earn 120 credits by the end of the summer, may walk in the Commencement ceremony. 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 it is strongly recommended that you see your advisor to review your progress towards degree completion the semester BEFORE you plan to graduate.
*** IMPORTANT NOTES ***

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

- If you are returning to USM to complete your English major, you may change your catalog year to reflect the 36-credit ENG major.

- ENG 100 College Writing (or ENG 101 Independent 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 or later, 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 four courses (12 credits) at the 200-level, including 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 Criticism and Theory requirement. (ENG 334 fulfills the Criticism and Theory requirement for K-8 track students.)

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

  Non-English majors are encouraged to take ENG 245, but it is not required 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 (or ENG 101) (prerequisite)
  - ENG 140 (prerequisite)
  - ENG 220, 245, and up to two more 200-level ENG electives
  - 300-level courses in Historical Periods (at least one course before 1800), Writing, Theory, and ENG electives
  - 400-level Capstone Seminar

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

Prerequisites: ENG 100 or ENG 101

ENG 140 Reading Literature is a required foundation course in the English major that satisfies the General Education Cultural Interpretation requirement. It emphasizes close reading of texts from different historical periods and introduces students to literary conventions and terminology as well as to library and Internet resources available for research. It is a prerequisite for ENG 245 and all other 200-level and higher courses. **This course does not count as credit toward the English major.**

ENG 140 Reading Literature (3 different offerings)

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

**TEXTS:** The Bedford Glossary of Critical and Literary Terms; As You Like It; The Castle of Otranto; The Picture of Dorian Gray; Elegy in a Country Churchyard; The Castaway; Christabel; The Dark Knight; and Get Out

**ASSESSMENT:** formal essays; journal; exam; class presentation

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This course introduces students to the conventions of literary language and the premises and methods of literary interpretation. The course emphasizes close reading of a wide variety of texts from different historical periods and understanding how the meanings of a text relate to its formal devices and period conventions.

**TEXTS:** The Bedford Glossary of Critical and Literary Terms; The Norton Introduction to Literature (shorter 11th edition)

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

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This course introduces students to the premises and techniques of literary analysis. The course emphasizes 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.

**TEXTS:** readings will be available via electronic reserve

**ASSESSMENT:** three 5-7 page essays; a critical glossary; group presentation
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

NOTE: ENG 201 does not satisfy the English Major Writing Requirement.
ENG 204 Professional Writing

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


ASSESSMENT: project-based assignments such as letters, memos, reports, proposals, progress reports, resume and cover letters, and revisions along with in-class group problem-solving discussions

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

ENG 205 is an examination of the craft of writing. The sentence, the building block of all prose, will be our tool and our medium as we consider the challenge of recreating our thoughts on the page.

There are good sentences and bad sentences, but mostly there are different sentences, a dozen ways to arrange and rearrange the same words and ideas, each arrangement the result of myriad choices about diction, grammar, and syntax. Careful readers are attuned to those choices, and strong writers make them with purpose. We will become those careful readers and strong writers.

We will study the logic behind different writing styles, consider their effects, and understand the various contexts in which they exist and to which they are best suited. We will write and revise our own sentences and consider how a sentence creates tone and rhythm, and how wielding it thoughtfully allows us to communicate to a variety of audiences in all kinds of circumstances, whether we are writing as students, as professionals, or as citizens.

TEXTS: Hacker and Sommers, *A Writer's Reference*, 7th, 8th, or 9th ed.; remaining texts TBD

ASSESSMENT: Students will regularly write, closely read, and analyze various prose forms and styles. They will be responsible for weekly readings, regular brief written assignments, a short mid-term essay, and a short final essay.
Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor

NOTE: ENG 205 does not satisfy the English Major Writing Requirement.

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

**ENG 220 World Masterpieces I**

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

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

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

**TEXTS: TBD**

**ASSESSMENT: TBD**

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This course will examine many of the genres associated with the ancient world—epic poems, lyrical 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.

**MW 2:00-3:15 Gorham STAFF**

This course will cover a number 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

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**TR 11:45-1:00 Portland PETERS**
ENG 245 Introduction to Literary Studies

This is a required course for English majors.

This course introduces students to the terminologies, methodologies, and writing strategies necessary to pursue a major in English. Through readings of both critical essays and literary works, we will study and compare a variety of critical and theoretical approaches to textual analysis and explore the relationships between literature and culture. There will be a strong emphasis on writing assignments that teach skills necessary both for effective critical thinking and for writing a literary research paper. Ideally, you should take this course with other 200-level major requirements, such as ENG 220 World Masterpieces or one of the genre courses in poetry, fiction or performance (ENG 262, 263, 264). As this course prepares you for reading and research, you should take it before any 300-level literature or theory course. It is a prerequisite for the capstone seminar.

This course 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

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.


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.)
ENG 300 Fiction Writing

Using the work of recognized masters as a guide, we will apprentice ourselves to the craft of fiction writing. In small groups and as a class, we will 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. Lectures will address writing process, revision, and fiction theory.


ASSESSMENT:
(1) Weekly writing assignments (2-3 pages)
(2) We will workshop two significant (at least 14-page) story drafts.
(3) Students will write a 1-page letter to their peers in response to each workshopped piece.
(4) A final portfolio containing revisions of one workshopped piece as well as one shorter assignment.
(5) Class participation

Prerequisite: ENG 201
Fulfills Writing Requirement
Fulfills the General Education Creative Expression 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 classmates’ poems, class participation, exercises, and a final portfolio

Prerequisite: ENG 201
Fulfills Writing Requirement
Fulfills the General Education Creative Expression Requirement


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: handouts provided by the instructor

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

Prerequisite: ENG 300
Fulfills Writing Requirement
Fulfills the General Education Creative Expression 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:
Nora Bacon, *The Well-Crafted Sentence* (Bedford)
Plato, *Gorgias* (Oxford World’s Classics)
Anonymous, *Rhetorica ad Herennium* (handout)
Handouts on Modern and Postmodern rhetoric
*Chicago Manual of Style*, (handout)

**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 should not take ENG 305 as well.

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**ENG 319 Studies in Genre and Form: Post-Apocalyptic and Dystopian Fiction**

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

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

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

**Fulfills Genre and Form Requirement** (Requirement Term Spring 2015 or prior)

**Fulfills NEW English Major Requirement – Elective** (Requirement Term Fall 2015 or later)
Memes, fanzines, interactive fiction, blogs, social media platforms…the list of new writing genres generated by cyberspace is constantly growing. Such new genres have led to many claims about the changing nature of writing and constructing meaning in interactive and nonlinear environments. But what do these new writing spaces actually offer us as writers, readers, and thinkers? In this writing course, you will explore ways in which writing practices are changing in light of emerging digital technologies. Recognizing that the act of writing can no longer be confined to the production of printed words alone, you will engage in the analysis and production of digital multimodal texts that blend alphabetic, visual, and aural components. You will learn key rhetorical concepts (e.g., argument, arrangement, appeals, audience, context, delivery, invention), which can guide both the reading and writing of digital multimodal texts. Through these kinds of analyses, we will examine the web’s relation to and reconstruction of notions of identity, community, and democracy (e.g., how race, class, gender, sexuality, nationality, and citizenship are negotiated, affected, and challenged by the web). Ultimately, we will question whether or not the web constructs new forums for public discourse and/or replicates current power structures in new guises.

TEXTS: Readings will be available via electronic reserve.

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

Fulfills Language Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Elective (Requirement Term Fall 2015 or later)
Fulfills Professional Writing Minor Elective

Interested in taking a course during the summer? See page 30 for more info.
ENG 341 Contemporary Critical Theories

This course is an introduction to major schools of literary criticism developed in the 20th 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 347/WGS 335 Topics in Cultural Studies:
Madness, Medicine, and Monsters

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 from the 19th 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. A focus on the formal elements of fiction, including setting, symbolism, narrative structure, and themes, will help students understand how fictional texts work.

Prerequisites: Suggested, ENG 140, or WGS 101.

TEXTS: Gilman, Charlotte Perkins, “The Yellow Wallpaper” in The Yellow Wallpaper and Other Stories; LeFanu, Sheridan, Carmilla, In A Glass Darkly; Jacobs, Harriet, Incidents in the Life of a Slave Girl; Stoker, Bram, Dracula; Many required readings for this course will be available on Blackboard.
ASSESSMENT: 5-6 short papers (2 pages); two longer papers (7-9 pages); final exam; reading quizzes and class participation

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

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 works from different periods of the playwright’s career. We will also examine the relation between the plays and their historical contexts. This semester the course will focus on the topic of Shakespeare and violence.


ASSESSMENT: three 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 investigates the emergence of new forms of self-determinative writing in the 18th century—autobiography, the travel journal, and the Bildungsroman (novel of self-development). Many of these discourses of self-determination were used by people who also influenced the social history of the period—Jean-Jacques Rousseau, Mary Wollstonecraft, Johann Wolfgang von Goethe, and Thomas Jefferson. Their self-expressions will be read in conjunction with important social discourses of self-determination these writers produced: Rousseau’s “Social Contract,” Mary Wollstonecraft’s “Vindication of the Rights of Woman,” and Thomas Jefferson’s “Declaration of Independence.” We will also explore how early narratives of self-determination like The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African open up the possibility for later emancipatory writing reflected in autobiographies like that of Frederick Douglass and Malcolm X. Ultimately, the course will explore how discourses of self-determination draw on one another and pave the way not only for the possibility of the democratic individualism we value but also the evolution toward what our constitutional founders called a “more perfect union” in American socio/political life.

TEXTS:
Goethe, Johann Wolfgang von, Wilhelm Meister’s Apprenticeship, Princeton U.P. Wilhelm Meister’s Years of Travel, Book 1, Chapt. 1-5
Wollstonecraft, Mary, Letters on Sweden, Denmark and Norway; A Vindication of the Rights of Woman, (excerpts)
“Letters to Gilbert Imlay” (selections)
Wordsworth, William, The Prelude; or, Growth of a Poet’s Mind
Short texts and excerpts available on-line or on Blackboard

ASSESSMENT: four 5-page essays

Fulfills 18th Century Literature Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 370 Literature of Discovery, Exploration, and Colonialism

This course will study travel writing about the exploration and settlement of the New World. It will rethink the notion of American cultural and literary history as having a linear movement from Europe to New England by re-imagining the New World as frontier zones of contact; in these zones, peoples and cultures meet, interact, collide, cross-pollinate, and engender new identities, histories, and habits of being. We will study the pictorial, graphic, and textual forms and narratives concerning the discovery of new worlds across the Americas. We will begin with the Viking Sagas of Erik the Red and Leif Erickson, which predate Columbus' American journeys by several hundred years and set the critical and methodological framework to examine voyagers, including Columbus, Bernal Diaz del Castillo, Jean de Léry, Bartolome de las Casas, and others.

TEXTS: John Gillis’ *The Human Shore*; Frederick Jackson Turner’s *The Significance of the Frontier in American History*; *The Saga of the Greenlanders*; Erik the Red’s *Saga*; Ari Porgilson’s *Íslandigabók*, the logs of Christopher Columbus; Bernal Diaz del Castillo’s *The Conquest of New Spain*; Jean de Léry’s *Voyage to the Land of Brazil, Otherwise called America*; and selections from Stephen Greenblatt’s *Marvelous Possessions* and Peter Mancall’s *Travel Narratives from the Age of Discovery*

ASSESSMENT: several writing responses to the readings, active class participation, using digital tools to create projects, writing analytical, research-driven essays; at least two visits to the Osher Map Library on the Portland campus: learn about New World cartography and incorporate Osher library materials into multimodal class projects

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

ENG 385/WGS 345 Studies in 19th C. American Lit. and Culture: Popular Women Writers Across the Color Line

Nathaniel Hawthorne famously called popular women authors in the 1800s “a mob of scribbling women.” What’s the literary and cultural context for his remark? How should we assess popular fiction of the 19th century today? How did this work intervene in struggles over such pressing contemporaneous issues as slavery, women’s rights, and temperance? How much can popular fiction influence the culture at large? Why was this tradition only rediscovered in the last half of the 20th century?
These are questions we will address in this course. It will survey some of the most popular literature of the 19th century written by women of Anglo and African-American descent. Like Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, such novels and stories often centered on domestic life but also contained strong political themes about slavery, racial identity, class difference, and women’s rights. Students will explore the significance of the fact that, though Stowe is the most recognizable name today, many of these works were some of the best-selling fiction of their time. Following the course title, we will also discuss the interdependent nature of writing by white women and women of color in the 19th century with respect both to its style and its socio-political goals. At the same time, we will examine how the domestic ideology of the time intersected with the explicit reform goals of the works’ primary readership.


**ASSESSMENT:** a combination of discussion questions, papers, a collaborative presentation using artifacts, and a final open book exam

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

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**ENG 391 American Poetry Since 1900**

A selective survey of American poetry since 1900. Class time will have a double focus: close readings of the formal elements of individual poems and careful consideration of the historical and cultural context in which these poems were written and read. Poets covered include Frost, Williams, Hughes, Eliot, Stevens, Lowell, Plath, O’Hara, Wright, Harper, and Howe.

**TEXTS:** TBD. We will make use of electronic and open source resources as much as possible, as well as Blackboard and Google docs.

**ASSESSMENT:** annotations, class discussion, research paper, and midterm and final exams

Fulfills Historical Since 1900 Requirement (Requirement Term Spring 2015 or prior)  
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)  
Fulfills the General Education Thematic Cluster – Modernism
ENG 397/LSH 340 Studies in Irish Literature and Culture:
Irish Drama

This course will examine Irish Drama from its beginnings in 1899 to the present. It will be studied in three phases in relation to the political and cultural development of Ireland as a nation. The first phase will focus on the Irish Dramatic Movement and its contribution to the evolving nationalism that preceded Ireland’s separation from England in 1922. The second phase will concentrate primarily on plays produced by the Abbey Theatre (now Ireland’s national theater) that helped to construct or critique social and cultural myths that sustained the new nation in its formative years from independence in 1922 until those myths began to collapse around 1960 in the face of both internal and international pressures. The third phase will deal with Irish drama since 1960 that addressed the renewed troubles in Northern Ireland as well as the struggle within the Republic of Ireland among competing cultural constituencies to shape Irish identity for the twenty-first century. In addition to reading plays, we will also view video or film productions of some of the plays.

TEXTS: Richard Killeen, A Short History of Ireland; Samuel Beckett, Waiting for Godot; Anne Devlin, Ourselves Alone; Brian Friel, Selected Plays; John Harrington, Modern and Contemporary Irish Drama; Martin McDonagh, The Beauty Queen of Leenane and Other Plays
ELECTRONIC TEXTS: F. C. McGrath, Brian Friel’s (Post)Colonial Drama: Language, Illusion, and Politics (available as an ebook through URSUS); F. C. McGrath, Anne Devlin’s Ourselves Alone (available on Blackboard)

ASSESSMENT: 40%—weekly participation in online discussion groups, 20%—one short paper (@ 5 pp. double spaced, typed), 40%—a final essay (@ 10 pp. double spaced, typed)

Fulfills Historical Since 1900 Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
Fulfills the General Education International Requirement
ENG 401 Creative Writing Minor Thesis
(1 CREDIT)

J. TUSSING, S. WALDREP

Students work 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. May be completed concurrently with second workshop course.

Must be completed for student to receive Creative Writing Minor.

Prerequisite: ENG 302, 303, 304, or 306
Requires: Permission of Advisor

ENG 409 Internship in Professional Writing
(1 - 6 CREDITS)

COORDINATOR
S. WALDREP

This internship is an opportunity for qualified English majors to gain experience in professional writing outside the classroom. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of professional writing. Students have held internships with businesses, non-profits, and a wide variety of publishers, including Alice James Books, The Bangor Daily News, The Maine Beacon, and many others.

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

Guidelines for the application may be found on the department website or in hard copy in the English department office. The application should be submitted to the Coordinator during pre-registration, or, at the latest, before the end of the current semester.

ASSESSMENT: Completion of the semester’s work at internship site. An internship report supported by published work of the semester is required for a Pass/Fail grade. Guidelines for the final report are available from the Coordinator.
ENGLISH CAPSTONE SEMINARS

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

ENG 441 Seminar in Literary Criticism and Theory: Digital Humanities/Digital Revolution: Theories, Histories, Cultures

Drawing from ideas and debates in the new field of Digital Humanities, this course examines the digital revolution from theoretical, historical, and cultural perspectives. It begins by studying the rise of print technology in the 15th century, its impact on the Renaissance, the Reformation, and the Scientific Revolution, and how these transformative movements marked a shift from print to digital cultures. A particular focus will be on theorizing the technology of the digital as a computational practice leading to new methods of reading and interpreting literature, like distant reading and macroanalysis. The course then picks up on three powerful contemporary trends—the Googlization of information, drone warfare, and surveillance—in order to theorize digital, drone, and surveillance as concepts and as social and cultural practices.

Throughout the course, students will develop skills in using a variety of digital tools to apply their knowledge in digital environments and explore humanistic questions about modernity, post-modernity, knowledge, individuality, privacy, peace, war, and the greater common good.

TEXTS: Elizabeth Eisenstein (The Printing Press as an Agent of Change), Gregoire Chamayou (Theory of the Drone), Zygmunt Bauman (Liquid Modernity), Siva Vaidyanathan (Googlization of Everything), Walter Benjamin (Work of Art in the Age of Mechanical Reproduction), Michel Foucault (Discipline and Punish), Matthew Jockers (Macroanalysis), Franco Moretti (Distant Reading), David Rosen and Aaron Santesso (The Watchman in Pieces)

ASSESSMENT: several reflection pieces, class presentations, mid-term paper, and final research project, which will incorporate one or two digital tools

Fulfills Capstone Seminar and Criticism and Theory Requirement
The first two decades of the 21st century have seen an explosion in interest in memorializing African-American history and culture in our region and throughout the U.S. Whether through black heritage tours, memorials, designated cemeteries or public spaces, localities and groups across New England and beyond are engaged in reinserting the experiences of blacks into our landscape and our memory. However, some of these efforts to honor African-Americans’ place in the nation’s history—and the absence of memorials, too—have been controversial. They can challenge Americans’ vision of themselves in profound ways that threaten to erupt into violence. In other cases they can reinscribe pre-existing mythologies in disturbing ways. This course studies how public memory works in connection with African-American history with a focus on New England. The course will be project-based, with work in the Special Collections section of the USM library, online, and in the community.

TEXTS:
Disowning Slavery, Joanne Pope Melish
Our Nig, or Sketches from the Life of a Free Black, Harriet Wilson (Penguin edition)
What Can and Can’t Be Said: Race, Uplift, and Monument Building in the Contemporary South, Dell Upton
A Writer’s Reference, Diana Hacker

ASSESSMENT: presentations of artifacts, research projects on African-American History in Maine and New England, discussion questions, short papers, and a final paper that combines conventional research with community engagement

Fulfills Capstone Seminar and Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Capstone Seminar and Elective (Requirement Term Fall 2015 or later)
## COURSE DISTRIBUTION BY LEVEL & CATEGORY

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

### Fall 2019

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### Historical Period Courses After 1800

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## English Courses in the Core
### Fall 2019

### College Writing

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<td>Theory, Culture, and Society</td>
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EDU Courses for Majors Completing Pathways to K-8 or 7-12 Certification

Fall 2019

The schedule below is subject to change. Check MaineStreet for availability.

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<td>G</td>
<td>M</td>
<td>3:30pm</td>
<td>6:00pm</td>
<td></td>
</tr>
</tbody>
</table>

Internship Year – contact Christen Eaton

It is strongly recommended that students make an advising appointment with the Education Track Advisor, Christen Eaton christen.eaton@maine.edu, in order to discuss the requirements of the education track.

https://usm.maine.edu/teacher-education/elementary-teacher-education

https://usm.maine.edu/teacher-education/secondary-teacher-education
## SUMMER 2019
### ENGLISH SCHEDULE

#### SESSION 1A MAY 20 – JULY 5 (7 WEEKS)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>CRN</th>
<th>Title</th>
<th>Delivery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waldrep, Shelton</td>
<td>ENG 101</td>
<td>60353</td>
<td>Independent Writing</td>
<td>Online</td>
</tr>
<tr>
<td>Sruoginis, Liama</td>
<td>ENG 201</td>
<td>60346</td>
<td>Creative Writing</td>
<td>Online</td>
</tr>
<tr>
<td>Ouellette, Jessica</td>
<td>ENG 204</td>
<td>60348</td>
<td>Professional Writing</td>
<td>Online</td>
</tr>
<tr>
<td>Peters, Gerry</td>
<td>ENG 245</td>
<td>60350</td>
<td>Intro to Literary Studies</td>
<td>Online</td>
</tr>
<tr>
<td>Ouellette, Jessica</td>
<td>ENG 344/</td>
<td>60354</td>
<td>Sex/Gender and Sexuality: Gender, Sexuality, and Literature</td>
<td>Online</td>
</tr>
<tr>
<td></td>
<td>WGS 345</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>McGrath, Bud</td>
<td>ENG 397</td>
<td>60352</td>
<td>Irish Film</td>
<td>Online</td>
</tr>
</tbody>
</table>

#### SESSION 1B MAY 20 – JUNE 14 (4 WEEKS)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>CRN</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waldrep, Shelton</td>
<td>ENG 347</td>
<td>60359</td>
<td>Topics in Cultural Studies: Stanley Kubrick</td>
<td>MTW</td>
<td>5:30-8:45 pm</td>
</tr>
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</table>

#### SESSION 2A JULY 8 – AUGUST 23 (7 WEEKS)

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course</th>
<th>CRN</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peters, Gerry</td>
<td>ENG 100</td>
<td>60344</td>
<td>College Writing</td>
<td>Online</td>
<td></td>
</tr>
<tr>
<td>Kuenz, Jane</td>
<td>ENG 201</td>
<td>60347</td>
<td>Creative Writing</td>
<td>Online</td>
<td></td>
</tr>
<tr>
<td>Peters, Gerry</td>
<td>ENG 220</td>
<td>60349</td>
<td>World Masterpieces I</td>
<td>TR</td>
<td>4:00-6:45 pm</td>
</tr>
<tr>
<td>Kuenz, Jane</td>
<td>ENG 380</td>
<td>60351</td>
<td>Early 19th C. Amer. Lit. &amp; Culture: Amer. Renaissance</td>
<td>Online</td>
<td></td>
</tr>
</tbody>
</table>

### STONECOAST WRITERS’ CONFERENCE – JUNE 24-29, 2019

**ENG 201, 302**

For more information, visit:
https://usm.maine.edu/stonecoastmfa/summer-stonecoast-writers-conference

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**Major Requirements**

- ENG 201 Creative Writing
- ENG 204 Professional Writing
- ENG 220 World Masterpieces I
- ENG 245 Intro. to Literary Studies
- ENG 344 Gender, Sexuality, & Lit.
- ENG 347 Kubrick
- ENG 380 American Renaissance
- ENG 397 Irish Film

**Elective**

- ENG 220
- ENG 245
- ENG 380
- ENG 397

**General Education Requirements**

- ENG 100 College Writing
- ENG 101 Independent Writing
- ENG 347 Kubrick
- ENG 380 American Renaissance
- ENG 397 Irish Film

**Thematic Cluster**

- Film and Society
- American Society and Culture
- Film and Society

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

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

ENG 204 Professional Writing (Portland MW 2:45-4:00)
This is a career-oriented course that introduces students to a wide variety of writing formats used in corporate, government, and nonprofit professions, such as business and report writing. Students will examine and contrast different modes of professional communication, discuss challenges related to communication in professional settings, and practice writing individual and collaborative documents. **Professional Writing Core course.** Prerequisite: ENG 100 College Writing or equivalent.

ENG 205 Sentence Style (Portland TR 11:45-1:00)
ENG 205 is an examination of the craft of writing. The sentence, the building block of all prose, will be our tool and our medium as we consider the challenge of recreating our thoughts on the page.

There are good sentences and bad sentences, but mostly there are different sentences, a dozen ways to arrange and rearrange the same words and ideas, each arrangement the result of myriad choices about diction, grammar, and syntax. Careful readers are attuned to those choices, and strong writers make them with purpose. We will become those careful readers and strong writers.

We will study the logic behind different writing styles, consider their effects, and understand the various contexts in which they exist and to which they are best suited. We will write and revise our own sentences and consider how a sentence creates tone and rhythm, and how wielding it thoughtfully will allow us to communicate to a variety of audiences in all kinds of circumstances, whether we are writing as students, as professionals, or as citizens. **Professional Writing Core course.** Prerequisite: ENG 100 College Writing or equivalent.

ENG 305 Rhetoric, Syntax, and Style (Portland MW 11:45-1:00)
This course treats writing as both content and practice. Focusing on discursive, critical prose, students will develop a theoretical grasp of rhetoric, syntax, and style as a basis for effective editing and revision as well as enhanced clarity and grace. We will focus on sentence-level writing as a specific skill and as the foundation for larger structures, developing knowledge of theory and style as well as expertise in editing. Specifically we will work on the following objectives: 1) to understand syntax as rhetoric, that is, to see grammar and sentence-level writing as central to meaning rather than as arbitrary rules, 2) to develop an understanding of grammar and syntax as a range of choices that allow complexity as well as clarity and style, 3) to develop an understanding of these choices as possibilities for meaning rather than as a way of avoiding error, and 4) to use these skills to write a full essay that is rhetorically effective, stylistically sophisticated, and intellectually distinctive. Anyone who signs up for this course should be interested in writing and in becoming a better writer. Prerequisite: ENG 100 College Writing or equivalent.

ENG 337: Studies in Rhetoric: Writing, Rhetoric, and Emerging Technologies (Portland TR 2:45-4:00)
Memes, fanzines, interactive fiction, blogs, social media platforms…the list of new writing genres generated by cyberspace is constantly growing. Such new genres have led to many claims about the changing nature of writing and constructing meaning in interactive and nonlinear environments. But what do these new writing spaces actually offer us as
writers, readers, and thinkers? In this writing course, you will explore ways in which writing practices are changing in light of emerging digital technologies. Recognizing that the act of writing can no longer be confined to the production of printed words alone, you will engage in the analysis and production of digital multimodal texts that blend alphabetic, visual, and aural components. You will learn key rhetorical concepts (e.g., argument, arrangement, appeals, audience, context, delivery, invention), which can guide both the reading and writing of digital multimodal texts. Through these kinds of analyses, we will examine the web’s relation to and reconstruction of notions of identity, community, and democracy (e.g., how race, class, gender, sexuality, nationality, and citizenship are negotiated, affected, and challenged by the web). Ultimately, we will question whether or not the web constructs new forums for public discourse and/or replicates current power structures in new guises.

**ENG 409 Internship in Professional Writing** (1 - 6 Credits)
This internship is an opportunity for qualified English majors to gain experience in professional writing outside the classroom. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of professional writing. Students have held internships with businesses, non-profits, and a wide variety of publishers, including Alice James Books, *The Bangor Daily News*, and many others.

**CMS 201 Introduction to Public Relations (Portland M 10:15-12:45)**
This course examines the issues, tasks, and responsibilities of public relations practitioners in a variety of professional settings. Public relations encompass strategic communication processes aimed at building mutually beneficial relationships between organizations and their publics. This course covers the theories and foundations of public relations and provides an overview of the principles, strategies, and practices of the profession.

**CMS 215 Journalism Reporting and Writing (Portland W 4:10-6:40)**
This course cultivates journalistic/public affairs research and writing. Students learn how to find and develop human and textual primary sources. Likewise, they learn and practice journalistic form and concise, accessible written expression. And students learn to appreciate and model the liberal ideals of public dialogue, debate, and democratic engagement. Prerequisites: College Writing

**CMS 242 Communication and Social Media (Portland W 10:15-12:45)**
Social media have influenced and altered patterns of human communication and interaction. This course explores social media dynamics including communication in a networked public culture, interpersonal communication online, privacy and information security, social media production and work, media ecologies, and managing media and information in a networked and highly connected world.

**CMS 274 Writing for the Media (online)**
This writing-intensive course is designed to provide students with an overview of media writing. Students will be introduced to radio and television commercial writing, broadcast journalism, and fiction and non-fiction scriptwriting. Prerequisites: College Writing

**CMS 302 Writing the Feature Story (Portland MW 11:45-1:00)**
Students generate story ideas according to their own interests and target them for publication in specific markets. Class time focuses on perfecting writing and editorial skills, developing style and a field of interest, building an accomplished portfolio, and examining the practical and philosophical challenges of writing professionally. There is a strong emphasis on taking the initiative and working independently. Prerequisites: College Writing

**CMS 305 Writing Opinion: Editorials and Columns (Portland TR 1:15-2:30)**
This is a writing intensive course that provides students with the basic skills for writing editorials, columns, and journalistic essays. The emphasis is on economical, persuasive, and strongly argumentative styles of writing. Students will read, analyze, and discuss throughout the semester the work of a leading U.S. essayist/columnist. Prerequisites: College Writing

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

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

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

https://usm.maine.edu/eng/minor-writing

- ENG 201 Creative Writing (3 credit hours)
- One of the following: ENG 244, 245, 262, 263 or 264 (3 credit hours)
- One of the following courses (3 credit hours)
  (Note: These courses are required for admission to writing workshops.)
  o ENG 202 Memoir and Autobiography
  o ENG 300 Fiction Writing
  o ENG 301 Poetry Writing
- Workshops (6 credit hours)*
  o ENG 302 Fiction Workshop
  o ENG 303 Poetry Workshop
  o ENG 304 Advanced Memoir
  o ENG 306 Writing the Novel
  * Workshops may be repeated for credit.
- Elective courses (3 credit hours) - Selected from 300- or 400-level English Department offerings.
- Writing Minor Thesis (1 credit hour) (Required)
  The minor requires a thesis comparable to an M.F.A. application portfolio. Before enrolling in ENG 401 Writing Minor Thesis, students must get permission from a thesis advisor with whom they wish to work. During the course, students will produce ten to fifteen poems or twenty-five to fifty pages of fiction or nonfiction. The thesis may be completed in the second upper-level workshop.

Another option is the Stonecoast Writers’ Conference offered every summer. By attending this week long conference, students may receive 3-6 credits.
https://usm.maine.edu/stonecoastmfa/summer-stonecoast-writers-conference
Minor in English – 18 credits

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

https://usm.maine.edu/eng/minor-english

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 (6 credits)
The English Department encourages majors to consider study abroad for a semester or an academic year. Information about several locations are available from the English department in 311 Luther Bonney Hall and from the International Programs Office in 101 Payson Smith Hall.

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

University of Aberdeen
Aberdeen, Scotland
Autumn Wentworth
Fall 2018

The dream of travel is one held by many—young and old—but as we age, I believe our motivations behind our need to explore evolve into something deeper than the basic desire to see interesting things. The first time I traveled was during my senior year of high school. Inspired by my love of British television and accents, I decided to explore London and the English countryside, before concluding my trip in the beautiful city of Edinburgh, Scotland.

Despite positive travel experiences during my first trip abroad, it was surprisingly difficult for me to go abroad a second time. As a USM Honors Freshman, I was given the opportunity to apply for a class that involved an Icelandic excursion in June 2017. The course focused on the fishing industry, both in Maine and in Iceland. The focus on this industry was used to compare these very different—but also vastly similar—places, through the study of their natural environments and their tourist industries. The thought of studying abroad again was alluring, but it was my hesitation over the course material that almost caused me to miss out on one of my greatest college experiences. Now, in fall 2018, I am studying at the University of Aberdeen. I am abroad once again!

As an English major who is passionate about reading, writing, and the study of literature, I sometimes find myself neglecting opportunities to study in different areas, while opting to continue down a narrow educational pathway. While all students should focus on certain fields of study, college is a place to branch out and expand the reaches of our knowledge. Study abroad experiences are an important part of breaking out of our comfort zone. Had I not taken the chance, I would not have been able to discover more about the world around me and more about myself. It doesn’t matter if the subject
matter directly relates to your major so long as there is something about the experience that relates to you. Going abroad and studying abroad changed me: my subject knowledge has broadened, I am more in tune with my natural and economic environments, and I made friends. I realize there is more to my experience than just accents and tourist-traps, lava-laden landscapes and geysers. I am discovering parts of myself that I had never before known existed, and that I had never before needed.

Understanding the world around us—such as different cultures, beliefs, and viewpoints—requires understanding the people around us. Understanding social and cultural differences is not only important in my personal life, but also in my studies. I believe taking the chance to learn more about the world through the eyes of others is helpful in any major or career.

If you are thinking of studying abroad, do it; if you have never thought of it, I’d urge you to explore, take risks, and expand your knowledge base. It is important to remember that no one is going to have the exact same study abroad experience as someone else. My personal connection with Scotland and the University of Aberdeen is directly affected by my personal experiences and my educational pathway as an English major. What I take away from this trip will most likely be vastly different from what my friends take away, who study Psychology and Chemical Engineering. Despite our differences, though, we have one thing in common—we all decided to change our lives through the experience of going abroad.

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Radboud University
Nijmegen, The Netherlands
Victoria Simoneau
Fall 2017

When I departed for the Schipol Airport in Amsterdam during the winter of 2017, I was aware that my final destination, Nijmegen, was the oldest city in the Netherlands. After spending roughly six months in this foreign location, however, I came to see Nijmegen as not only the most historic city in the Netherlands, but also the most beautiful. When one climbs to the top floor of Radboud University’s Erasmus building, it is possible to catch a glimpse of Nijmegen in all its glory; from the botanical garden that lies a short distance from Radboud University to the Waal River which divides the city into two distinct sections, Nijmegen is rife with lush landscapes and sublime scenery that are certain to encourage curious and adventurous students to explore every inch of the city during their stay abroad.

In addition to the abundance of wildlife and unique architecture that make this city an exceptional place to live, Nijmegen is also home to its own museum, a recreational park, a music hall, a large shopping center, and a plethora of other attractions. Perhaps one of the most important destinations in Nijmegen, however, is the city’s train station, which allows the city’s residents to travel from Nijmegen to nearly every other city in the Netherlands, from the southern city of Maastricht to the northern city of Groningen. From Nijmegen’s rail station, it is also possible to visit nearby countries, such as Belgium and Germany, with ease, which opens up an even greater realm of possibilities for exploration and adventure.
Although much of my time abroad was spent visiting museums, natural parks, beaches, and other attractions, I also found great pleasure in the courses that were offered at Radboud University. As a student who has always had a passion for reading and writing, I was quick to enroll in Radboud’s courses on Canadian literature, British literature, and American literature, which beckoned me to both engage with literature from foreign countries and approach American literature from a new angle. Overall, the semester I spent in the historic and breathtaking city of Nijmegen was a memorable and remarkable experience that has shaped who I am as both a student and an individual, and as I work tirelessly to complete my final semester at USM, I recall the six months I spent abroad with great fondness and yearn to walk—or perhaps bike—the streets of Nijmegen once more.

University of Aberdeen
Aberdeen, Scotland
Cassidy Webster
Fall 2017

The most difficult aspect to studying abroad is coming home and trying to describe the experience to those who have not had the opportunity to travel the world. It isn’t really something that can be described. It’s something that has to be felt. It’s a feeling of serenity. It’s a feeling you can only understand when you finally accept the fact that the world is so much bigger than anything anyone could imagine. The world owes us nothing, yet we owe everything to the land, the lakes, and the sky.

The feeling of riding a horse named Guinness through the Highlands of Scotland has to be felt, not explained. Touching the North Sea for the first time and hearing the seagulls, the sound of home, when you’re missing home the most is an unexplainable feeling. Walking along the grounds of Balmoral Castle and feeling like the Queen herself is definitely not something that can be felt by hearing a story. Although I was studying in Scotland, I was able to make several trips throughout Europe. I found my way to Berlin, Amsterdam, Paris, London, and Ireland. To say I am blessed is an understatement. I was able to live a life many have only dreamed of. With that being said, I was able to experience many different cultures and languages. I have a fond memory of walking through the streets of Berlin playing a game with my best friend where we would guess what language other people were speaking. We often failed, but being able to immerse myself in diverse cultures and listen to people from varying countries discuss issues directly related to their countries rather than my own really opened my eyes to how wonderful our world is.

I am beyond grateful for the opportunity USM allowed me to have. I have a new outlook on the world thanks to the study abroad program USM offers. I would encourage anyone to take this chance. It’s comforting to find out who you really are. I now have forever friends all over Europe, and they now have one here in Maine.
There are many scholarships available for USM students. For more information, visit https://usm.maine.edu/scholarships.

I. USM Scholarships
These are open to all USM students who fulfill the individual award criteria.

II. CAHS Scholarships
These are open to all College of Arts, Humanities, and Social Science students who fulfill individual award criteria. We would like to direct your attention to three CAHS awards that English majors may be especially successful in pursuing:

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

B. CAHS Dean’s Scholarship
Open to continuing Sophomores (currently 24-53 credits) in Humanities or Social Science, with a minimum GPA of 3.00 and demonstrates financial need.

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

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

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

B. Rick Carbonneau Scholarship
This award is a partial scholarship toward attending the annual Stonecoast Writers’ Conference and is awarded to an active English major who is a non-traditional (adult) student with outstanding writing ability. The application deadline is in mid-March.

Of these, only the Carbonneau Scholarship for the Stonecoast Writers’ Conference requires an application. The Sawyer Scholarship is awarded through a process of faculty review. Majors are notified by the Department if they are eligible, and these students may be asked to submit further application materials.
C. Elizabeth Sawyer Scholarship (2018) - Haley Bantz  I decided on English because I was told that if I wanted to be an elementary school teacher I should major in English. I was reluctant at first since English was never a strength of mine, but I took the advice and pursued a degree on the English K-8 Education track. The past three years have shaped me more than I could have imagined. Our world is shaped through language and studying the art of it has broadened my perspective on a local and global sense. Being introduced to literary theory and eventually feminist theory forced me to think in ways that were frustrating yet empowering and exciting. Recently I switched from the K-8 track to the 7-12 because of my newfound love for English. Although anxious about my upcoming year of student teaching, I feel confident and passionate about my subject choice. English will give me the opportunity to have my students explore themselves and the world around them. I want to thank the University and my professors for not settling but working with me until I grew as an individual. It truly surprised me and I am so grateful for being chosen for the C. Elizabeth Sawyer Scholarship. English is fluid yet foundational, and I hope to continue learning even after I leave USM.

Virginia Weaver Scholarship (2018) - Kailey Harris  My love for storytelling blossomed in a third-grade language arts class, and I’ve been writing nonstop ever since. I entered USM knowing I would be an English Major, and I truly feel at home here. The faculty are friendly, caring, helpful, dedicated. I am proud to know professors that challenge their students and constantly push them to be the best versions of themselves, academically and otherwise. The lessons I have learned at USM are innumerable; I have grown up here. I have dabbed in the art of rhetoric. I have practiced memoir and fiction and analytical papers, each genre providing opportunities to master new writing skills, hoping always to improve. Being recognized for academic achievement is a privilege and an honor.

Jordan Maroon Scholarship (2018) - Jack Martin  Growing up, I became convinced that I was going to become a lawyer. However, it wasn’t until my junior year that I decided I wanted to become a law librarian instead of an actual lawyer. There was something about being surrounded by books that I’ve always found intoxicating and throughout high school I volunteered at my local library. I think I’ve also always known that I’d really like to be an author, and deciding on a career path is more just thinking about where I would like to work until I manage to write my breakout novel (or a profession that I will enjoy enough that I won’t mind continuing to work if I never do write said breakout novel). Over the past year and a half though, my plans have changed once again and after spending some time working in my local history centre, I’ve decided that I’d like to go into archiving or museum curation. Not only have I found I wholeheartedly enjoy the work itself, but that the past is filled with so many stories just waiting to be told. It’s a profession almost tailor-made for a historical fiction writer. I cannot thank the English Department and faculty enough for helping me to refine so many broadly applicable skills, namely how to properly write a research paper. I am truly grateful for the opportunities the English Department has given me and humbled to have been chosen as the recipient of the Jordan Maroon Scholarship.

USM Classics Scholarship (2018) - Peter Valentino  No matter what one yearns to do in life, whether that is to write the next big philosophical text, to become a politician, to mop floors, to sit for hours driving a truck, or whatever else one strives to do, the written word and oral communications are “weapons” one can use to shape the world regardless of their occupational considerations. At first, I decided to major in English because my father, being an editor and ghost-writer, made me aware of the incredibly interesting people in the world, their stories and all, and I, knowing I enjoy writing, felt I could help others with their writings as well. But now I understand that my education is not singularly an entrance into the world of editing—that can become my occupation, if I so decide on that path. Rather, I see how I can make a difference in the world with knowledge beyond that learned at a younger age, and I am starting to realize that with my interests in maps, local and international history and politics, truck routes, game wardens, police and more. A vast mixture of interests, indeed! But that is what is great about learning at a higher level: you are free to build those interests and to determine your true interests. A strong believer in the freedom of expression, I understand a university experience as freeing one from the restraints one may feel as “simply a janitor” or as “simply a trucker.” That is not what one will “simply be,” even if they are virtually necessitated to take such jobs against their overall desires—not if they have learned the logic behind freedom of thought and especially not if they are so fortunate, as I am, to go to college or to receive helpful aids along the way, such as the USM Classics Scholarship, which I am very grateful for having received and for which I thank Professor Muthyala for writing a letter of recommendation. Thank you as well to the English Department and
USM in general. I take my books and knowledge as a kind of protection against the world, knowing that they can help me be more knowledgeable and offer me a source of enjoyment. Other than declarations of human rights (which need to be dogmatized in order to ensure stability and general content among some of the least fortunate), and democratic principles, I see opinions as being best “duked out” in the public, and I believe that the best ones win the day, through logic applied to situations and so forth.

Treworgy Scholarship (2018) - Katelyn Bates
CAHS Annual Scholarship (2018) - Abbey Donahue
Dorothy “Deedee” Schwartz Memorial Scholarship (2018) - Katherine Hast
Benjamin Bertram, Ph.D., University of California, San Diego
*Interests:* Early Modern studies, Shakespeare, 16th & 17th century English literature, critical theory, cultural studies

Stefanie Bourque, Ed.D., University of New England
*Interests:* American Literature, creativity and creative writing, memoir and autobiography, learning theories

Lorrayne Carroll, Ph.D., Johns Hopkins University
*Interests:* Early American literature and culture, women and gender studies, literacy, and cultural studies

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

Michelle Menting, Ph.D., University of Nebraska, Lincoln
*Interests:* Creative writing, modern & contemporary poetry, eco-poetics, environmental humanities, literary nonfiction, YA literature

John Muthyala, Ph.D., Loyola University, Chicago
*Interests:* Literatures of the Americas, postcolonial studies, ethnic literatures of the United States

Jessica Ouellette, Ph.D., University of Massachusetts, Amherst
*Interests:* Feminist rhetorics, digital rhetorics, transnational studies, women and gender studies

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

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

Richard Swartz, Ph.D., University of California, San Diego
*Interests:* Romantic literature and culture, critical theory, 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, cultural studies

Lisa Walker, Ph.D., Louisiana State University
*Interests:* Modern American literature, gay/lesbian studies, women and gender studies
The University of Southern Maine does not discriminate on the grounds of race, color, religion, sex, sexual orientation, including transgender status and gender expression, national origin, citizenship status, age, disability, genetic information or veteran’s status in employment, education, and all other programs and activities. The following person has been designated to handle inquiries regarding non-discrimination policies: Director of Equity & Compliance, 39 Exeter Street, Portland campus, 207-780-4709.

For more information regarding this course guide, please contact:

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207-780-4117  
harjula@maine.edu  
usm.maine.edu/eng