Professor Justin Tussing is the Director of Advising for the English Department. If you are a new major, you should make an appointment with Professor Tussing at tussing@usm.maine.edu. He will review the English major requirements with you, answer any questions you have, discuss your academic and career plans, and assign you to a permanent faculty advisor. If you do not meet with Professor Tussing prior to preregistration to receive an advisor assignment, you may have to use walk-in advising hours to get your Personal Identification Number (PIN).

All English majors are encouraged to choose their own advisor. At any time, you may request a change of advisor. Change of Advisor forms are available in the English Department Office in 311 Luther Bonney. Once you have completed this form, our administrative assistant will process all changes of advisor.

**Who is my advisor?**

You can find out who your advisor is by going to your student center in MaineStreet. Below your enrollment dates, you will see your advisor’s name. If you click on your advisor’s name, you can contact him or her by email. On the English Department’s website http://www.usm.maine.edu/eng, you will find a list of faculty, their office hours, phone numbers, and email addresses. If, for any reason, you have difficulty getting in touch with your advisor, you may contact the Director of Advising, Professor Tussing or the Department Chair, Professor Ben Bertram, at bertram@usm.maine.edu.

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

All English majors must meet with an advisor during preregistration to discuss course selection, develop a schedule, and to receive a PIN that will allow you to register on MaineStreet. Students are also encouraged to meet with their advisors at any other time during the year to discuss issues such as core requirements, progress towards completing the degree in English, choosing a minor, and preparing for post-graduate goals. New majors are especially encouraged to meet with Professor Tussing before preregistration. *Please note: if you do not register for classes during preregistration some classes may get cancelled because of low enrollment. There is no charge associated with preregistration.*

Preregistration begins for some seniors November 5 and for other students at different dates according to the number of credit hours you have completed (see your student center on MaineStreet for the exact date). Walk-in advising will be available from October 29 – November 9, 2012. Please consult the posted schedule in 311 Luther Bonney to see exactly when faculty will be available for walk-in advising. If you already have an advisor, then you may contact your advisor directly to make an appointment. Professor Tussing will also have extended hours during this time.
How should I prepare for preregistration advising?

Before Your Appointment:

- Pick up and review the English Department Course Guide for next semester’s courses. It is available in the English Department or on the English Department’s website at http://www.usm.maine.edu/eng/.
- Go to MaineStreet and print out an unofficial transcript and a schedule of the classes you are taking this semester.
- Review the Core curriculum requirements in your USM catalog or your Guide to Graduation. See what remaining requirements you have.
- Review your English Major Requirements Form to see what remaining requirements you have. Blank copies are available in the English Department Office. You may find it useful to keep a filled out copy for yourself, so that you can check off requirements as you go along.
- Using the Wish List on MaineStreet, develop a list of possible classes to take in the Spring. Check to see if you have met proficiencies and course prerequisites. For example, ENG 100 and ENG 120 are prerequisites for English majors, and you must complete ENG 245 before you take 300-level courses.
- Bring all of your documents with you to your advising appointment, including your file from the English Department.

At Your Appointment You Can Expect to:

- Confirm your remaining Core and Major requirements.
- Design a schedule that fits your needs.
- Get your PIN and advisor’s approval, which you need in order to register.

~ Additional Advising Tips ~

Commencement vs. Graduation

Students may march in Commencement if they will have successfully completed a minimum of 111 credits at the end of the Spring semester. USM assumes successful completion of a student’s Spring courses in determining the 111 credit mark. Students do not officially graduate until all requirements have been met. USM has graduation dates in May, August, and December, but only one ceremony in May. You can apply for graduation via MaineStreet only during the semester you plan to graduate. You do not need to contact your advisor in order to apply for graduation.

Old Core/New Core and Major/Minor Requirements

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

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

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

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

A = This shows the new Core areas for students admitted with a Requirement Term of Fall 2011 forward
B-c l = Clusters – This shows all of the offerings for this cluster for that semester
C = LAC Core Areas are here.
D = This shows pre-Fall 2011 Core Areas for those students with a Requirement Term of anything before Fall 2011

**General Residency and Senior Residency Requirements**

USM has a senior residency requirement that requires students to take their final 30 credits at USM.

**GPA Calculator**

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

**Graduation Planner**

See http://usm.maine.edu/success/gradplanner for graduation planners for the current Core and pre-Fall 2011 Core.
*** IMPORTANT NOTES ***

- ENG 100, College Writing (or ENG 101, Independent Writing or ENG 104, Enriched College Writing) and ENG 120, Introduction to Literature, are prerequisites for all English courses at the 200 level and higher.

- ENG 299, Literature and History, can be taken instead of ENG 120.

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

- ENG 245, Introduction to Literary Studies, is a prerequisite for all English courses at the 300 level and higher, except for those students not majoring in English. See your advisor if you have any questions.

- Individual courses may specify other prerequisites.

ENG 201 CREATIVE WRITING

An introduction to the principles and practices of writing fiction and poetry; other genres may be added at the discretion of the instructor. Students will be exposed to a variety of writing modes through exercises and engagement with literary texts. Emphasis is on using imaginative and precise language, on developing critical skills through workshops, and on assembling a portfolio of revised student writing.

PREREQUISITES: ENG 100 (or ENG 101 or ENG 104) and ENG 120

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Fulfills Elective Requirement

Fulfills the General Education Creative Expression Requirement

May be taken concurrently with ENG 245 (Does not fulfill Writing Requirement for students who declared their major in Fall 2000 or later.)
ENG 202 MEMOIR AND AUTOBIOGRAPHY

This course is designed to give participants an orientation in the fundamentals of narrative autobiographical writing.

Wednesdays

7:00-9:30

It focuses on the use of memory – key scenes and evocative seasons of life – as source material for the writing of narrative essays and autobiographical stories. In-class pre-writing sessions will lead to writing directives to be expanded on at home. Students will cover a reading assignment each class, selected from the text, for class discussion and will leave the course with a final collection of personal narrative essays in various stages of completion.

TEXTS: Jo Ann Beard, *The Boys of My Youth*

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

Fulfills Writing Requirement

ENG 230 LITERACY STUDIES

ENG 230 will introduce students to competing theories of literacy and literacy practices. Above all, this course will challenge students to rethink their own conceptions of literacy as well as their own literacy practices.

Tuesdays/Thursdays

11:45-1:00


ASSESSMENT: Attendance, class participation and in-class writing assignment: 20%; four exams: 10% each (40% total); Final paper: 40%.

Fulfills Language Requirement
Fulfills the General Education Socio-Cultural Analysis Requirement
May be taken concurrently with ENG 245
ENG 244 INTRODUCTION TO CULTURAL STUDIES

Cultural Studies has been defined variously as “an interdisciplinary field concerned with the role of social institutions in the shaping of culture,” and also as a “set of activities which is lived and developed within asymmetrical relations of power.” Still another account explains that Cultural Studies began with “literary-social evaluation,” but turned at one point from literature to the study “of everyday life.” A fourth definition declares that “its central concerns are the place of race (or ethnicity), class, and gender in the production of knowledge.” This course will probe these definitions and the theories behind them with a special emphasis on popular culture, mass media (TV and film), and their relation to the representation of racial difference.

TEXTS: John Storey, *Cultural Theory and Popular Culture: An Introduction* (5th ed.) Longman, 2009; Stephen Duncombe, ed., *The Cultural Resistance Reader*. There will be a significant number of other readings from various sources. These will be available via Blackboard as indicated.

ASSESSMENT: 5 page Term/Concept Paper, group work, 5-7 page critical analysis, midterm, class participation, take-home final exam

Fulfills Interdisciplinary and Cultural Studies Requirement
Fulfills Cultural Interpretation Requirement
May be taken concurrently with ENG 245
INTRODUCTION TO LITERARY STUDIES

This course introduces students to the terminologies, methodologies, and writing strategies necessary to pursue an English major. Through readings of both critical essays and literary works, we will study and compare a variety of critical and theoretical approaches to textual analysis and explore the relationships between literature and culture. There will be a strong emphasis on writing assignments that teach skills necessary both for effective critical thinking and for writing the literary research paper.

THIS IS A REQUIRED COURSE FOR ENGLISH MAJORS.

ENG 245 INTRODUCTION TO LITERARY STUDIES

The focus of this course will be the diverse ways literary texts have been read and interpreted, as well as the changing configuration of the discipline. We will read works from ancient, medieval, early modern and modern periods, paying attention both to their formal characteristics and to what is defined as "literature" in any era. We will also read critical essays closely for their arguments, and practice making our own arguments about texts.


ASSESSMENT: numerous short essays, a research paper, and a midterm exam.

ENG 245 INTRODUCTION TO LITERARY STUDIES

This course is designed to introduce English majors to some of the concepts and skills required to complete upper-division coursework successfully. Our section of 245 is arranged more or less chronologically. We will be attending, in passing, to traditional literary periodization, and students are expected to develop a general understanding of how to use terms such as "Romantic" or "Victorian" in discussing literature. Much of the course, however, is devoted to discussing and developing the reading, research, and writing skills that characterize the discipline of literary criticism. Literary texts will be read in conjunction with historical and critical ones.

TEXTS include The Bedford Glossary of Critical and Literary Terms; Shakespeare, The Tempest; Aphra Behn, Oroonoko; H. G. Wells, The Island of Dr. Moreau; Edgar Rice Burroughs, Tarzan: The Ape Man; poems by various authors.

ASSESSMENT: Five assigned essays of varying lengths, each of them designed to provide practice in a different analytical or interpretive skill. Students must pass a quiz on traditional literary periodization.
ENG 245 INTRODUCTION TO LITERARY STUDIES

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 between several significant critical, theoretical, and pedagogical approaches to literary and cultural studies. 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: Bedford Glossary of Critical and Literary Terms; Shakespeare, The Tempest; Conrad, Heart of Darkness; Bram Stoker, Dracula; Lois Tyson, Critical Theory Today, and selected poetry and criticism

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

ENG 262 POETRY, THE GENRE

The course aims at helping students to deepen their appreciation of poetry and to extend their knowledge of different poetic genres across several periods of literary history. We will ask how and in what ways poetic language alters across time. We will ask what kinds of resources we must call upon to be responsive to poetic language. And we will ask what kinds of skills we must hone if we are to write well about poems and poetry.

TEXTS: Norton Anthology of Poetry; Eagleton, How to Read a Poem

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

Fulfills Genre and Form Requirement
May be taken concurrently with ENG 245
**ENG 263 FICTION, THE GENRE**

This course introduces students to the concept of literary genre and then focuses on one formation called “fiction.” In doing so, the course examines how we develop habits of reading, particularly the ways in which our expectations of genre shape our readings. The course therefore offers two parallel inquiries: 1) what defines fiction as a genre? and 2) how do we read fiction? While exploring both questions, we will read an array of novels and short fiction from various time periods, paying particular attention to “sub-genres.” Using close reading techniques, we will examine how rhetorical form, tropes, and other textual features help us toward our interpretations.


**ASSESSMENT:** journal entries, five short essays

Fulfills Genre and Form Requirement
May be taken concurrently with ENG 245

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**ENG 300 FICTION WRITING**

This is a writing and reading-intensive workshop course designed for students who are dedicated to honing their writing skills as fiction writers. Attendance is mandatory, as is participation in the class discussions.

**TEXTS:** Hand-out packet of stories designed for the class.

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

Prerequisite: ENG 201
Fulfills Writing Requirement
ENG 301 POETRY WRITING

This course is designed to acquaint students with the basic elements of poetry writing. We will function as a workshop in which each student submits poems to the class as a whole for comment and critique. Emphasis will be on the imitation of contemporary writers, exercises that stress the elements of poetry, and the development of personal approaches.

Tuesdays/Thursdays
2:45-4:00

Portland

S. WALDREP


ASSESSMENT: Comments and critiques of classmates’ poems, class participation, exercises, and a final portfolio.

Prerequisite: ENG 201
Fulfills Writing 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.

Mondays
5:35-8:05

Portland

J. TUSSING


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

Prerequisite: ENG 300
Fulfills Writing Requirement

ENG 303 POETRY WORKSHOP

The Poetry Workshop is for students who have already been engaged in the practice of poetry, who want to continue developing the skills and style they’ve already established, while at the same time challenging that style and approach and exploring new possibilities. We will proceed by workshop for the most part, but also spend time discussing aesthetic issues and reading several individual books of poetry. Students will do some critical writing and produce a portfolio of revised poems.

Wednesdays
4:10-6:40

Portland

E. SHOLL
TEXTS will include one anthology and four individual volumes of poetry by contemporary poets, plus copies of selected individual essays.

ASSESSMENT: 25% class participation, 25% critical writing, and 50% final portfolio

Prerequisite: ENG 301 or instructor’s permission
Fulfills Writing Requirement

ENG 305 RHETORIC, SYNTAX, AND STYLE

This course treats writing as both content and practice. Focusing on discursive, critical prose, students will develop a theoretical grasp of rhetoric, syntax, and style as a basis for effective editing and revision as well as enhanced clarity and grace. We will focus on sentence-level writing as a specific skill and as the foundation for larger structures, developing knowledge of theory and style as well as expertise in editing. Specifically we will work on the following objectives: 1) to understand syntax as rhetoric, that is, to see grammar and sentence-level writing as central to meaning rather than as arbitrary rules, 2) to develop an understanding of grammar and syntax as a range of choices that allow complexity as well as clarity and style, 3) to develop an understanding of these choices as possibilities for meaning rather than as a way of avoiding error, and 4) to use these skills to write a full essay that is rhetorically effective, stylistically sophisticated, and intellectually distinctive. Anyone who signs up for this course should be interested in writing and in becoming a better writer. No specific knowledge of English grammar is assumed; come as you are.

TEXTS: The Chicago Manual of Style; Hacker, A Writer’s Reference; rhetorical theory and rhetorical models, handouts of readings on sentence style and structure as well as examples of many styles

ASSESSMENT: Assigned readings, regular in and out of class writing assignments and exercises in sentence structure and style, paragraph forms, 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
ENG 315 ANCIENT LITERATURE

This course focuses on works from the ancient world that have had an important influence on literature by many authors in later centuries. Among Greek works we will read Homer’s *Iliad* and *Odyssey* and selected plays by major playwrights. From Roman literature, we will read Ovid’s *Metamorphoses* and Virgil’s *Aeneid*. We will also look at traditions of Greek and Latin lyric poetry (including Sappho and Catullus). The course will end with an introduction to the Judeo-Christian traditions of late antiquity.

**Mondays/Wednesdays**

**10:15-11:30**

**Portland**

**K. ASHLEY**

TEXTS: Specific editions not yet determined.

ASSESSMENT: Short essays, mid-term exam, and individual project

Fulfills Historical Requirement - Ancient

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ENG 319/WST 335 STUDIES IN GENRE AND FORM: SEX, GENDER, AND SPECIES IN SCIENCE FICTION

This course explores the intersections between gender studies and science fiction by focusing specifically on the problem of species in nineteenth, twentieth, and twenty-first century texts and films. At the heart of this course are fundamental questions in the humanities, social sciences, and sciences: What does it mean to be human? How does the category of gender relate to that of species, or biological kind? How has science as a discipline contributed to, or undermined, presumably natural differences? How are feminists working within science studies bringing a new materiality to bear on poststructuralist models of understanding? The course will be structured chronologically in order to give students a better idea of a) the development of science fiction as a genre since the nineteenth century; b) the ways in which changing understandings of gender are registered in popular fiction and film; and c) the ways in which changing scientific understandings of species have been dealt with in literature. The course will also emphasize the contribution that women writers have made to science fiction, particularly in their explorations in the late twentieth and early twenty-first centuries of gender and biological reproduction. We will be drawing on recent scholarship in human-animal studies, science studies, and feminist studies. Creative and theoretical material will be supplemented by film.

Although they are different in many significant ways, dystopian and post-apocalyptic narratives in novels, short stories, film, and television share a basic fascination: both imagine worlds where human social systems are in extreme crisis, either having become intolerable or having been destroyed on a global scale. What then counts as an intolerable society? What then counts as “human society” when social worlds must be built again from nothing, if in fact they can be? The imagining of dystopian and post-apocalyptic worlds, then, is a preeminently ideological act, calling forth preeminently ideological questions about the nature of human nature and what society is or can be. This fundamental question—what are the ideological imperatives behind different dystopian and post-apocalyptic narratives?—will be our chief focus.

TEXTS include representative works from both genres by London, Zamyatin, Shirley Jackson, Atwood, and McCarthy.

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

Fulfills Genre and Form Requirement

ENG 322 MODERN AUTOBIOGRAPHY

The concept of the self has undergone critical changes in the history of autobiography. Many modern autobiographical writers have completely dispensed with traditional notions of the self, expanding the genre and giving it a strong literary focus. By comparing a selection of autobiographical texts by modern authors such as Rilke, Stein, Barthes, and H. D. with more traditional forms of autobiography, the course investigates the historical vicissitudes in the conceptualization of a "self."

TEXTS: a selection of autobiographical texts by modern authors such as Rilke, Stein, Barthes, and H. D. and more traditional forms of autobiography.

ASSESSMENT: Four critical essays and one longer autobiographical paper

Fulfills Historical Requirement (Literature Since 1900)
ENG 328 MODERN NOVEL

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

Mondays/ Wednesdays 1:15-2:30

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

G. PETERS

ASSESSMENT: four short papers and one longer research paper

Fulfills Historical Requirement (Literature Since 1900)

ENG 341 CONTEMPORARY CRITICAL THEORIES

This course will examine major contemporary theoretical perspectives from structuralism to the present, such as poststructuralism, feminism and gender criticism, psychoanalytic criticism, Marxism, new historicism, cultural studies, and postcolonial theory.

Thursdays 4:10-6:40


F.C. MCGRATH

ASSESSMENT: Short papers, quizzes, and a final exam

Fulfills Criticism and Theory Requirement

ENG 338 STUDIES IN LANGUAGE

This course examines theories, contexts, and histories of writing teaching. Is there “a writing process”? How do writers understand, perform, and create genres? Do some writers have to develop new identities to write successfully in school? Is student writing getting worse, or better? To pursue answers to these questions, we will explore methods for learning and the social and institutional contexts within which they operate.

Tuesdays/ Thursdays 1:15-2:30

READINGS will include sample student writing from USM and other institutions, Peter Elbow, David Bartholomae, Benjamin Franklin, Sara Lawrence-Lightfoot, John Brereton, Virginia Woolf, Mary Soliday, Lucy Calkins, and others.

A. DEAN
ASSESSMENT: Weekly Blackboard posts, in-class writing and participation, one test, and two papers.

Fulfills Language Requirement

ENG 342/WST 320 TOPICS IN CONTEMPORARY THEORY: THEORIES OF GENDER AND SEXUALITY

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

Tuesdays/ Thursdays
11:45-1:00
Portland
S. WALDREP

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

ASSESSMENT: 2 short papers, a presentation, and a discursive final exam.

Fulfills Criticism and Theory Requirement

ENG 347 TOPICS IN CULTURAL STUDIES: POSTCOLONIAL DISCOURSE: Tourists and Terrorists

Tourists and terrorists are both part of global imagination where some people given the role of constructing our understanding of places, cultures and people who are far removed, while the other interrupts this imaginary process. Both narratives are shaped by global politics. This course will provide us a platform for asking questions that will help articulate, what turns “insiders” into “outsiders” and what ideologies shape victims of colonial and neo-colonial oppressions into perpetrators. The reasons for travel over centuries have predominantly been commerce, colonization and war, all built on economic interests that are not always reciprocal. How has that impacted our imagination and bounded the underpinnings of our current global consciousness and cosmopolitanism.

Mondays/ Wednesdays
10:15-11:30
Portland
D. MARYA

READINGS will include *The Accidental Fundamentalist, Snow, In an Antique Land, After the Last Sky.*
ENG 348 TOPICS IN INTERDISCIPLINARY STUDIES: GLOBALIZATION

This course is designed to do three things: provide you an opportunity to frame, analyze, and evaluate ethical issues, dilemmas, and actions as they relate to America as an empire and contemporary globalization; b) help you develop historical perspectives to think about the present and the relationships between culture and empire, consumerism and postmodern economies; c) enable you to understand and reflect on your role as citizen, family member, consumer, and producer, while examining the ethical dimensions of living as both citizens of a nation and members of a world community facing common challenges and problems.


ASSESSMENT: Several response papers, quizzes, class discussion, 3 or more research-driven term papers.

This is a hybrid course--it will meet at least 3 times in face-to-face (F2F) settings. These F2F meetings are mandatory; they will be held on the Portland campus on days/times that will be confirmed in consultation with students.

Fulfills Interdisciplinary and Cultural Studies Requirement and General Education Ethical Inquiry, Social Responsibility, and Citizenship
ENG 353/WST 345 MEDIEVAL WOMEN WRITERS

The traditional canon of medieval literature rarely includes many women writers of the period, but in this course we will read writers including literate nuns of the high Middle Ages, female courtly love lyricists and romance writers, laywomen mystics like Margery Kempe, the first professional writer Christine de Pizan, and women dramatists of the Netherlands. There will also be readings from social texts essential to understanding gender and writing in context. These primary cultural texts will be accompanied by occasional reading in secondary literature and theory, including interpretations by feminist medievalists.

The focus will be on medieval ideologies of gender as they affect social production and reception of texts. What it means to be "literate" as well as "literary" will be examined, and the intersection of gender, genre, and class at different periods will be a central recurring topic.

TEXTS: Carolyn Dinshaw and David Wallace, eds., The Cambridge Companion to Medieval Women’s Writing; Meg Bogin, trans., The Women Troubadours; Glynn Burgess and Keith Busby, eds., The Lais of Marie De France; Betty Radice, The Letters of Abelard and Heloise; Lynn Staley, ed., The Book of Margery Kempe; works by Christine de Pizan; and individual texts on eReserve.

ASSESSMENT: Class attendance and participation, in-class writing and analytic essays, a take-home exam, and a final project on Christine de Pizan.

Fulfills Historical Requirement (Medieval)

ENG 361 SHAKESPEARE

This course will consider the verbal intricacies and theatrical power of four important Shakespeare plays. (This is a separate course from ENG 360.)

TEXTS: to be determined

ASSESSMENT: Three term papers, pop quizzes, class participation.

Fulfills Historical Requirement (Renaissance)
ENG 365 RESTORATION AND 18TH CENTURY LITERATURE AND CULTURE

The “Restoration” refers to the period between 1660 and 1700, when the Stuart family, in the person of Charles II, was restored to the English throne. According to some traditional accounts, Charles initiated an “Age of Reason” that lasted until the late eighteenth century, when it was contested by the British romantics. What accounted for this preoccupation with rationality? To what extent did the literati of the period share their culture’s anxiety about the nature and limits of reason? The purpose of this class is to explore the relationship between “reason” and “unreason”--love, enthusiasm, madness--in some of the most widely-read works of the period. One third of the course will be devoted to the writings of Jonathan Swift.

TEXTS will include both canonical and non-canonical works by writers such as Aphra Behn, John Dryden, John Wilmot, Jonathan Swift, Alexander Pope, Henry Fielding, and others. This is a good course to take if you are preparing for the GRE subject test in English literature.

ASSESSMENT: Three essays (4-6 pages) and a brief oral report

Fulfills Historical Requirement (18th Century)

ENG 379/WST 335 EARLIER WOMEN WRITERS

This course examines the work of several Early American women writers from the 17th through the early 19th centuries. These women wrote and, sometimes, published their writing within the complex contexts of colonialism, revolution, and nation building. Students will pursue several critical strands regarding women’s writing, including an inquiry into conditions of female authorship (such as pseudonymy and collective production), the relationship between private composition and publication, claims and counterclaims about gender-specific topics, intersections of sexuality, race formations, economic status, religious influences, and questions of subjectivity and citizenship. The course includes a research project conducted with materials from USM Special Collections.

TEXTS: Selections represent a broad array of genres within the time period. These include works by Bradstreet, Wheatley, Rowlandson, Milcah Martha Moore, Judith Sargent Murray, Foster, and Sedgwick, as well as works by women in Special Collections.

ASSESSMENT: journal entries, class presentation, two short and one longer essay.

Fulfills Historical Requirement (18th Century)
ENG 380 EARLY 19TH CENTURY AMERICAN LITERATURE AND CULTURE

This course will examine the literature and culture of the United States from the 1800 until the beginning of the Civil War with a focus on the major historical, social, and aesthetic issues that dominated national consciousness at the time: the rise of Transcendentalism as a cultural and philosophic movement; the subsequent conflict between the belief in self-reliant individualism and the need for responsibility to broader social goals; and the increasing visibility of broad-scale political movements seeking to reform labor and industry, alter the condition of women, and eradicate southern slavery entirely. More generally, we will question the relation of this contradictory and fruitful period to the formation and interpretation of the American literary canon.

Mondays/Wednesdays
11:45-1:00
Portland
J. KUENZ

TEXTS: Readings selected from R.W. Emerson, “The American Scholar,” “On Self-Reliance”; Walt Whitman, Leaves of Grass (1855); Dickinson, poems and letters; Hawthorne, The Blithedale Romance, tales; Stowe, Uncle Tom’s Cabin; Douglass, Narrative of the Life of Frederick Douglass; Herman Melville, Moby Dick, Benito Cereno, “Bartleby, the Scrivener”; Edgar Allan Poe, The Narrative of Arthur Gordon Pym, tales. Secondary critical and historical readings.

ASSESSMENT: short and long papers requiring close reading, analysis, synthesis, and argument

Fulfills Historical Requirement (19th Century)

ENG 383 STUDIES IN AFRICAN-AMERICAN LITERATURE AND CULTURE

This course will address the history of African American literature from its mid-eighteenth-century beginnings through the early 20th century. We will examine spirituals, slave narratives, speeches, autobiography, essays, poetry, and prose fiction in order to trace the development of African American literary culture from a primarily oral tradition. We will take into consideration the historical, literary, and cultural conditions under which the works were produced so as to best understand their significance alongside Anglo-American literature.

Tuesdays/Thursdays
10:15-11:30
Portland
E. RAIMON


ASSESSMENT: Weekly one-page discussion papers; five-seven page interpretive paper; pairs research presentation and four-page paper; midterm; final.

Fulfills Historical Requirement (19th Century)
ENG 393 AMERICAN NOVEL SINCE 1900

This course studies a selection of American novels since 1900. While we will read some of the major writers in the field, including Edith Wharton, Zora Neale Hurston, William Faulkner, and Ralph Ellison, and while we will attend to issues of literary history, form, and genre, the course is not designed primarily as a survey or a history of “the great American novel.” Not only will the course include texts that have not been defined as “masterpieces,” but it will question how we often read the novel, especially the realist novel, as an unmediated reflection of life. Insofar as this is a course in the American novel, we will explore how beliefs about racial difference, class status, consumerism, gender and sexuality, etc., which are fairly easily read as belonging to specific historical moments, have shaped literary representations of American life. Throughout the course we will read selected critical essays on the novels themselves.

TEXTS may include Don DeLillo, White Noise (1984); Ralph Ellison, Invisible Man (1952); William Faulkner, Go Down, Moses (1942); F. Scott Fitzgerald, Great Gatsby (1925); Zora Neale Hurston, Their Eyes Were Watching God (1937).

ASSESSMENT: a combination of short, focused response papers and 3 longer (5-7) page papers. Attendance and participation influence your final grade.

Fulfills Historical Requirement (Literature Since 1900)

ENG 397 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 exam

Fulfills Historical Requirement (Literature Since 1900)

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**ENG 399 LITERACY NARRATIVES**

Why do people like to tell stories about learning to read and write? How does making this process into a story imply purpose and value in reading and writing? Do these activities have the same meanings for everyone? Does learning to read always free and empower the reader?

Students in this course will examine several theoretical answers to these questions, along with examples of literacy narratives across several centuries and cultures. Students will write and rewrite their own literacy narratives in order to experiment with narrative forms and theoretical concepts.

**Readings will include:**
Leslie Chang, *Factory Girls: From Village to City in a Changing China*
Richard Rodriguez, *Hunger of Memory*
Gertrude Bonnin (Zitkala Sa) *Impressions of an Indian Childhood*
Mieke Bal, *Introduction to the Theory of Narrative*
Deborah Brandt, *Literacy in American Lives*
Frederick Douglass, *Autobiography*
Virginia Woolf, *A Room of One’s Own*
Dave Eggers, *What is the What*

ASSESSMENT: weekly reading responses; 2 5-page papers; participation; attendance at an academic conference on the USM campus; 10-12 page literacy narrative and analysis

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

PERMISSION REQUIRED
Student works one-on-one with an advisor to complete a thesis comparable to an M.F.A. application portfolio. Typically students revise 10 to 15 poems or 25 to 40 pages of fiction or non-fiction. May be completed concurrently with second workshop course.

D. BENEDICT
J. TUSSING
S. WALDREP

Must be completed for student to receive Creative Writing Minor.

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

ENG 409 INTERNSHIP IN PROFESSIONAL WRITING

This internship is an opportunity for qualified English majors to gain experience outside the classroom on local publications. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of journalism, such as layout. Students have held internships at The Free Press, Portland Magazine, Casco Bay Weekly, The Portland Daily Sun, Bangor Daily News, Portland Monthly, Phoenix, FACE, The Bollard, and Maine Public Radio. Other weeklies and magazines in the area are possible.

PERMISSION REQUIRED
K. ASHLEY

PREREQUISITES: ENG 309 (Newswriting) or its equivalent is highly recommended. Serious interest in professional writing and application filed with Coordinator of Internships. Guidelines for the application may be found on the department website or in hard copy at the department office. Application should be done during pre-registration with Professor Ashley - or at the latest before the end of FALL 2012 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 grade. Guidelines for the report are available from the Coordinator.

Fulfills Writing Requirement
ENGLISH SEMINARS

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

ENG 456 SEMINAR IN THE RENAISSANCE: SHAKESPEARE

The Tempest: New Winds Blowing

In the past several decades, study of *The Tempest* has been hugely dominated (colonized) by post-colonialist thinking. This good-guys/bad-guys approach—enlightening but reductive—flouts lively scholarship which less frequently makes its way into the classroom. Our seminar will explore alternative approaches to *The Tempest* and in so doing will form an introduction to current methods of historical scholarship. We’ll steep ourselves in primary documents such as early travel literature (memoirs, letters home, etc.), getting a feel for the strangeness of the "brave new world" that lay at Elizabethan doorsteps. Topics include New World flora and fauna (did strange foods reshape colonists’ sense of themselves, on the premise that you are what you eat?); encounters with indigenous people; mercantile enterprises that fell apart in the face of the New World’s newness; other versions of New-World imagining which stand alongside Shakespeare’s, and perhaps even plays based on *The Tempest* by Shakespeare’s early admirers. Finally, we’ll inquire into *The Tempest’s* significance not only for its times but for its author’s literary development. Can this last of Shakespeare’s single-authored plays legitimately be interpreted as the dramatist’s farewell to the theater? Is there such a creature as Shakespearean autobiography?


ASSESSMENT: Course work includes brief position-papers, in-class reports and a final essay of some length.

Fulfills Seminar and Historical Requirement (Renaissance)
ENG 491/WST 345 SEMINAR IN LITERATURE SINCE 1900: ARAB WOMEN WRITERS

Mondays/Wednesdays
11:45-1:00
Portland

D. MARYA

Some of the most forceful critiques of Islam, Orientalism and their role in the oppression of women have come from women in the Middle East and the Indian subcontinent. The image of the secluded veiled Oriental/Muslim woman has been a source of oppression and fascination. It speaks to a cultural and ideological divide between Islam and the rest of the world.

This course will examine the significance of stereotypes of the veil. On the one hand, Orientalist ideologies embody Muslim women’s lives through the depiction of the veiled woman. On the other hand, this image has been used as preserver of culture and tradition. Islamic women’s relationship to the rest of the world needs to be situated and examined through a historical lens that diffuses singular meanings assigned to the veil, their agency, or visibility in the public sphere.

TEXTS: TBA

ASSESSMENT: Final grade will be based on class participation and three papers, 7-8 pages each.

Fulfills Senior Seminar and Historical Requirement (Literature Since 1900)
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<td>245 Intro. to Lit. Studies</td>
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<td>245 Intro. to Lit. Studies</td>
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<td>299 Literature and History: Utopia, Dystopia, and Science Fiction</td>
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<td>299 Literature and History: Reading World Literature</td>
<td>Marya 315 Ancient Literature Ashley</td>
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<td>299 Literature and History: Contact Zones in the Americas</td>
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<td>299 Literature and History: Masterpieces of the Western World</td>
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**COURSE DISTRIBUTION BY LEVEL & CATEGORY**

**Spring 2013**

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<td>202 Memoir and Autobiography</td>
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<td>300 Fiction Writing</td>
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<td>301 Poetry Writing</td>
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<td>302 Fiction Workshop</td>
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| Historical - Since 1900 |                                                      |
| Seminars                |                                                      |
| 456 Shakespeare Abrams  |                                                      |
| 491 Arab Women Writers  | Marya |
English Courses in the Core Spring 2013

**College Writing**
ENG 100  College Writing
ENG 104  Enriched College Writing

**Entry Year Experience**
EYE 110  Literature and Medicine  MW 11:45-1:00  Walker

**Cultural Interpretation***
ENG 120  Introduction to Literature
ENG 244  Introduction to Cultural Studies
ENG 299  Literature and History (4 sections with various subtitles)

* All of these courses have the same prerequisites: ENG 100, 101, or 104 and EYE

**Sociocultural Analysis**
ENG 230  Literacy Studies

**Creative Expression**
ENG 201  Creative Writing

**Thematic Clusters**
ENG 341  Contemporary Critical Theories  McGrath  Theory, Culture, Soc
ENG 342  Theories of Gender and Sexuality  Waldrep  Theory, Culture, Soc

**Ethical Inquiry, Social Responsibility, and Citizenship**
ENG 348  Globalization

**International**
ENG 491  Arab Women Writers

**Diversity**
International Exchanges

The Department of English encourages majors to consider study abroad for a semester or an academic year. Several locations are available from the English department in 311 Luther Bonney Hall and from the International Programs Office in 101 Payson Smith Hall. Professor Kathleen Ashley, Professor Gerald Peters, and Professor Ben Bertram may also be consulted for more detailed information on International Exchanges.

The Department of English has a special exchange relationship with Radboud University in The Netherlands. Els Lunding, an exchange student from Radboud University, attended USM during the Spring of 2011 and Charlie Nickell studied there in the Spring of 2008. Their descriptions of the exchange experience follow:

Radboud University Nijmegen
Els Lunding

Nijmegen is a dynamic city. It can be easily reached by public transportation. The university is a mere 10 minutes away from the city center and can be reached by bus or bike (which is a popular means of transportation in the Netherlands). The campus is not too big, which makes it easily understandable. During the warmer months, you will find an outdoor café (which is part of the indoor Cultuur café, the on-campus café), where people sit, enjoy the sun and each other’s company. The university itself is divided into a couple of buildings, the Erasmus-building being the largest one (20 floors). Although it is small, I find it a fun and pretty campus.

The city of Nijmegen in itself can be compared to Portland in size. With plenty of bars, clubs and discos, Nijmegen has something to offer for everyone. With student housing not just near the university, but all over town, Nijmegen enables students to fully engage in student life.

Fun fact. American Studies (USA) and English (GAG) host regular parties throughout the month, among them a monthly pub quiz at Absolute Zero, the favorite bar for American Studies and English students. Whether you are a member of USA or GAG, you can participate in their events. These gatherings are a good way to meet new people and to have an amazing night out!

Go Abroad
Charlie Nickell

As an English major at USM you have a special opportunity to study at Radboud University in The Netherlands. I spent my spring ’08 semester there and am grateful I did. The experience of living in a foreign country and going to school with students from around the world opened my eyes to many new and exciting opportunities and adventures. It is hard to imagine what my life would be like now without those experiences: a five-day bike tour of Holland with two French girls, enjoying a beer in
front of Notre Dame on a sunny afternoon, watching the European Cup on a giant screen in the center of Nijmegen with 20,000 screaming fans, seeing Will Smith and Charlize Theron at a movie premiere in Berlin, or watching skateboarders at a giant concrete park beside a medieval cathedral in Brussels. It sure beat spending another icy winter in Maine—where you'll be if you don't take advantage of this opportunity.

Nijmegen is situated beside the river Waal near Germany and is considered the oldest city in The Netherlands. It is also a wonderful base from which to explore the rest of Europe. Amsterdam is one and a half hours away, Brussels two, Paris six, and Berlin five. Nijmegen has a large student population from all across Europe, Asia, and North and South America. Everyone rides bicycles. It is not uncommon to see women in high heels holding umbrellas, talking on cell phones while riding one-handed with a friend riding on the back. Truly amazing. The food is basic but good and there’s no difference between organic or non-organic produce because all of it is organic!

The university is nice and has a large library with many English titles. Although Dutch is the national language, pretty much everyone speaks English—very helpful. Many literature and culture classes are offered and the faculty will really do their best to help. Thank you Professor Hans Bak! Just about all students live in residency halls that include full kitchens and an assortment of unique decoration. I lived with other exchange students across the Waal River in Lent where we had four-bedroom apartments. The bike ride to school was often challenging but worth it for the view from across the bridge.

There are too many great things I can say about my time at Radboud to list here, so if you knew what was good for you, you’d start an application today—don’t delay.

For more information on our exchange with Radboud Universiteit Nijmegen, please visit the following link: http://www.ru.nl/english
Volunteer for the English Student Association!

As a member of the ESA you will:

Get connected, get involved!
Meet other majors, and meet English Department faculty.

Do you wish there were a stronger community of English Majors?
ESA is making it happen! We host readings, film showings, and create opportunities for collaboration among students and faculty.

University of Southern Maine

For more information about joining the ESA contact:

Prof. Ben Bertram, bertram@usm.maine.edu
325 LB; 780-4944
Scholarship Information

There are many scholarships available for USM English majors. They fall into three categories:

I. USM Scholarships
These are open to all USM students who fulfill the individual award criteria. There is a general form you can submit that will put you in a pool of all other eligible students. The deadline for most university-wide scholarships is on or about March 1. Applications are available in Career Services, Financial Aid, Campus Centers, Libraries and Deans' Offices.

II. CAHS Scholarships
These are open to all College of Arts, Humanities, and Social Science students who fulfill individual award criteria. There is a general form you can submit that will put you in a pool of all other eligible students. The deadline for most college-wide scholarships is on or about March 1. We would like to direct your attention to three CAHS awards that English majors may be especially successful in pursuing:

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

B. Dorothy Montgomery Scholarship
Open to any English or Science major, with a minimum GPA of 3.00, who is enrolled for a minimum of 6 credits during the award semester, and demonstrates financial need. Preference is given to students with the responsibility of being a single parent.

C. Alan Rodway Memorial Scholarship
Open to any liberal arts Major in good standing who graduated from Deering High School.

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

A. C. Elizabeth Sawyer Scholarship
This scholarship is awarded to an active English major holding senior status, with outstanding academic achievement and a minimum GPA of 3.5, intending to enter the teaching profession with plans to do graduate study in English. The faculty review and selection takes place in October.

B. Barbara C. Jandebeur Memorial Scholarship
This scholarship is awarded to an active English major holding Junior or entering Senior status, with a minimum GPA of 3.25 intending to pursue a Masters and/or Doctoral degree in the field of English. The winner must enroll in 6 credit hours or more in the award semester. The faculty review and selection takes place in mid-March.
C. Richard W. Carbonneau, Jr. Scholarship
This scholarship is awarded to an active English major, class year unspecified, 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 your application. The Sawyer and Jandebeur Scholarships are awarded through a process of faculty review. Majors are notified by the Department if they are eligible, and they may be asked to submit further application materials.

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

*English major Philip Shelley received the Richard W. Carbonneau, Jr. Scholarship this year.*

“Stonecoast was so deep and so rich on so many levels, I am still sorting out the ripple effects. At the center was the workshop itself, which was great. I really love the ad hoc communities that develop in small groups of random people over time. I think this is one of the amazing phenomena of life.

Of course, I learned a lot about writing from our ridiculously sharp short fiction instructor, Salvatore Scibona -- and it is such a privilege to be in such a beautiful setting as Wolfe's Neck, and just immerse yourself in the world of literature for a full week -- but a lot of what I learned went beyond writing, and came via the spiritual growth opportunities afforded by the experience as a whole. An incredibly interesting, inspiring, maddening, fun, sweet, frustrating, and filling experience it was, too. And on the last day there was even lobster. Consider me an extremely grateful Carbonneau Scholarship winner. Professor Tussing throws one hell of a writers' workshop.”  – Philip Shelley
Richard H. Abrams, Ph.D., State University of New York at Buffalo
*Interests:* Shakespeare, Dante, renaissance studies, cultural criticism

Kathleen M. Ashley, Ph.D., Duke University
*Interests:* Medieval literature, autobiography studies, African-American literature, cultural theory, contemporary women writers

Dianne Benedict, M.F.A., Goddard College
*Interests:* Fiction writing, contemporary fiction, film and literature

Benjamin Bertram, Ph.D., (Chair), University of California, San Diego
*Interests:* Early modern studies, Shakespeare, 16th & 17th c. English literature, critical theory, and cultural studies

Lorrayne Carroll, Ph.D., Johns Hopkins University
*Interests:* Early American literature, captivity narratives, historiography, women’s studies

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

Ann Dean, Ph.D., Rutgers University
*Interests:* Composition, 18th-century American and English literature, print culture and history of the book

Nancy K. Gish, Ph.D., University of Michigan
*Interests:* 20th-century British and American literature, 20th-century poetry, theory, women’s studies

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

Deepika Marya, Ph.D., University of Massachusetts
*Interests:* Postcolonial theory and literature, cultural studies

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

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

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

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

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

Justin Tussing, M.F.A., University of Iowa Writers' Workshop
*Interests:* Fiction writing, Contemporary fiction

Shelton Waldrep, Ph.D., Duke University
*Interests:* 19th-century British literature and culture, critical theory, aesthetics, and cultural studies

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

For more information regarding this course guide, please contact:

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