Changes to the major go into effect for students who matriculate as of Fall 2021. See page 7 for more details.
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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 or Kristin Ciampa kristin.ciampa@maine.edu. If you are an English major with an Education Track, your advisor will be Christen Eaton christen.eaton@maine.edu or Gail Minichiello gail.minichiello@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 change your advisor in MaineStreet.

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 https://mycampus.maine.edu/group/usm/forms6
- 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 priority registration to discuss course selection and develop a schedule. Please note: if you do not register for classes during priority registration, some classes may be cancelled due to low enrollment. There is no charge associated with priority registration.

Priority registration begins on Monday, April 4, 2022. 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.
How should I prepare for priority registration 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 online 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. https://mycampus.maine.edu/group/usm/forms6
- 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 (ENG 102 Academic Writing, if matriculated Fall 2021), 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 ~

Catalog – To view Degrees, Minors, and Certificates for catalog year 2021-2022, visit https://mycampus.maine.edu/group/usm/degrees-and-certificates

Core (Matriculated Fall 2011 and forward)
The best way to view your progress toward completing the core 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, Public and Professional Writing minor, or Game Design Studies 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](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.

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

**General Residency and Senior Residency Requirements**

For all baccalaureate degrees at the University, a minimum of 30 credit hours, including at least 9 credit hours in the major field at the 200-level or above, must be completed at the University of Southern Maine.

**GPA Calculator**

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

**Degree Planning**

See [https://usm.maine.edu/advising/degree-planning-2021-2022-majors-list-alphabetical](https://usm.maine.edu/advising/degree-planning-2021-2022-majors-list-alphabetical) for degree planners. Scroll down for English.

**Commencement vs. Graduation**

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 Commencement. 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.

1. You can apply to graduate only from the **Classic Student Center**. To access this from **MaineStreet**, click on “Student Self-Service” and select the “Classic Student Center” box.
2. On the left, click on the drop-down list, “other academic....”
3. Select the option “Apply: Graduation/Completion.”
4. Follow the steps to select your program and anticipated semester of graduation and to supply any necessary information to the Office of Registration and Scheduling Services.

**Need help or have questions?**

Please visit USM Office of Registration & Scheduling Services:

140 Luther Bonney Hall, Portland Campus
107 Bailey Hall, Gorham Campus

Email: [registerusm@maine.edu](mailto:registerusm@maine.edu), Call: 207-780-5230
*** IMPORTANT NOTES ***

- For students who matriculated from Fall 2015 through Summer 2021, the English major is 36 credits. For students who matriculate Fall 2021 or later, the English major is 42 credits. See below for the new sequencing. Requirements in this course guide note courses that fulfill old and new major requirements.

- ENG 100 College Writing (or ENG 101 Independent Writing) and ENG 140 Reading Literature are prerequisites for all English majors who matriculated before Fall 2021.

- Beginning Fall 2021, ENG 100 College Writing (or ENG 101 Independent Writing), ENG 102 Academic Writing, and ENG 140 Reading Literature are prerequisites for all English majors.

- For students who matriculated Fall 2015 or later, only four courses (12 credits) at the 200-level, including ENG 245 and ENG 220, may count toward the required 36 or 42-credits in the major.

- ENG 201 Creative Writing is a prerequisite for 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 Intro. to Literary Studies is a prerequisite for the capstone seminar. Students majoring in English should 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 demands of the course.

- Individual courses may specify other prerequisites.

- Whenever possible, English majors should observe the following sequence:

<table>
<thead>
<tr>
<th>36-credit major</th>
<th>42-credit major</th>
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<tr>
<td>**(Students who matriculated Fall 15-</td>
<td><strong>(Students who matriculate Fall 21 and later)</strong></td>
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<tr>
<td>Summer 21)**</td>
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<tr>
<td>ENG 100 (or ENG 101), ENG 140 (prerequisites)</td>
<td>ENG 100 (or ENG 101), ENG 102, ENG 140 (prerequisites)</td>
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<tr>
<td>ENG 220, 245, and up to two more 200-level ENG electives</td>
<td>ENG 220, 245, and up to two more 200-level ENG electives</td>
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<td>ENG 305 Rhetoric, Syntax, and Style</td>
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<tr>
<td>300-level courses in Historical Periods (at least one course before 1800) <strong>(9 crs.)</strong>, Writing <strong>(3 crs.)</strong>, Theory <strong>(3 crs.)</strong>, and ENG electives (2 ENG elective courses may be at the 200-level) <strong>(12 crs.)</strong></td>
<td>300-level courses in Interdisciplinary and Cultural Studies <strong>(3 crs.)</strong>, Historical Periods (at least one course before 1800) <strong>(12 crs.)</strong>, Writing <strong>(3 crs.)</strong>, Theory <strong>(3 crs.)</strong>, and ENG electives (2 ENG elective courses may be at the 200-level) <strong>(9 crs.)</strong></td>
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<td>400-level Capstone Seminar</td>
<td>400-level Capstone Seminar</td>
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<td>Total Credits</td>
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See the degree planners for more detailed plans. https://usm.maine.edu/advising/degree-planning-2021-2022-cahs#eng
ENG 140 Reading Literature

ENG 140 Reading Literature is a required foundation course in the English major and 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.

This course emphasizes the close reading of classic texts from different historical eras from English, American, and African-American literary traditions. It introduces students to literary conventions and terminology, analysis of genre, the mechanics of writing about literature, and library and other resources available for literary study.

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

ASSESSMENT: a combination of short reading responses, quizzes, a longer paper, and a final exam

The course introduces students to the methods of literary interpretation and the art of reading texts attentively. 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

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

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.

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<tr>
<th>Professor</th>
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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

Professional (and Technical) Writing/Communication refers to a specialized focus of Rhetoric, Writing, and/or Genre Studies which emphasizes the practices of communication that composers encounter in professional/workplace contexts. In this course, you will learn genres, conventions, strategies, and principles of design that might arise in professional contexts, as well as rhetorical principles of assessing and tailoring your communication to diverse professional audiences and contexts. In addition, you will engage in collaborative projects, conduct peer review, articulate a communication philosophy, and assemble documents/resources which might help you in your professional lives going forward.


ASSESSMENT: five portfolio assignments (Job Application Materials; Definitions and Descriptions; Instructions and Usability Testing; Writing in Your Profession; and Professional Writing Personal Website), participation in class and peer review

Fulfills Elective Requirement

Foundation Course in Public and Professional Writing Minor/Certificate

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

Visit the Department of English’s website for news and resources for students.

[www.usm.maine.edu/eng](http://www.usm.maine.edu/eng)
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 possibilities and challenges of the written word.

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, 9th, or 10th 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 midterm essay, and a short final essay.

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor/Certificate
NOTE: ENG 205 does not satisfy the English Major Writing Requirement.
ENG 220 World Masterpieces I

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 an historical foundation for subsequent coursework in literature and theory.

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

In this survey course, we will examine some of the most cherished and influential works of world literature, philosophy, and religion from classical antiquity to the early modern period.

TEXTS: Texts will likely include the Epic of Gilgamesh; Homer, Iliad and Odyssey; Sophoclean tragedy; Virgil, The Aeneid; Ovid, The Metamorphoses; Lucretius’ On the Nature of the Universe; the Hebrew Bible; the New Testament; the Qur’an; the Ramayana, Bhagavad Gita; Augustine, Confessions; 1001 Nights; Beowulf; Sir Gawain and the Green Knight; and Chaucer’s Canterbury Tales. We will use the Norton Anthology of World Literature.

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

We 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 with special emphasis placed on material culture—visual art and the built environment.

TEXTS: A Norton anthology and some supplemental works placed on electronic reserve.

ASSESSMENT: two exams; two papers; weekly reading quizzes
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. 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 and is a required course for English majors.

This course introduces students to the practical methods and procedures of literary research and interpretation and the techniques of effective critical writing. It also familiarizes them with several significant theoretical and pedagogical approaches to literary and cultural studies and demonstrates how these critical approaches can be applied in literary interpretation. We will read and discuss a number of literary works from a variety of periods, but there will also be a strong emphasis on writing.

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

ASSESSMENT: short essays and a research paper

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

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

ASSESSMENT: a combination of quizzes, short and long papers, and exams
ENG 300 Fiction Writing

Fiction is a limitless form. There is no one style or shape that fiction must take, and the choices the fiction writer faces are myriad. We will study the craft and technique available to writers as they make those choices. We will consider how to match a story’s shape, language, and perspective to its ambition. We will do all this through the semester-long development of a story—from conception to revision. The goal is not to produce a great work, but to better understand how to produce any kind of work, to illuminate the pitfalls and opportunities that await the fiction writer, and to discover which questions the tools of fiction can best answer.

TEXT: assorted stories and essays, TBD

ASSESSMENT:
(1) Weekly writing assignments.
(2) Semester-long development of a short story over multiple drafts.
(3) Students will provide periodic updates to the class on their progress and process.
(4) Students will workshop each other’s stories, providing written and oral feedback.
(5) Class participation.

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

ENG 301 Poetry Writing

This course will acquaint students with the basic elements of poetry writing. Class is structured around poetry writing, reading, discussion, and workshop. Students will submit poems to the class as a whole for comment and critique. Emphasis will be on the study and imitation of contemporary writers, exercises that stress the elements of poetry, and the development of personal approaches.

TEXTS: We will study poems by modern and contemporary poets, texts on style, craft, technique and form, as well as various articles on poetics.

ASSESSMENT: discussion and the workshopping of poems; the completion of writing exercises and response-reflections; feedback on peers’ poems; a brief poetry presentation; and the quality and effort put into the final portfolio

Prerequisite: ENG 201
Fulfills Writing Requirement
Fulfills the General Education Creative Expression Requirement
ENG 305 Rhetoric, Syntax, and Style

This course enables students to strengthen writing skills at the sentence level and to develop a theoretical grasp of rhetoric, syntax, and style as a basis for editing and revision. 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. This course aims to conceptualize writing as form, skill, and convention as well as an iterative process. 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 to cultivate style, 3) to understand these choices as possibilities for meaning rather than as a way of avoiding error, and 4) to use these skills to write rhetorically effective prose.


ASSESSMENT: short assignments, quizzes, class participation, four essays

Two sections of ENG 305 are available.

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

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

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

Fulfills Writing Requirement (Requirement Term Summer 2021 or earlier)
Fulfills NEW ENG 305 Requirement (Requirement Term Fall 2021 or later)

ENG 306 Writing the Novel

Pushkin said, “Ten years is not too much time to think about writing a novel.” That’s probably good advice, but since there are barely four months in the semester we’ll have to jump right in.

Our focus will be on creating openings that are so deviously compelling that our readers will beg us to continue. We’ll read novels and novel excerpts and do lots of in-class exercises. Before the end of our class, each student will submit an opening chapter draft to be workshopped. If it’s not obvious, this is a writing-intensive course.

Students will compose and revise at least 30 pages of new material, but should expect to write much more.

TEXTS: Mongrels, Stephen Graham Jones; The Friend, Sigrid Nunez; and Normal People, Sally Rooney

ASSESSMENT: mastery of aspects of craft, completion of assignments, reading quizzes, and class participation

Prerequisite: ENG 302 preferred or permission of instructor
Fulfills Writing Requirement
ENG 319 Studies in Genre and Form: Ghost Stories

The Anglo-American ghost story emerged as a distinct genre in the early 19th century and reached its zenith in the Victorian era, where it became one of the (if not the) most popular literary forms in the period. Our topics will include the development of the ghost story as a distinct genre; ghost stories and the representation of gender; women writers and the ghost story; literary ghosts and cultural ideals of male friendship (especially as those ideals are defined in relation to the social institutions of work, business, and empire).

TEXTS: Novels and short stories by, among others, Scott, Gaskell, Le Fanu, Dickens, Bierce, James, Kipling, Wharton, and Jackson.

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

Fulfills Elective Requirement

ENG 328 Modern Novel

This course investigates the relationship between modern subjectivity and political power in 20th century dystopic fiction. Utilizing theories of Foucault, Althusser, and Lacan, course discussion and assignments will address questions concerning individual freedom and the common good, sexuality and subversion, religion and the state, and ideology and psychological identity.

TEXTS: Works to be considered include Eugene Zamiatin’s We; George Orwell’s Nineteen Eighty-Four; Margaret Atwood’s Oryx and Crake; Arthur Koestler’s Darkness at Noon; and Aldous Huxley’s Brave New World.

ASSESSMENT: three 5-page papers and one longer research paper

Fulfills Historical Period Courses After 1800 Requirement
ENG 337 Studies in Rhetoric:
Writing, Rhetoric, and Emerging Technologies

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

Need a specific course for an English major requirement? See pages 25 and 26 for a complete list.
ENG 342 Topics in Contemporary Theory: Lacan/Freud

Freud’s principal discoveries have radically reshaped our ideas about most psychological phenomena and even the human subject in general. Jacques Lacan’s famous “return to Freud” allows us to reread Freud from a modern structural perspective with an emphasis on the pivotal importance of language in the formation of the subject. In this course we will try to understand Freud’s basic concepts through a close reading of several of his texts followed by Lacan’s polemical rereading of Freud in his Écrits. We will further explore the difficult and controversial nature of Lacan’s relation to Freud by looking at criticism of Lacanian psychoanalysis leveled at it by philosophy (Derrida) and various feminist critiques of it both as a theory and an institution. Throughout the course we will emphasize the ways in which Freudian and Lacanian psychoanalysis and literature elucidate and comment upon one another.

TEXTS will be selected from Lacan’s Écrits; Gay’s The Freud Reader; and reserve readings.

ASSESSMENT: three critical essays and a term paper

Fulfills Criticism and Theory Requirement

ENG 348 Topics in Interdisciplinary Studies: Robots, Cyborgs, and AI

Focusing primarily on short stories, novels, and films, this course will examine robots, cyborgs, and artificial intelligence in fiction from the 19th century to the present. We will also read nonfiction in order to understand the social, economic, and technological changes that fiction writers have confronted in the past and continue to confront in the present. In relating themes and issues in fiction to current concerns raised by robotics/AI practitioners and researchers, we will look at the ideological nature of our utopian aspirations and dystopian nightmares and ask ourselves hard questions about what it means to be human.

TEXTS: Mary Shelley, Frankenstein; Isaac Asimov, Robot Visions; Philip K. Dick, Do Androids Dream of Electric Sheep; Ridley Scot, Blade Runner; Spike Jonze, Her; Ted Chiang, Exhalation; Ann Leckie, Ancillary Justice; Ian McEwan, Machines Like Me; nonfiction TBD.

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

Fulfills Elective Requirement (Requirement Term Spring 2021 or prior)
Fulfills NEW Interdisciplinary & Cultural Studies Requirement (Requirement Term Fall 2021 or later)
ENG 348 Topics in Interdisciplinary Studies: Slavery and Public History

The 21st Century has seen a cultural battle over how the U.S. should best represent the Civil War in the public sphere. Proponents of the “Lost Cause” Confederacy have lost ground in terms of memorializing the South’s past. Meanwhile, in the North, the myth of northern exceptionalism is confronting new research into just how deeply New England was complicit in the slave trade. Whether through black heritage tours, memorials, designated cemeteries or public space, localities and groups are engaged in reinserting the experiences of Blacks into our landscape and our everyday lives. This course studies how public memory works in connection with African American history.


ASSESSMENT: a group project in Special Collections, short weekly writing, longer papers, final exam

Fulfills Elective Requirement (Requirement Term Summer 2021 or earlier)
Fulfills NEW Interdisciplinary & Cultural Studies Requirement (Requirement Term Fall 2021 or later)

ENG 360 Shakespeare

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

TEXTS: William Shakespeare, *Taming of the Shrew, Much Ado About Nothing, Othello, Titus Andronicus, A Winter’s Tale*

ASSESSMENT: three essays, final exam, and class participation

Fulfills Historical Period Courses Before 1800 Requirement
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, African American, and Chicana 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 Period Courses After 1800 Requirement
ENG 387/WGS 345 Women Writers Since 1900: Lesbian and Queer Fiction

This course will survey 20th British and American novels that have been identified as belonging in the lesbian literary tradition. Many of the texts foreground nonbinary as well as cis-gendered figures, and explore how sexuality intersects with gender in complex and “queer” ways. One of the central questions of the course will be how we define “lesbian” literature—does it refer to lesbian and queer-authored texts? Texts with lesbian and queer characters? Texts read by lesbian and queer readers? How do we define the very identities signified by terms like “lesbian,” “queer,” and “trans”? Is it appropriate to locate transgender literature in a lesbian literary tradition? How have answers to these questions, and the questions themselves, changed and shifted over the last hundred years?

Course materials will include texts that have become classics within the “lesbian literary tradition,” pulp fiction and popular texts, and postmodern fiction, as well as critical essays about literature, identity, and culture. Throughout the course, we will develop and maintain a focus on issues of identity, race, class, and sexuality in discussing topics such as subcultures, feminisms, and literary style.

TEXTS MAY INCLUDE: Ann Bannon, Beebo Brinker; Radclyffe Hall, The Well of Loneliness; Patricia Highsmith, The Price of Salt; Jackie Kay, Trumpet; Emma Perez, Gulf Dreams; Audre Lorde, Zami; Jeanette Winterson, Written on the Body

ASSESSMENT: quizzes, short papers, a longer paper, a final creative project and presentation, and participation and attendance

Fulfills Historical Period Courses After 1800 Requirement

Visit usm.maine.edu/careerhub to see how the Career and Employment Hub can help you in finding employment.
FMI…contact Norrie Crocker at ncrocker@maine.edu.
ENG 401 Creative Writing Minor Thesis  
(1 CREDIT)  
J. TUSSING, S. WALDREP  
PERMISSION REQUIRED

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  
PERMISSION REQUIRED

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 Gorham Times, 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.

Fulfills Elective Requirement  
Fulfills the General Education Engaged Learning Requirement  
Fulfills Public and Professional Writing Minor Elective
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 491 Seminar in Literature Since 1900: Capote

This seminar focuses on the rise to, and fall from, fame of Truman Capote, an American writer from the latter half of the 20th century, who was considered to be one of the most gifted stylists of his generation. We will examine Capote’s work in a variety of genres—Southern Gothic fiction, the “non-fiction novel,” experimental reportage, and the social-realist novel. Our goal will be to better understand Capote’s genuine talents—especially the immense success and legacy of his masterpiece, *In Cold Blood*—as well as the way that he parlayed fame to create a self-aggrandizing mythos that, along with drug addiction, ultimately resulted in his undoing. Through Capote’s work we can see the movement of American literary realism as it develops from 1940s through the 1970s, slowly becoming more and more influenced by journalism, especially as the writing became increasingly cinematic in technique. We will also devote time to Capote’s performance of self not only as a pioneering figure for gay men but also in terms of his connections to theatre, television, and film—the last continuing well after his death.

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

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

Fulfills Capstone Seminar or Historical Period Courses After 1800 Requirement
## COURSE DISTRIBUTION BY LEVEL & CATEGORY
(Requirement Term Fall 2021 or later)
AKA “The New Major”

### Fall 2022

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<td>220</td>
<td>World Masterpieces I</td>
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<td>348 Robots, Cyborgs, and Artificial Intelligence</td>
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<td>245</td>
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<td>337 Writing, Rhetoric, and Emerging Technologies</td>
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## COURSE DISTRIBUTION BY LEVEL & CATEGORY
(Requirement Term Summer 2021 or prior)
AKA “The Old Major”

### Fall 2022

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**Historical Period Courses Before 1800**
# English Courses in the Core
## Fall 2022

### College Writing
- **ENG 100** College Writing
  - See MaineStreet for day/times
- **ENG 101** Independent Writing
  - Portland TR 2:00-3:15
- **ENG 102** Academic Writing
  - See MaineStreet for day/times

### Cultural Interpretation
- **ENG 140** Reading Literature
  - Gorham MW 2:00-3:15
- **ENG 140** Reading Literature
  - Portland TR 12:30-1:45
- **ENG 140** Reading Literature
  - Portland MW 11:00-12:15

### Creative Expression
- **ENG 201** Creative Writing
  - See MaineStreet for day/times
- **ENG 300** Fiction Writing
  - Portland MW 12:30-1:45
- **ENG 301** Poetry Writing
  - Portland R 5:00-7:30
- **ENG 302** Writing the Novel
  - Portland MW 11:00-12:15

**WRI 3**
- **ENG 205** Sentence Style (WRI 3 for non-majors)
  - Portland MW 3:30-4:45
- **ENG 305** Rhetoric, Syntax, and Style
  - Portland MW 2:00-3:15
- **ENG 305** Rhetoric, Syntax, and Style
  - Portland TR 2:00-3:15

### Engaged Learning
- **ENG 409** Internship in Professional Writing

### Game Design
- **GDS 100** Game Design I
  - Portland MW 11:00-12:15
- **GDS 200** Game Design II
  - Portland M 5:30-8:00
## SUMMER 2022

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

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<tr>
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<td>Waldrep, Shelton</td>
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<td>Kubrick</td>
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<td>Kuenz, Jane</td>
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<td>American Novel Since 1900</td>
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### SESSION 2A JULY 5 – AUGUST 19 (7 WEEKS)

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<td>World Masterpieces I</td>
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<td>Ouellette, Jessica</td>
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<td>Sex/Gender and Sexuality: Gender, Sexuality, &amp; Lit.</td>
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### SESSION 2B JULY 5 – JULY 29 (4 WEEKS)

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<tr>
<td>Muthyala, John</td>
<td>ENG 326</td>
<td>41693</td>
<td>Studies in International Literature Since 1900: Postcolonial Literature</td>
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## STONECOAST WRITERS’ CONFERENCE – JUNE 20-25, 2022

ENG 201, 304

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

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<td>ENG 205 Sentence Style</td>
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<td>ENG 305 Rhetoric, Syntax, and Style</td>
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<td>ENG 344 Gender, Sexuality, &amp; Lit.</td>
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28
EDU Courses for Majors Completing 7-12 Pathway Certification

Fall 2022

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

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<tr>
<th>Class #</th>
<th>Course Prefix</th>
<th>Course Number</th>
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Internship Year – contact your Professional Advisor: Christen Eaton or Gail Minichiello

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

https://usm.maine.edu/undergraduate-teacher-education/elementary-teacher-education-0
https://usm.maine.edu/undergraduate-teacher-education/secondary-teacher-education-0

Effective Fall 2020, students are able to declare an Elementary Education major with a concentration in English
https://catalog.usm.maine.edu/preview_program.php?catoid=3&poid=378&returnto=79
or declare a double-major in Elementary Education and English.
Minor in Public and Professional Writing – 15 credits  
Certificate in Public and Professional Writing – 9 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 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.

https://catalog.usm.maine.edu/preview_program.php?catoid=3&poid=336&returnto=87  
https://catalog.usm.maine.edu/preview_program.php?catoid=3&poid=337&returnto=87

Required Courses:
ENG 204 Professional Writing *
ENG 205 Sentence Style *

Electives (9 credits – minor, 3 credits - certificate) (some courses may have prerequisites):
ENG 305 Rhetoric, Syntax, and Style *
ENG 307 Topics in Professional Writing
ENG 309 Newswriting
ENG 310 Topics in Journalism
ENG 337 Studies in Rhetoric *
ENG 409 Internship in Professional Writing (1 - 6 Credits) *
CMS 201 Introduction to Public Relations *
CMS 202 Writing for Popular Print Media *
CMS 215 Journalism Reporting and Writing *
CMS 242 Communication and Social Media *
CMS 274 Writing for the Media
CMS 302 Writing the Feature Story
CMS 305 Writing Opinion: Editorials and Columns
CMS 315 Broadcast Newswriting
LIN 313 Syntax *

(* Course offered in Fall 22. Check MaineStreet for day/time.)
Minor in Creative Writing – 19 credits

The minor consists of tracks in poetry and 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://catalog.usm.maine.edu/preview_program.php?catoid=3&poid=334&returnto=87

- ENG 201 Creative Writing (3 credits) *
- One of the following: ENG 244, 245 *, 262, 263 or 264 (3 credits)
- One of the following courses (3 credits)
  (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 credits) (Workshops may be repeated for credit.)
  o ENG 302 Fiction Workshop
  o ENG 303 Poetry Workshop
  o ENG 304 Advanced Memoir
  o ENG 306 Writing the Novel *
- Elective courses (3 credits) - Selected from 300- or 400-level English Department offerings. *
- Writing Minor Thesis (1 credit) (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

(* Course offered in Fall 22. Check MaineStreet for day/time.)
Minor in English – 18 credits

No more than a total of 6 credit hours can be earned at the 200-level. A grade of C- or better is required.

https://catalog.usm.maine.edu/preview_program.php?catoid=3&poid=335&returnto=87

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

- ENG 245 Introduction to Literary Studies (3 credits) *
- Three ENG 300-level literature courses (one must focus on a period before 1800 and one on a period after 1800) (9 credits)
- Two additional ENG electives (200-, 300-, or 400-level) to complete the 18 credits required for the minor (6 credits)

(* Course offered in Fall 22. Check MaineStreet for day/time.)

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Minor in Game Design Studies – 18 credits

The minor in Game Design Studies offers a core education in game design and development, along with a number of interdisciplinary options for specialized tracks that allow students to further their development in one of the areas crucial to development of a successful game. In game design, the theoretical and practical exist side by side. This program reflects those two sides by challenging students to develop an academic understanding of games while also focusing on the applied skills needed to be part of a game design team. Programmers, writers, artists, designers, and managers all come together in Game Design Studies, building teams and—more importantly—building games.

https://catalog.usm.maine.edu/preview_program.php?catoid=3&poid=338&returnto=79

Program Requirements The minimum number of credits (exclusive of the University’s Core curriculum) required for the Game Design Studies minor: 18

General Track (9 credits)

GDS 100 Game Design I: Introduction to Game and Simulation Development *
GDS 200 Game Design II: Collaborative Concepts, Tools, and Processes *
GDS 300 Game Design III: Practicum in Theory and Application

GDS 100, 200, and 300 fulfill the General Education Engaged Learning Requirement

GDS 100 Game Design I: Introduction (Portland MW 11:00-12:15 Staff)
Introduction to the history, concepts, strategies and methodologies of game theory and game, simulation and interactive development. This is a hands-on course where students learn the history and theories of gaming while developing and making board games, role playing card games, and a simple video game using Scratch or other software created to introduce programming and design concepts. No coding experience is required.
GDS 200 Game Design II: Collaborative Concepts, Tools and Processes (Portland M 5:30-8:00 Hallie Larsson)
Exploration of key concepts, tools and processes for Game, Simulation and Interactive Development. The course covers a deeper understanding of game theory. Students present and work through specific methods of level and environment design, gameplay balance, different demands and features of different gaming genres using creative teamwork and creative team problem solving. Students in this course will work together to develop more advanced games, simulations and/or interactive projects using more sophisticated game development software. Prerequisite: GDS 100 or by instructor permission.

GDS 300 Game Design III: Practicum in Theory and Application
The course presents an in-depth exploration of collaborative Game, Simulation and Interaction development. Students in the course learn creative problem stating and solving skills, project management and other relevant proficiencies for game, simulation and interactive development relevant to the continually evolving industries. Students learn how to apply their individual skills sets in development of teams for project research, development and publication of games and simulations. Students work in collaboration to advance development and design skills and observe development processes at local studios.

All students complete the General Track and one other track listed below.

(*) Course offered in Fall 22. Check MaineStreet for day/time.)

Programming Track (9 credits)
The three required courses in the General Track plus
- COS 160/170 Structured Problem Solving: Java *
- COS 199 Intro Game Program Using Unity (Prerequisite COS 160) *
- COS 299 Unity 201
Other courses which could be added/substituted with advisor approval include
- COS 161 Algorithms in Programming *
- COS 246 Programming Handheld Devices
- COS 285 Data Structures *
- COS 430 Software Engineering

Art & Animation Track (9 credits)
The three required courses in the General Track and three of the following:
- ART 141 Surface, Space, Time (2D) *
- ART 142 Surface, Space, Time (3D) *
- ART 222 Digital Art and Design *
- ART 252 Drawing the Figure
- ITT 181 Computer Applications and Concepts Computing Technologies *
- ITT 231 Technical Visualization
- ITT 282 Computer-Aided Design
- ITT 344 Digital Video and Media Streaming Technologies

Sound Design Track (9 credits)
The three required courses in the General Track plus
- CMS 222 Digital Radio and Audio Production *
- MUS 271 Principles of Digital Audio and Music Production *
- MUS 371 Advanced Principles of Digital Audio Music Production
Writing and Narrative Design Track (9 credits)
The three required courses in the General Track plus
CMS 225 Screenwriting *
ENG 300 Fiction Writing *
ENG 399 Visual and Interactive Storytelling

Business and Production Track (9 credits)
The three required courses in the General Track and three of the following:
BUS 341 New Product Development
BUS 356 Digital Marketing *
BUS 385 Entrepreneurship and Venture Creation *
BUS 386 Creative Strategies for Entrepreneurs
BUS 389 Self-Directed Innovation Project
BUS 485 Managing the Growing Entrepreneurial Venture
CMS 220 Topics in Media Production I
CMS 360 Ethical Dilemmas in the Digital Age
ITP 210 Technical Writing *
ITP 230 Project Management *

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Accelerated Graduate Pathway – English/Law

For undergraduate students looking ahead to graduate school, USM offers several Accelerated Graduate Pathways that allow you to begin graduate study while completing your bachelor’s degree — saving you time and money.

How an Accelerated Graduate Pathway Works

Our Accelerated Graduate Pathways link undergraduate and graduate programs that are within complementary areas of study. To satisfy credit requirements for both your undergraduate degree program and your future graduate degree program, you’ll be required to earn a high grade in specific courses.

You’ll receive an outstanding education, guided by expert faculty, while earning two degrees.

Our Accelerated Graduate Pathway to the University of Maine School of Law allows you to complete both a Bachelor’s and a JD degree in as few as six years, rather than the usual seven. During your final year of undergraduate study, if you meet progress requirements and Law School admissions standards, you can begin taking graduate-level Law courses. These courses will satisfy credit requirements for your undergraduate program as well as the first year of the Law program. You’ll save up to 30 credits worth of undergraduate fees, tuition, and expenses.

For more information, visit https://usm.maine.edu/accelerated-graduate-pathways
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](http://www.ru.nl/english)

Reciprocal Exchanges:

**Canada:**
Quebec New England Exchange  [https://usm.maine.edu/international/quebec-new-england](https://usm.maine.edu/international/quebec-new-england)

**England:**
Keele University  [https://usm.maine.edu/international/keele-university](https://usm.maine.edu/international/keele-university)
University of Leicester  [https://usm.maine.edu/international/leicester-university](https://usm.maine.edu/international/leicester-university)
University of Winchester  [https://usm.maine.edu/international/university-winchester](https://usm.maine.edu/international/university-winchester)

**Iceland:**
Reykjavik University  [https://usm.maine.edu/international/reykjavik-university](https://usm.maine.edu/international/reykjavik-university)

**Japan:**
Kanda Gaigo University  [https://usm.maine.edu/international/kanda-gaigo-university](https://usm.maine.edu/international/kanda-gaigo-university)

**The Netherlands:**
Radboud University  [https://usm.maine.edu/international/radboud-university](https://usm.maine.edu/international/radboud-university)
Hanze University  [https://usm.maine.edu/international/hanze-university](https://usm.maine.edu/international/hanze-university)

**Scotland:**
University of Aberdeen  [https://usm.maine.edu/international/university-aberdeen](https://usm.maine.edu/international/university-aberdeen)

**South Korea:**
Sogang University  [https://usm.maine.edu/international/sogang-university](https://usm.maine.edu/international/sogang-university)
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.

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.
Student membership in Sigma Tau Delta is by invitation only to undergraduate and graduate students currently enrolled at USM. It is an outward recognition of personal accomplishment and signifies that those invited to join Sigma Tau Delta have achieved the Society’s high standards of academic excellence.

Benefits of membership include:

- Academic Recognition
- Scholarships
- Writing Awards and Opportunities
- Internships
- Annual Convention
- Student Leadership and Community Service
- Career Advancement
- Lifetime Affiliation and Fellowship

For more information, please contact our chapter head, Dr. Shelton Waldrep, waldrep@maine.edu, or visit www.english.org.

Fulbright and other Awards

USM has an active Fulbright Faculty Committee that helps students apply for this award and numerous other international awards for study or work abroad. For more information, please see https://usm.maine.edu/international/international-fellowships or contact Kaoru Phillips at International Programs, 101 Payson Smith Hall, USM Portland Campus. kphill50@maine.edu
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. College of Arts, Humanities, and Social Sciences (CAHS) Scholarships
These are open to all CAHS students who fulfill individual award criteria. There are two 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 their degree and demonstrates financial need.

B. USM Classics Scholarship - Open to full time undergraduate 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, 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 https://usm.maine.edu/stonecoastmfa/summer-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.

Please also see a list of international scholarships on page 38.

2022 Scholarship Winners
Molly Burne – English Department Scholarship ($500)
Josie Libby – C. Elizabeth Sawyer Scholarship ($500)
Anna Parker – USM Classics Scholarship ($1000)
Benjamin Bertram, Ph.D., University of California, San Diego  
*Interests:* Early Modern studies, Shakespeare, 16th and 17th century English literature, critical theory, cultural studies

Carrie Kancilia, Ph.D., Purdue University  
*Interests:* Modernism, gerontology, film studies, writing centers, professional and technical writing

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

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 is an EEO/AA employer, and does not discriminate on the grounds of race, color, religion, sex, sexual orientation, transgender status, 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 Equal Opportunity, 101 North Stevens Hall, University of Maine, Orono, ME 04469-5754, 207.581.1226, TTY 711 (Maine Relay System).

Information in this course guide is subject to change. Please consult MaineStreet for the latest availability of classes.

For more information regarding this course guide, please contact:

Pam LaRiviere
Administrative Specialist
Department of English
311A Luther Bonney Hall
85 Bedford Street
Portland
207-780-4117
harjula@maine.edu
usm.maine.edu/eng