DEPARTMENT OF ENGLISH

SPRING 2016 COURSE GUIDE
Professor Jane Kuenz is the Chair of the English Department. If you are a new major, you should make an appointment with Professor Kuenz by contacting her via e-mail at kuenz@maine.edu or booking an appointment with her online at https://kuenz.youcanbook.me. She will review the English major requirements with you, answer any questions you have, discuss your academic and career plans, and assign you to a permanent faculty advisor. If you do not meet with Professor Kuenz prior to preregistration to receive an advisor assignment, you may have to use walk-in advising hours to get your Personal Identification Number (PIN).

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

Who is my advisor?

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

When should I meet with my advisor?

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

Preregistration for spring classes begins on Monday, November 9, 2015. Check your MaineStreet student center to find out exactly when you will be able to preregister. If you already have an advisor, contact them directly in order to schedule an advising appointment. If you are unable to meet with your assigned advisor, or if you have not yet been assigned an advisor, walk-in advising will be available between November 2 and 12, 2015. In order to find out who is offering walk-in advising, visit the English Department office, 311 Luther Bonney Hall–a schedule will be posted inside. Note: You will not be able to receive your PIN until you have met with an advisor.
How should I prepare for preregistration advising?

Before Your Appointment:

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

At Your Appointment You Can Expect to:

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

~ Additional Advising Tips ~

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

Old Core/New Core and Major/Minor Requirements
The best way to view data on your progress toward completing the Old Core (Requirement Term Spring 2011 or prior) is to choose ‘Degree Progress’ from your MaineStreet account. Be sure to click on the green arrow beside ‘USM Core Curriculum.’ To monitor the progress of your completion of the English major, English minor, Creative Writing minor, or Professional Writing minor, choose
‘Academic History by Subject’ and then scroll down to ‘English.’ Any approved transfer or AP credits should also show up here. While your paper file in the English Department office may contain unique information on any waivers or exceptions to your progress, this screen should give you a good idea of where you stand in your overall progress. If you have questions about your transfer credits, please contact Heidi Noyce, Associate Director of Transfer Affairs, at heidin@maine.edu. If you are not yet an English major and are completing the minimum requirements to become one, please stay in touch with our contact in the Advising Department, Pam Edwards, pedwards@maine.edu. Please keep in mind that if you have Advanced Placement credit you may need to have that information sent to USM. Please contact the Office of Prior Learning Assessment for more information.

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

If you are coming in under the New Core (Requirement Term Fall 2011 or later), see the Core Curriculum website for more details at http://usm.maine.edu/core. You may also wish to note the following information about navigating the Core on MaineStreet:

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

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

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

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

**GPA Calculator**
USM has a great GPA Calculator. See http://usm.maine.edu/success/gradplanner/gpaCalc.html
Graduation Planner
See http://usm.maine.edu/success/plans for graduation planners. Scroll down for English.

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*** IMPORTANT NOTES ***

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

- ENG 100, College Writing (or ENG 101, Independent Writing or ENG 104, Enriched College Writing) is a prerequisite for all English Majors.

- For students with a catalog year prior to 2014-2015, ENG 120, Introduction to Literature is a prerequisite for all English courses at the 200 level and higher.

- For students with the 2014-2015 catalog year, ENG 140 Reading Literature, is the prerequisite for all English literature courses at the 200 level or above.

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

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

- Individual courses may specify other prerequisites.
ENG 140 READING LITERATURE

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


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

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

ENG 140 READING LITERATURE

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

TEXT: *The Bedford Glossary of Critical and Literary Terms*

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

Fulfills ENG 140 Requirement (for students with 2014-2015 catalog year or later)
Fulfills the General Education Cultural Interpretation Requirement
ENG 145/HON 299 TOPICS IN LITERATURE: SCIENCE FICTION

Since the late 19th century, when most critics would argue science fiction emerged, the genre has explored a wide range of topics such as empire (late 19th century), utopia (late 19th and early 20th century), urban planning and technological innovation (the 20s and 30s), dystopia (the 40s and 50s), alien invasion (the 50s), feminism (the 70s and 80s), and, of course, space travel (around since at least the 2nd century A.D.). In our own day, the artificial intelligence that once could only be found in dystopian nightmares or utopian dreams is finally becoming part of everyday life. The future worlds explored in Philip K. Dick’s *Do Androids Dream of Electric Sheep* (1968) and Ridley Scott’s “Bladerunner” (1982) seem to have crept into the present. This class will look at the history of science fiction as a genre, paying particular attention to one of the central questions of our time: what does it mean to be “human”? We will look at the intersection between the new intellectual movement known as “posthumanism” and science fiction. Although novels will be our focus, we will also read short stories and examine films, magazines, and graphic novels.

TEXTS: Authors will likely include H.G. Wells, Ursula LeGuin, Philip K. Dick, Margaret Atwood, William Gibson, and Joanna Russ.

ASSESSMENT: 3 essays, a midterm, class participation, and a final exam

Fulfills the General Education Cultural Interpretation Requirement

ENG 145 TOPICS IN LITERATURE: LAUGHTRACKS

This course will expose students to a variety of time periods and genres in English Literature, History, and the Arts as we trace comedy through the ages. From the epics of the Middle Ages, through Elizabethan Renaissance drama, to the inventive invective and wit of the Eighteenth Century, with the occasional pop-culture, satirical television and cinematic pieces mixed in for good measure, we will consider the perpetual question of “what’s so funny?!”

TEXTS include Chaucer’s *The Miller’s Tale*; Shakespear’s *As You Like It*; Pope’s *The Rape of the Lock*; Johnson’s *The Lady’s Dressing Room*; Montague’s *The Reasons . . .*; Inside Amy Schumer; *Office Space*.

ASSESSMENT will focus on critical inquiry and analysis of assigned material and will include daily journal entries, an essay exam, group presentations, papers, and a final research project.

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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Fulfills Elective Requirement
Fulfills the General Education Creative Expression Requirement
May be taken concurrently with ENG 245
**ENG 204 PROFESSIONAL WRITING**

This is a career-oriented course introducing students to a wide variety of writing formats used in business, government, and the professions, such as business writing, grant writing, public relations, interviews, blogs, and reports. Students will examine and contrast the rhetoric of different modes of professional communication, discuss ethical problems and rhetorical challenges related to communication in professional settings, and practice writing individual and collaborative documents.


**ASSESSMENT:** employment documents, letters and memos, short proposals, a variety of report formats, digital and social-media communications, and basic technical writing

Fulfills Elective Requirement  
Foundation Course in Public and Professional Writing Minor

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**ENG 205 SENTENCE STYLE**

This course develops students’ knowledge of sentence parts, patterns, and effects. Through writing and revision, students will explore the relation between sound, structure, context, genre, and meaning. Students will also seek out samples of literary, academic, and professional texts to identify the sentence conventions and patterns used in particular contexts. **Please Note:** This course is an alternative to, and not a prerequisite for, ENG 305 Rhetoric, Syntax, and Style.

Knowing how to write, revise, and shape sentences will help you negotiate the varied writing contexts you will encounter as a student and as a professional. You can use this knowledge to shape your style according to audience and genre, so that your sentences contribute to clear, effective communication. Academic writers, for instance, often use sentences that begin this way: “In their important study of X, Kang and Lobkowicz argue Y.” Engineers, on the other hand, are likely to write, “Device X should be shut down immediately.” Neither of these sentence structures is universally right or wrong; each does a particular job in a particular context. Using the correct one enables a writer to communicate with that audience in that context. While this course cannot prepare you to write all genres for all the audiences you are likely to encounter, being able to identify sentence structures and types will prepare you to adjust your style to new writing situations.

**TEXTS:** a basic writing guide such as Nora Bacon’s *The Well-Crafted Sentence*, Claire Kehrwald Cook’s *Line by Line*, or Strunk and White’s *Elements of Style*

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

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor

ENG 220 WORLD MASTERPIECES I

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

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

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

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

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

THIS IS A REQUIRED COURSE FOR ENGLISH MAJORS.

This course will have a double focus. It is partially an introduction to the practical methods and procedures of research and interpretation and the techniques of effective critical writing. It is also partially a forum for discussing the differences and similarities among several significant critical, theoretical, and pedagogical approaches to literary and cultural studies. We will read/discuss a number of literary works from a variety of periods, but there will also be a strong emphasis on writing.

TEXTS: Bedford Glossary of Critical and Literary Terms; Shakespeare, The Tempest; Conrad, Heart of Darkness; Bram Stoker, Dracula; Lois Tyson, Critical Theory Today, and selected poetry and criticism

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

This writing-intensive course introduces students to various models of critical theory, ranging from New Criticism to current cultural studies. Topics include the theory and practice of close reading, semiotics, and the relationship between text and context. The course will pursue a number of inquiries: What do we mean by “literature”? What is the canon, and what does it mean? What are some of the consequences of choosing a particular theoretical lens or critical approach to interpretation? ENG 245 draws on a range of texts from literature, literary and cultural theory, and popular culture. The goals of the course are to familiarize students with different theories of language and literature and to train students in the formal aspects of writing critical prose.

TEXTS: Beginning Theory (Barry), The Tempest (Shakespeare), A Tempest (Cesaire), Dark Fields of the Republic (Rich), The Awakening (Chopin), A Writer’s Reference (Hacker), and The Bedford Glossary of Critical and Literary Terms

ASSESSMENT: a combination of short response exercises, three essays, and a class presentation
ENG 263 FICTION, THE GENRE

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

TEXTS: Readings will be wide-ranging and will include works by Chopin, James, Joyce, Kipling, Conrad, Faulkner, Kafka, Marquez, Achebe, Head, Ogot, Mueenuddin, Mukherjee, and Lahiri.

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

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

ENG 300 FICTION WRITING

This course stresses the use of specific aspects of craft in the writing of short stories. Spontaneous and improvisational writing brings life to the classes. Readings are drawn from a text of some of the finest fiction writers of the last fifty years. Attendance is mandatory, as is participation in the class discussions.

TEXTS: Forty Stories

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

Prerequisite: ENG 201
Fulfills Writing Requirement
ENG 301 POETRY WRITING

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

TEXTS: Behn and Twichell, eds., The Practice of Poetry: Writing Exercises from Poets who Teach; Ramazani, Ellman, and O’Clair, eds., The Norton Anthology of Modern and Contemporary Poetry. Vol. 2; Hugo, The Triggering Town

ASSESSMENT: comments and critiques of classmate’s 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.

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

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

Prerequisite: ENG 300
Fulfills Writing Requirement
ENG 305 RHETORIC, SYNTAX, AND STYLE

Writing, like playing the piano, is a skill achieved through practice, but also like music, writing requires knowledge of fundamental units. Just as one cannot play the piano without understanding scales, chords, and phrasing, one cannot write without knowledge of words, phrases, clauses, and patterns of sentences. While it is possible to play or write by ear, most musicians and writers need to learn basics first. And in both cases, teaching the skill requires theoretical understanding of those basics. Writing is thus both a content and a practice. This course aims to conceptualize writing as form, skill, and convention as well as process, and to develop a theoretical grasp of rhetoric, syntax, and style as a basis for editing and revision as well as enhanced clarity and grace.

In this course students will focus on sentence-level writing as a specific skill and as a basis 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.

TEXTS: Bizzell and Herzberg, *The Rhetorical Tradition* (Bedford); *The Chicago Manual of Style*, 16th ed.; Stanley Fish, *How to Write a Sentence*

ASSESSMENT: All readings, regular assignments and exercises in sentence structure and style, assignments of specific paragraph forms and styles, and a term paper developed in sequence over the semester that demonstrates ability to use all course concepts. There may also be short tests or papers on theory, depending on the class. The course will consist primarily of discussion, joint editing, and workshops on student writing.

Fulfills Writing Requirement
Fulfills the General Education Thematic Cluster – Law
ENG 319 TOPICS IN GENRE AND FORM: POST-APOCALYPTIC NARRATIVES

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

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

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

Fulfills Genre and Form Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement - Elective (Requirement Term Fall 2015 or later)

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, 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 Milan Kundera’s The Unbearable Lightness of Being.

ASSESSMENT: four short papers and one longer research paper

Fulfills Historical Requirement (Literature Since 1900) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement - Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
ENG 342/WGS 335 TOPICS IN CONTEMPORARY THEORY: BEAUTY CULTURE AND THE MODERN GIRL: THEORIZING FEMININITY

Before the start of the twentieth century, the only women who wore visible makeup were actresses and prostitutes. By the 1930s, even society women regularly used colored makeup, including rouge, eyeshadow, and lipstick. This transformation in the appearance of femininity was linked to women’s participation in “beauty culture”—the cultivation of female beauty through the purchase and use of cosmetics, toiletries, perfume, and hair salon services. Advertising instructed women that they were on display and expected to produce themselves as spectacle in their quest to articulate forms of individuality, freedom, and sexuality that were hallmarks of the “modern girl.”

This class explores the history of the beauty industry and the emergence of the “modern girl” as a public figure for modern femininity in the 1920s and 1930s. It focuses on cultural studies of women’s participation in the development of beauty culture, on recent theory about the modern girl’s relationship to femininity as an idea and a practice, and about her consumption of cosmetics—an exercise in both objectification and agency. It asks questions about how beauty culture is related to the racial, class, and sexual politics of the early twentieth century.


ASSESSMENT: a series of short writings on assigned readings, two short formal papers, and a final project that uses primary sources to explore key concepts from class

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

ENG 348 TOPICS IN INTERDISCIPLINARY STUDIES: SHAKESPEARE AND FILM

In the last two decades we have seen an explosion of Shakespeare films in the United States and around the world. These films suggest that Shakespeare’s popularity has increased and that traditional high/low culture distinctions require more examination. In this class we will learn how to analyze films, but we will also work carefully with the language of Shakespeare’s plays. Students will be introduced to the basics of film studies: editing, cinematography, mise-en-scène, sound, narrative, history, genre, and theory. Throughout the semester we will look at the cultural politics of Shakespearean films, focusing on relevant issues as they arise (race, class, gender, sexuality). Although we will focus on the canonical films (the “classics”), we will not forget to talk about those that remain marginal or otherwise swept into the ashcan of history.
TEXTS: William Shakespeare’s *Hamlet*, *Macbeth*, *King Lear*, *Othello* and a variety of film adaptations by directors such as Orson Welles, Kenneth Branagh, Sir Lawrence Olivier, Roman Polanski, and Akira Kurosawa

ASSESSMENT: 3 essays, quizzes, and a take-home final exam

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

ENG 348/LSH 340 TOPICS IN INTERDISCIPLINARY STUDIES: EMPIRE, ETHICS, AND GLOBALIZATION

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


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

Fulfills Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills **NEW** English Major Requirement - Elective (Requirement Term Fall 2015 or later)
Fulfills General Education Ethical Inquiry, Social Responsibility, and Citizenship Requirement
The relationship between humans and their natural surroundings in the early modern period is hardly a new topic for research. But in recent years new, more sophisticated approaches to this topic have appeared in the fields of study known as “ecocriticism” and “animal studies.” Long focused almost exclusively on “nature writing” from Thoreau to the present, ecocriticism has recently begun to explore the sixteenth and seventeenth centuries. Our own experience and understanding of the natural world started to take shape in this historical period with the emergence of global capitalism, new world exploration, modern science, reformation theology, and technological innovation. Examining pastoral and georgic poetry, drama, scientific writing, chorography, painting, and many other genres, this class will look at how people in England understood their place in “nature” and what it meant to be “human.” Topics will include the agricultural revolution, urban ecology, consumer culture, deforestation, gardening, plantations, the “country house,” human/animal relationships, and husbandry.

TEXTS: Primary texts will include poems by Virgil, Marlowe, Lanier, Jonson, Herrick, Marvell, and Milton; Shakespeare’s As You Like It; essays by Erasmus and Bacon; prose pamphlets by a variety of authors, and a few modern critical essays on animals and the nonhuman in the early modern period.

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

Fulfills Historical Requirement (Renaissance) (Requirement Term Spring 2015 or prior) Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
Cobbett; and autobiographical works by Clare, Dorothy Wordsworth, Mary Wollstonecraft, and William Lovett.

TEXTS include *Pride and Prejudice; The Romantics and Their Contemporaries* (Longman); and various scholarly essays and primary texts on electronic reserve.

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

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

**ENG 379/WGS 345 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. In addition to these broader considerations, this version of the course will devote a unit to the topic of education. The course includes a research project based on special collections and archival materials.

TEXTS: Selections represent a broad array of genres within the time period. Readings may include works by Bradstreet, Wheatley, Winkfield, Judith Sargent Murray, Emma Willard, and Catherine Maria Sedgwick, as well as works by less well-known women found in special collections.

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

Fulfills Historical Requirement (18th Century) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 399/LSH 340 DISCOURSES OF SELF-DETERMINATION: THE ENLIGHTENMENT ERA AND THE EMERGENCE OF DEMOCRATIC INDIVIDUALISM

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

TEXTS:
Wollstonecraft, Mary. *Letters on Sweden, Denmark and Norway; A Vindication of the Rights of Women*, (excerpts)
“Letters to Gilbert Imlay” (selections)
Wordsworth, William. *The Prelude; or, Growth of a Poet’s Mind*
Short texts and excerpts available on-line or on Blackboard

ASSESSMENT: four 5-page essays

Fulfills Historical Requirement (18th Century) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement - Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 401 CREATIVE WRITING MINOR THESIS
(1 CREDIT)

J. TUSSING/ S. WALDREP          PERMISSION REQUIRED

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

Must be completed for student to receive Creative Writing Minor.

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

ENG 409 INTERNSHIP IN PROFESSIONAL WRITING

S. WALDREP          PERMISSION REQUIRED

This internship is an opportunity for qualified English majors to gain experience outside the classroom on local publications. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of professional writing. Students have held internships at The Free Press, Portland Magazine, Casco Bay Weekly, The Portland Daily Sun, MaineBiz, The Bangor Daily News, Portland Monthly, The Portland Phoenix, FACE, The Bollard, Maine Public Radio, Maine Magazine, PRI's “Living on Earth,” and Trueline Publishing.

PREREQUISITES: ENG 309 (Newswriting) or its equivalent is highly recommended. Serious interest in professional writing and an application filed with the Coordinator of Internships are required. Guidelines for the application may be found on the department website or in hard copy in the English department office.

The application should be submitted to Professor Waldrep during pre-registration, or, at the latest, before the end of the FALL 2015 semester.

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

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

ENG 441 SEMINAR IN LITERARY CRITICISM AND THEORY: POSTCOLONIAL DISCOURSE, THEORY, AND CULTURE

This course will focus on postcolonialism as both a cluster of theoretical, historical, social, political, and cultural attitudes and responses to colonialism and imperialism in different parts of the world, and as an academic discipline, whose emergence is linked to significant socio-cultural and demographic shifts in the US. It examines the “post” in postcolonial as a mark of periodization and as a form of cultural and literary contestation in which ideas of East and West, colonizer and colonized, foreign and native are fundamentally revised and rearticulated in different forms and practices. In this course we will theorize the relations between modernity and colonialism, ethnographic knowledge and colonial power, place and displacement, memory and exile, center and periphery, metropolitan and subaltern, global and local.

A senior seminar and capstone, the course requires active student participation and extended research.

TEXTS: Patrick Williams and Laura Chrisman, Colonial Discourse and Post-Colonial Theory; Salman Rushdie, The Satanic Verses; Thomas Keneally, The Chant of Jimmy Blacksmith; Mala Sen, Bandit Queen; selected essays

ASSESSMENT: two long research papers, short reflective papers, and class presentation

Fulfills Capstone Seminar and Criticism and Theory Requirement
This seminar focuses on the rise to, and fall from, fame of Truman Capote, an American writer from the latter half of the twentieth century, who was considered, for a time, 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—by reading his work against those of his contemporaries who were working within the same or similar genres or movements. These writers will include Carson McCullers, Lillian Hellman, Tom Wolfe, and Bret Easton Ellis, among others. 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 his 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. Stories and chapter excerpts by his contemporaries. 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

Fulfills Capstone Seminar and Historical Requirement (Literature Since 1900) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Capstone Seminar and Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
## COURSE DISTRIBUTION BY LEVEL & CATEGORY
(Requirement Term Spring 2015 or prior)

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English Courses in the Core Spring 2016

College Writing
ENG 100 College Writing
ENG 101 Independent Writing

Cultural Interpretation
ENG 140 Reading Literature
ENG 145 Topics in Literature: Laughter
ENG 145 Topics in Literature: Science Fiction
ENG 263 Fiction

Creative Expression
ENG 201 Creative Writing

Thematic Clusters
ENG 305 Rhetoric, Syntax, and Style
ENG 348 Globalization

Ethical Inquiry, Social Responsibility, and Citizenship
ENG 348 Globalization
From the top of Winchester Cathedral’s formidable tower, you have an uninhibited, 360 degree panoramic view of the English countryside. To the west, the University, the city of Winch, the railroad. To the right of that, low, suburban households, built with little or no lawn, sharing walls with neighbors. These houses taper off where St. Catherine’s Hill looms, holding a butterfly preserve and a stand of trees known to attract Druid and Wiccan activity. Finally, under a hazy sunset catching the drifts of distant smokestacks, there is the long stretch of low, rolling hills and pastures, spotted with sheep, hiding pockets of residential villages. And beyond that, in the distance, the hazy glint of Southampton harbor.

During the fall of 2014, I lived and studied at the University of Winchester during my penultimate semester at USM. I say lived because, unlike shorter ‘extended study’ programs or ‘cultural immersion’ trips, to spend a semester abroad is to be a genuine part of a foreign community. I was a customer in Winchester’s restaurants and cafes. I attended society meetings, went to church services, and encountered the political complexities of social life among UK youth. I found friends, experienced sorrow, fell in love. That I was in a foreign country was not the pinnacle of my existence but rather a lens through which I encountered a very real life, in all its joys and difficulties. As time went by, I found myself becoming less of an observing visitor in the jungle of mysterious difference and more of an individual part of that mysterious difference. I experienced a similar shift in lens during my re-assimilation to the US. I won’t claim to be British or English, but I am no longer simply American. I am an American who lived in the UK. And this is a fundamental distinction.

I also say “studied” deliberately because the act of attending classes at a uni in England, and Europe in general, is explicitly different from the American experience. At Winch, I was expected to be fully immersed in my discipline rather than seeking a broad distribution of study. Alasdair Spark, Winch’s
Study Abroad Coordinator, encouraged us international students to see this trip as a way not just to experience a foreign culture but also to encounter our own culture as well. I learned how to define my Americanness. The greatest trial and joy of being abroad is in the complete severance from all of one’s identifying factors. You leave behind family, friends, city and country. But in that void you find a great appreciation of those facets of life as they are. Studying at Winchester allowed me to explore the cultures of the UK, the Czech Republic, France, Germany, Italy, and Greece. It allowed me to see the complex web of relations among Asia, Africa and Europe that the Americas are largely ignorant of. It helped me to realize how insignificant some supposedly ‘urgent’ American issues are, and how important and impactful other global topics are. It exposed me to new cultural practices, new modes of art, new music, and new methods of communication. Most of all, it broadened my vision of me. Living in a foreign city didn't just change my personal identity, but it ignited a constant disturbance of that identity, a slippage still occurring, through which I am allowed to encounter the world in new and diverse ways I never thought possible.

Kingston University
Kingston, England
Jennifer Smith

A Dream Come True

During the summer of 2013, I had the wonderful opportunity to study abroad at Kingston University. I'm a senior English major and had always dreamed of taking classes in another country. Kingston University is located in Kingston, England and has four campuses that have different degree focuses such as arts and social sciences, engineering, business, law, music, health, education, social care, architecture, art, etc. I signed up for two courses, “Creative Writing” and “London and its Literature.” I attended classes at the Penrhyn Campus and used its library, known there as a Learning Resource Centre (one of four at Kingston University), which I found to be a quiet place to read, to research and write papers, and to get knowledgeable assistance from the library staff. The facilities are a modern and inviting place to learn and to engage with professors and fellow students.

When I had down time, I got to know and spend time with students from around the world. We went to pubs to whet our whistle, where I drank a Guinness, and then had a bite to eat and enjoyed lively conversations and laughter. My new friends and I dined at a variety of casual restaurants and toured sights at our leisure. Though we lived in different countries and cultures, I learned what we all have in common is the human experience. Hanging out with them has left me with treasured memories.

One of the benefits of the two summer classes I attended was the many field trips to London. I was excited to learn about this when I was looking into different colleges in England. So, I knew I’d be walking a lot (and I mean all of the time) throughout my days and evenings, and I can’t stress enough to take really good walking shoes if you go. Anyway, I digress. I went to see places I’d only read about or seen pictures of. Witnessing them in person was a surreal experience: Big Ben, the Tower of London, Canary Wharf, St. Paul’s Cathedral, Shakespeare’s Globe, the British Museum of Art, the National Gallery, the London Eye, Kew Gardens, Charles Dickens’s museum, Sherlock Holmes’s museum, the Tate Art Museum, Buckingham Palace, etc. I also visited Bloomsbury, an area in central London where numerous houses have blue plaques stating that a great writer, scientist or philosopher once lived there. Here are a few of the prominent people who completed impressive works when they lived there: Karl Marx created communism, Virginia Woolf defined the twentieth century British novel, and Charles Darwin first conceived the theory of natural selection. Taking these field trips broadened my horizon.
As I learned about these places and a more detailed history of England, I gained a different perspective about myself and about the United States. The U.S. has been around for over 200 years, which is nothing compared to Europe’s thousands of years. Not only did I learn class material, but I also learned more about myself - the questions we all ask ourselves. What do I value and why? Who am I when I’m outside of my comfort zone, away from my friends and family and the culture with which I’m familiar? Should I be bold and choose a different path that may be more difficult but that will be much more rewarding?

The education I received flowed out over so many levels of my mind and of my entire being. My sense experiences were another type of schooling, with different tastes and smells of the foods (fresh croissants, escargots, fish and chips, minted peas) I ate, and the sights and sounds of busy city life, the piercing sirens in London, the red double-decker buses that dominated the city streets, and cramped public transportation (trains, buses and the Underground), which I’d never really experienced as a Maine native.

I was fortunate to tour Paris, France, and Scotland on two long weekends while I was there. Some of the highlights were touring the Louvre (catching a glimpse of the Mona Lisa because dozens of people were surrounding it), taking pictures in front of the Eiffel Tower, driving through the Highlands in Scotland with its verdant countryside swallowed up by enormous mountains, touring castles of a bygone era and connecting it to the kings and queens I learned about in history classes and movies, and experiencing the hustle and bustle of city life in Edinburgh. During one of my walks in Edinburgh, I visited the café where J.K. Rowling began to write her first Harry Potter book on napkins, and I wondered where she sat as I ate a chocolate chip muffin.

Traveling in Europe exacerbated my wanderlust, which had only been exercised in the United States and Canada up to now. I have the travel bug and don’t want a cure. I’d rather be sick with yearning to venture into unknown distant countries. Traveling is an education all its own: meeting people of various ethnicities and customs; eating and drinking an eclectic array of foods and drinks; speaking a foreign language (if English is not the primary language); learning the best way to travel from place to place; adjusting to living in a foreign environment far from home; and learning more about who you are and what you want to do with your life. Studying abroad was a life-changing experience. My vision of myself, of other countries, and of the United States has been forever changed.

I never thought I’d be able to study abroad because I worked full-time for most of my college years at USM. However, when I became a full-time student at USM two years ago, I heard about a peer in one of my English classes going to England for a semester, which made this dream come to the forefront of my mind. For those of you who don’t think it’s a possibility, please reconsider. The staff at the Office of International Programs is incredibly helpful in guiding you to your desired college and location. Moreover, financial aid may be available. Remember, the dream may be possible if you do a little groundwork by seeking out people in the Office of International Programs to answer questions. I hope you have the chance to study abroad, to learn about a new culture (or cultures), to meet new people, to travel to historic sights and other places of interest, and to spread your wings and take flight.
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 and film showings, and we create opportunities for collaboration among students and faculty.

University of Southern Maine

For more information about joining the ESA contact:

Professor Shelton Waldrep
waldrep@maine.edu, 321 LB; 780-4086

Department of English
Scholarship Information

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

I. USM Scholarships
   These are open to all USM students who fulfill the individual award criteria. The deadline for most university-wide scholarships is on or about March 1. For more information, visit http://usm.maine.edu/scholarships.

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

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

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

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

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

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

   B. Richard W. Carbonneau, Jr. Scholarship
      This award is a partial scholarship toward attending the annual Stonecoast Writers’ Conference and is awarded to an active English major who is a non-traditional (adult) student with outstanding writing ability. The application deadline is in mid-March.
Of these, only the Carbonneau Scholarship for the Stonecoast Writers’ Conference requires an application. The Sawyer Scholarship is awarded through a process of faculty review. Majors are notified by the Department if they are eligible, and these students may be asked to submit further application materials.

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

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

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

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

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

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

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

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

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

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

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

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

Lisa Walker, Ph.D., Louisiana State University
*Interests:* Modern American literature and gay/lesbian studies
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For more information regarding this course guide, please contact:

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