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Advising Information

Professor Shelton Waldrep – Chair, Department of English - waldrep@maine.edu

Who is my advisor?

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

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

All English majors may choose their own faculty academic advisor. Change of Advisor forms are available in the English Department Office in 311 Luther Bonney. Once you have completed this form, our administrative specialist will process all changes of advisor.

When should I meet with my faculty academic advisor?

It is strongly recommended that all students meet with their faculty academic advisor at least once a semester to discuss:

- English major requirements
- core requirements
- degree progress
- choosing a minor
- your academic and career plans
- any additional questions

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

Priority registration begins on Monday, November 5, 2018. Your MaineStreet Student Center will give you the exact date/time when you can register for classes. Contact your advisor to schedule an advising appointment. If you are unable to meet with your assigned advisor, or if you have not yet been assigned an advisor, walk-in advising will be available between October 29 and
November 8, 2018. In order to find out who is offering walk-in advising, visit the English Department office, 311 Luther Bonney Hall, where a schedule will be posted.

How should I prepare for preregistration advising?

Before Your Appointment

- Review the English Department’s Course Guide for next semester’s courses. A hard copy is available in the English Department office or on-line at the English Department’s website at http://www.usm.maine.edu/eng/.
- Go to MaineStreet and print out an unofficial transcript and a schedule of the classes you are taking this semester.
- Review the Core curriculum requirements in your MaineStreet Degree Progress Report. See what remaining requirements you have.
- Review your English Major Requirements Form to see which remaining requirements you have in the major. Copies of the English Major Requirements Form are available in the English Department Office as well as on the English Department’s website. You may find it useful to keep a filled out copy for yourself so that you can check off requirements as you matriculate.
- Using the Wish List on MaineStreet, develop a list of possible classes to take. Check to see if you have met proficiencies and course prerequisites. For example, ENG 100 College Writing and ENG 140 Reading Literature are prerequisites for all English majors, and you must complete ENG 245 Introduction to Literary Studies before you take the senior seminar/capstone.
- Bring all of your documents with you to your advising appointment.

At Your Appointment You Can Expect to

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

~ Additional Advising Tips ~

Core (Matriculated Fall 2011 and forward)

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

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

Please keep in mind that if you have Advanced Placement credit, you may need to have that...
information sent to USM. Please contact the Office of Prior Learning Assessment for more information. [https://usm.maine.edu/prior-learning-assessment](https://usm.maine.edu/prior-learning-assessment)

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

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

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

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

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

**Degree Planning**

**Commencement vs. Graduation**
[https://usm.maine.edu/registration-services/apply-graduate](https://usm.maine.edu/registration-services/apply-graduate)
A student who has a credit hour threshold of 114 credits by the end of the spring semester, and who is registered to earn 120 credits by the end of the summer, may walk in the Commencement ceremony. Students do not officially graduate until all requirements have been met. USM has graduation dates in May, August, and December, but only one ceremony, in May. You can apply for graduation via MaineStreet only during the semester you plan to graduate. You do not need to contact your advisor in order to apply for graduation, but it is strongly recommended that you see your advisor to review your progress towards degree completion the semester **BEFORE** you plan to graduate.
*** IMPORTANT NOTES ***

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

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

- ENG 100 College Writing (or ENG 101 Independent Writing) is a prerequisite for all English majors.

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

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

- For students with 2015-2016 catalog year or later, only four courses (12 credits) at the 200-level, including ENG 245 and ENG 220, may count toward the required 36-credits in the major.

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

- For students with the 2015-2016 catalog year or later, only courses at the 300-level or higher will satisfy the writing and theory requirements. (ENG 334 fulfills the Theory requirement for K-8 track students.)

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

  Non-English majors are encouraged to take ENG 245 but it is not required in order to take upper-level ENG courses. Consult with the instructor if you have questions about the level or demands of the course.

- Individual courses may specify other prerequisites.

- Whenever possible, English majors should observe the following sequence for required courses:
  - ENG 100 (or ENG 101)
  - ENG 140
  - ENG 220, 245, and up to two more 200-level ENG electives
  - 300-level courses in Historical Periods (at least one course before 1800), Writing, Theory, and ENG electives
  - 400-level Capstone Seminar

See the degree planners for more detailed plans. [https://usm.maine.edu/advising/degree-planning-2018-2019-majors-list-alphabetical](https://usm.maine.edu/advising/degree-planning-2018-2019-majors-list-alphabetical)
**Cultural Interpretation Courses**

Prerequisites: ENG 100 or ENG 101

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

ENG 145 Topics in Literature is a topics course designed for non-majors wishing to satisfy the General Education Cultural Interpretation requirement or to take a literature course as a general elective. Though topics vary, each section emphasizes oral and written analysis and interpretation of literary and other cultural texts within and across historical contexts. This course may be repeated for additional credit with a different topic.

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This course introduces students to literary and critical analysis by emphasizing close reading of texts within historical and cultural contexts. Students will become familiar with critical methodology, scholarship, and research that will assist them in engaging analytically with literature of diverse genres and time periods. Areas of focus will include canonical and non-canonical works of drama, poetry, film, TV, and blogs. We will work extensively with comedy and satire throughout the course as we ask the age-old question “what’s so funny?!” As we debate the answer(s) to this question, we will examine each text as a cultural artifact and assess what the text tells us about the culture of its production—and of our own.

TEXTS: *The Bedford Glossary of Critical and Literary Terms; As You Like It; A Modest Proposal; The Rape of the Lock; The Lady’s Dressing Room; Office Space; Family Guy*

ASSESSMENT: formal essays; journal; exam; class presentation

Fulfills the General Education Cultural Interpretation Requirement
This course introduces critical theories of race, gender, and sexuality through the genre of science fiction and also introduces science fiction through the field of critical theory. We will examine theories and methods for studying race, gender, and sexuality from various theoretical and analytical readings and then put these methods to work to collectively interpret science fiction in literary and film forms that treat dystopic, (post)apocalyptic and self-destructive societies. The course objective is twofold: 1) to gain an understanding of critical theory as an intellectual and political field and practice; and, 2) to learn how to make sense of the array of dystopian representations that surround us and to understand such representations as meaningful expressions of ongoing political and social struggles over what counts as justice, equality, and freedom in a rapidly changing world. To accomplish the course objectives, this course is especially focused on the question of how gender, race, and sexual politics are not eradicated but sustained in the future.

TEXTS: May include science fiction stories and novels by Nalo Hopkinson, Octavia E. Butler, Ted Chiang, Kazuo Ishiguro; films Black Panther, Sleep Dealer, Arrival, White, and Get Out; and critical theory by Darko Suvin, Angela Davis, Michel Foucault, Gloria Anzaldúa, Cheryl Harris, and Grace Hong.

ASSESSMENT: quizzes, presentations, midterm exam, midterm essay, final 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.

**PREREQUISITES:**
ENG 100 (or ENG 101)

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Fulfills Elective Requirement
Fulfills the General Education Creative Expression Requirement
NOTE: ENG 201 does not satisfy the English Major Writing Requirement.
ENG 204
Professional Writing

MW
1:15-2:30
Portland
RIEFF

This is a career-oriented course introducing students to a wide variety of writing formats used in corporate, government, and nonprofit professions, such as business and report writing, with a strong focus on working within established reader-focused guidelines. Students will examine and contrast different modes of professional communication, discuss challenges related to communication in professional settings, and practice writing individual and collaborative documents.


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

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor

NOTE: ENG 204 does not satisfy the English Major Writing Requirement.
ENG 205 is an examination of the craft of writing. The sentence, the building block of all prose, will be our tool and our medium as we consider the challenge of recreating our thoughts on the page.

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

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

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

ASSESSMENT: Students will regularly write, closely read, and analyze various prose forms and styles. They will be responsible for weekly readings, regular brief written assignments, a short mid-term essay, and a short final essay.

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor

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

**Please Note:** ENG 205 is designed for students in the Minor in Public and Professional Writing. It is an alternative to, and not a prerequisite for, ENG 305 Rhetoric, Syntax, and Style. English majors, including those minoring in Professional Writing, are encouraged to take ENG 305.
ENG 220 World Masterpieces I

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

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

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

We will examine many of the genres associated with the ancient world—epic poems, lyrical poetry, tragedies and comedies—as well as some of the philosophical, spiritual, and critical texts from the period. Lectures and discussions will emphasize the cultural context in which the works of literature were produced with special emphasis placed on material culture—visual art and the built environment.

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

ASSESSMENT: two exams; two papers; weekly reading quizzes

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

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

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

"I've been reading books of old
The legends and the myths
Achilles and his gold
Hercules and his gifts
Spiderman's control
And Batman with his fists
And clearly I don't see myself upon that list

But she said, where'd you wanna go?
How much you wanna risk?
I'm not looking for somebody
With some superhuman gifts
Some superhero
Some fairytale bliss
Just something I can turn to
Somebody I can kiss"
—"Something Just Like This,"
Chainsmokers/Coldplay

TR 11:45-1:00
Portland WALDREP

MW 9:30-10:45
Gorham PETERS
ENG 245 Introduction to Literary Studies

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

This writing-intensive course introduces students to various critical approaches while deepening practices of literary interpretation through sustained close reading of texts and their contexts. The course will pursue a number of inquiries: What do we mean by “literature”? What is “genre” and how does it influence our reading? 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 are to familiarize students with different theories of language and literature and to train students in the formal aspects of writing critical prose.

TEXTS: The Tempest (Shakespeare); A Tempest (Césaire); The Bedford Glossary of Critical and Literary Terms; Shi Fu, You’ll Do Anything for a Laugh (Mo Yan); A Mercy (Morrison); and Voyage of the Sable Venus (Lewis); selected critical essays

ASSESSMENT: a combination of short response exercises, three essays that include introductions to literary research, and a class presentation

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

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

ASSESSMENT: 40%—weekly participation in online discussion groups, 30%—one or two short essays (@ 5 pp. double spaced, typed), 30%—a short research paper (@ 6-10 pp.)
Using the work of recognized masters as a guide, we will apprentice ourself to the craft of fiction writing. In small groups and as a class, we will complete writing exercises and share the results. Finally, we will use the workshopping process to evaluate our own short story drafts, to guide revisions, and to further hone our analytic abilities. Lectures will address writing process, revision, and fiction theory.

TEXT: *The Ecco Anthology of Contemporary American Short Fiction*

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

Prerequisite: ENG 201
Fulfills Writing Requirement
Fulfills the General Education Creative Expression Requirement
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: We will study collections by modern and contemporary poets, texts on craft and form, as well as various handouts on poetics.

ASSESSMENT: comments and critiques of classmates’ poems, class participation, exercises, attendance at a poetry event, and a final portfolio

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

Poetry Workshop is for students who have engaged in the practice of poetry and who want to continue developing the skills and style they’ve already established, while at the same time challenging that style and exploring new possibilities. The writing of poetry begins with reading, so we will proceed largely by reading 20th and 21st century poems, writing new poems of our own, and giving each other feedback on drafts. Exercises and/or close reading of poems will happen every week. Students will produce a portfolio of revised poems.

TEXTS: *The Ecco Anthology of International Poetry*, edited by Ilya Kaminsky and Susan Harris; *The Poem is You*, edited by Stephanie Burt; *Citizen*, by Claudia Rankine; *American Sonnets for My Past and Future Assassin*, by Terrance Hayes; *Nature Poem*, by Tommy Pico; *So Much Synth*, by Brenda Shaughnessy; and other poems as needed

ASSESSMENT: weekly exercises and critical writing (35%), attendance and participation (30%), final portfolio (35%)

Prerequisite: ENG 301 or instructor’s permission
Fulfills Writing Requirement
Fulfills the General Education Creative Expression Requirement
This course is designed for the student who is interested in writing short and long works of memoir. Through weekly discussions of readings and workshops, each student will work towards completion of a substantial final collection of creative work. Prompts and writing exercises lead to mastery of the following fundamentals of narrative writing: writing in the concrete, fashioning real and believable characters, building scenes, evoking metaphor and structure, defining parameters, etc. Students will be asked to participate actively in reading, editing, and commenting on each other’s work and will have several opportunities throughout the semester for individual conferences with the instructor. ENG 304 may be repeated for an additional 3 credits with instructor’s permission.

TEXTS will include Jo Ann Beard, The Boys of My Youth, and a collection of hand-outs.

ASSESSMENT: participation in class discussions, reading quizzes, prompt coverage of assignments, and evidence of growth in craft

Prerequisite: ENG 202 or instructor’s permission
Fulfills Writing Requirement
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.

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

Please note: Students who have taken ENG 205 should not take ENG 305 as well.
As the election of 2016 proved, it has become increasingly difficult to distinguish real news from fake news. Between social media posts, random Google searches, and the prevalence of Wikipedia, how is anyone supposed to know the difference between fact and fiction? Unlike 20 years ago, today’s news is reported in real time and is often dictated not only by what is happening in the world, but also what the audience wants to hear and see. Amateur journalists are now able to enjoy a worldwide audience. Given this state of affairs, it’s easy to see why so many people are easily fooled and why it is difficult for students and adults alike to filter out truly reliable information in the age of Trump. This course will examine these developments and their implications for U.S. politics and culture. It will also teach students how to produce their own real news.

TEXTS FOR READING IN WHOLE OR IN PART: George Orwell, Animal Farm; Sinclair Lewis, It Can't Happen Here; Marvin Kalb, Enemy of the People: Trump’s War on the Press, the New McCarthyism, and the Threat to American Democracy; April Ryan and Tamron Hall, Under Fire: Reporting from the Front Lines of the Trump White House; Roy J. Santoro, Broken News: Journalism is in Crisis; Katy Tur, Unbelievable: My Front Row Seat to the Craziest Campaign in American History; David E. McCraw, Truth in Our Times; Vincent F. Filak, Dynamics of News Reporting and Writing: Foundational Skills for a Digital Age; critical essays

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

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

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

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

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; one longer autobiographical paper

Fulfills Literature Since 1900 Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
The 20th century saw an unprecedented rise in nationalist struggles across the world. As countries gained independence, empires began to disintegrate. The struggle to rebuild communities and nations that experienced colonialism is what the discipline of postcolonial studies takes as its central concern. In doing so, it also inquiries into the historical practices of various forms of colonialism across the world, investigates the symbolic and cultural processes that legitimate and sanction colonialism, and examines the production and circulation of diverse forms of knowledge and discourses that underpin the ideological and power dynamics at work in cross-cultural and transnational interactions among classes, nations, and communities. In this course, we will engage with a range of theoretical models and paradigms to study these issues by reading against the grain of some central propositions that have gained currency in the discipline of postcolonial studies. In short, we will focus on postcolonial studies less as an accumulated body of knowledge about colonialism and more as an uneven terrain on which the philosophical, ideological, and theoretical arguments about colonialism, globalization, and empire are often contested.

TEXTS: Some writers and critics we will focus on include Frantz Fanon, Amilcar Cabral, Edward Said, Homi Bhabha, Gayatri Spivak, Benita Parry, Arundhati Roy, Mala Sen, and Samuel Huntington.

ASSESSMENT: several writing responses, one midterm, and three essays

Fulfills Criticism and Theory Requirement
This course will focus on the relationship between digital rhetoric and feminist practices in order to consider the ways in which structures and uses of digital platforms shape political projects and vice versa. We will use various feminist conversations and projects (e.g., SlutWalk, FEMEN, #gamergate, “Feministing,” #femfuture, Women’s Marches) as case studies to think through the unique possibilities and boundaries of sharing ideas and building coalitions through the use of digital rhetoric. How do feminist rhetorics and practices change in digital environments? How does the rhetorical landscape of the web influence the opportunities and limitations for feminist organizing, protest, and action? How do web users use digital rhetoric to address issues related to identity and embodiment, such as race, gender, class, nationality, and sexuality? And how does digital rhetoric contribute to producing and shaping knowledge about these issues? Asking these and other questions, we will consider how communications on the web shape and are shaped by global political projects dedicated to addressing gendered inequalities. We will also always consider how feminist projects are implicated in and can resist other intersecting structures of power.

TEXTS: readings will be available via electronic reserve

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

Fulfills Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Criticism and Theory (Requirement Term Fall 2015 or later)
War with France dominated every aspect of English life in the Romantic era. Although I conveniently call them “the French Wars,” the conflict has two distinct (if partially overlapping) phases. It begins as the French Revolutionary War, which saw England allied with the European conservative reaction against the Revolution. After Bonaparte takes power, it becomes the Napoleonic Wars. All told, England was in blood conflict with France for 22 years, from 1793 until Bonaparte’s defeat at Waterloo in 1815. To get a strong sense of Romantic responses to the wars and their effect on English society and culture, we will read a wide variety of texts, including poems and essays from the period, along with contemporary scholarship and cultural history.

TEXTS: The Romantics and Their Contemporaries (Longman); Seize the Fire: Heroism, Duty, and Nelson’s Battle of Trafalgar, Nicolson; & various primary and secondary texts on electronic reserve. We will also view documentaries on the French Revolution and on key moments in the wars, and one fictional film set in the period (Master and Commander.)

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

Fulfills Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Elective (Requirement Term Fall 2015 or later)
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
This course examines cultural productions by Native Americans, primarily those people living in Wabanaki (New England region) lands during the long 18th century (i.e., beginning in the late 17th c. and continuing through the early decades of the 19th c.). These texts, which range from more familiar verbal documents—such as petitions, letters, sermons, memorials, and transcribed speeches—to material culture artifacts, record a long history of cultural persistence and resistance in the midst of war, genocide, displacement, and enforced “disappearance.” To contextualize these indigenous productions, the course materials include some Euro-American texts, thereby juxtaposing perspectives, ideologies, and practices that characterize this period. Moreover, any study of indigenous cultural work and heritage entails specific inquiries into the ethics of archival and historical recovery and scholarship: What is cultural appropriation? How do debates about access and interpretation inform our course of study? What are our ethical guidelines in discussing materials produced for specifically internal tribal concerns? How do we account for the problems of translation and transcription in these texts?


ASSESSMENT: two shorter (4-5 pp) essays; a longer, research essay (8-12 pp., including a required draft); weekly reading responses; a group presentation; and class participation

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)
The Romantic period, one of the richest and most varied in English literary history, witnessed profound changes in how literature was written and read. The course is dedicated to understanding that richness and variety.

**TEXT:** *The Romantics and Their Contemporaries* (Longman)

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

Fulfills Historical Requirement (19th Century) (Requirement Term Spring 2015 or prior)

Fulfills **NEW** English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)

This course examines the work of several early American women writers from the 17th through the early 19th centuries. These authors 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 based on Special Collections and archival materials.

**TEXTS:** Selections represent a broad array of genres within the time period. *Journeys to New Worlds*, ed. Andrews; *Winkfield, The Female American* (Broadview, second edition, ed. Burnham & Freitas); Wheatley, selected poetry; selected essays and sketches (J. S. Murray and F. Fern); Wood, *Julia and the Illuminated Baron*; “Anna,” *St. Herbert—A Tale*; selections from *The Lowell Offering*. Supplemental critical materials by contemporary scholars. Each student will also choose a work from Special Collections to focus on for their final project.

**ASSESSMENT:** short Special Collections exercise; two shorter (4-5 pp) essays; a longer, research essay (8-12 pp., including a required draft);
weekly reading responses; an individual presentation on Special Collections material; and class participation

Fulfills 18th Century Literature Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)

This course compares the work of two of the most influential modern African-American writers: James Baldwin and Toni Morrison. The course will complicate W.E.B. Du Bois’ notion of “double consciousness” as both black and American by introducing the categories of gender and sexuality. Both writers challenged received norms in these areas in strikingly different ways. As well, we will pay particular attention to the various literary and rhetorical strategies Baldwin and Morrison employ in their critiques of the failed promises of U.S. democracy. Other central themes include the artist as social critic, Jim Crow segregation, and literature as a site for a critical reimagining of history. Finally, we will examine Baldwin’s and Morrison’s ideas concerning the complexities of race in the 21st century.

TEXTS: Readings include James Baldwin’s Collected Essays, Go Tell It on the Mountain, The Fire Next Time, Another Country; Toni Morrison’s The Bluest Eye, Beloved, Playing in the Dark: Whiteness and the Literary Imagination; and critical essays

ASSESSMENT: a combination of quizzes, short papers, a research paper, a digital humanities presentation, and a final exam

Fulfills Literature Since 1900 Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
Nathaniel Hawthorne famously called popular women authors in the 1800s “a mob of scribbling women.” What’s the literary and cultural context for his remark? How should we assess popular fiction of the 19th century today? How did this work intervene in struggles over such pressing contemporaneous issues as slavery, women’s rights, and temperance? How much can popular fiction influence the culture at large? Why was this tradition only rediscovered in the last half of the 20th century?

These are questions we will address in this course. It will survey some of the most popular literature of the 19th century written by women of Anglo and African-American descent. Like Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, such novels and stories often centered on domestic life but also contained strong political themes about slavery, racial identity, class difference, and women’s rights. Students will explore the significance of the fact that, though Stowe is the most recognizable name today, many of these works were some of the best-selling fiction of their time. Following the course title, we will also discuss the interdependent nature of writing by white women and women of color in the 19th century with respect both to its style and its socio-political goals. At the same time, we will examine how the domestic ideology of its time intersected with the explicit reform goals of the works’ primary readership.


ASSESSMENT: a combination of quizzes, papers, a collaborative presentation using artifacts, and exams

Fulfills Historical – 19th Century Literature Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
This topic course focuses on the interrelated literatures of Britain’s distinctive cultures in England, Scotland, Wales, and Ireland. It is organized around such issues as different literary periods, cultures, theoretical and historical emphases and social movements.

The focus in this class will be on three major moments in the twentieth century and today in Scotland and England. Although most study of British literature is predominantly the literature of England and Ireland, World War I, the Scottish Renaissance between the Wars, and the current scene in Scottish fiction and poetry include important and compelling work in a distinctive culture. In this class we will study the impact of war and nationality on modern English and Scottish literature. Our focus will be the contrasting fiction and poetry of WWI and between the Wars, as well as new literature in response to differing cultural and historic developments in the time of the Scottish National Party and Brexit.

TEXTS: Selections of WWI poets, current poets, and early Scots lyrics in handouts; T. S. Eliot, *The Waste Land and Other Poems*; Pat Barker, *Regeneration*; Evelyn Waugh, *Brideshead Revisited*; Liz Lochhead, *Mary Queen of Scots Got Her Head Chopped Off*, Jackie Kay, *Darling*; other short selections TBA (Some of these are online in pdf. If you use them, they must be copied to use in class. All are available in paperback versions.)

ASSESSMENT: Students are responsible for taking notes on lectures, participating in discussion and writing in-class responses, and for two essays and a final exam, including any necessary revision.

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

J. TUSSING, S. WALDREP

Students work one-on-one with an advisor to complete a thesis comparable to a 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  
(1 - 6 CREDITS)

COORDINATOR S. WALDREP

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 with businesses, non-profits, and a wide variety of publishers, including Alice James Books, The Bangor Daily News, and many others.

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

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

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

Originally developed in German literature, the novel of self-development or Bildungsroman depicts the process of inner development of a young man from adolescence to adulthood through his quest to attain personal culture. This seminar will investigate the change the idea of Bildung underwent in the hands of two authors in the nineteenth and early twentieth centuries in their adaptation of the original form. It will also include discussions about the difficulties women experienced in their own quest for development in the 19th century. The discussion will focus on Goethe’s original concept of Bildung as a unifying model of self-development for an upwardly-mobile middle class, and how that model becomes increasingly untenable by the end of the century. Thomas Mann’s Magic Mountain has been referred to as an “anti-bildungsroman,” or a novel of self-education that represents the death of an essentially bourgeois Bildungsideal after World War I. In our discussions we will treat various aspects of human self-development—love, work, family life, social status—in relation to topics as diverse as initiation rites, physiognomy, secret and utopian societies, craftsmanship, popular culture, exteriority and the human face. We will consider whether Goethe’s concept of culture and self-development can still be used as a critical lens through which readers can re-examine their own cultural assumptions and “rethink” the choices they have before them.

TEXTS: Goethe’s Wilhelm Meister’s Apprenticeship, parts of Wilhelm Meister’s Journeyman Years, and Thomas Mann’s The Magic Mountain

ASSESSMENT: two 5-page paper assignments and one longer 20-page research paper

Fulfills Capstone Seminar and Genre and Form Requirement
(Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Capstone Seminar and Elective
(Requirement Term Fall 2015 or later)
This seminar will focus on the intersection of modernity, race, culture, and cosmopolitanism in early twentieth-century American literature. Building on readings in psychology, anthropology, and cultural criticism, we will look at the diverse articulations of American modernism in the United States in relation to 1) the development of new modes of perception and aesthetic representation; 2) the attack on and eventual rejection of the professional literary establishment in the U.S.; 3) the simultaneous appearance of competing and contradictory discourses about American national identity—including both racist calls for a nativist domestic policy and literature and new theories of cultural pluralism—in the wake of the rapid urbanization and industrialization fed by immigration from abroad and the northern migration of African Americans from the U.S. South; 4) the appearance of new sexual and political discourses that altered understandings of sex, race, and gender; 5) the rise of mass production in commerce and the media and the consequent effects of a culture of consumption on identity and desire generally and, more specifically, on the efforts of writers to distinguish literary art from those mass cultural forms threatening its authority; 6) a growing awareness, encouraged by the new science of anthropology and sometimes taking the form of primitivism, of the diversity of cultures within the country and around the world whose different but coherent world views could serve as possible alternatives to contemporary life.

The class will balance class discussion of key literary works with individual readings and reports of related critical and secondary texts. After reflecting on their past work in the major, students will develop a semester-long research project related to their interests and the seminar topic. Because this is a seminar, the class will emphasize discussion and peer collaboration. The group will share research and ideas orally and in writing.


ASSESSMENT: academic autobiography, seminar participation and presentation, annotated bibliography or article critique, seminar research paper or project

Fulfills Literature Since 1900 Requirement (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 Fall 2015 or later)
AKA “The New Major”

**Spring 2019**

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| 368 | Indigenous Representation |
| Carroll |
| 379 | Earlier Women Writers |
| Carroll |
## COURSE DISTRIBUTION BY LEVEL & CATEGORY
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### ENG 245

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### Language

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| 322       | Modern Autobiography Peters       |
| 383       | Baldwin and Morrison Raimon       |
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### Genres and Forms

| 300       | Fiction Writing Tussing           |
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# English Courses in the Core

## Spring 2019

### College Writing

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<td>College Writing</td>
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### Cultural Interpretation

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<td>Gorham</td>
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<td>ENG 140</td>
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<td>ENG 140</td>
<td>Reading Literature</td>
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<tr>
<td>ENG 145</td>
<td>Topics in Literature: Race, Gender, and Sexuality in Science Fiction</td>
<td>Portland</td>
<td>TR 2:45-4:00</td>
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### Creative Expression

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<td>Fiction Writing</td>
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### Ethical Inquiry, Social Responsibility & Citizenship

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<th>Course Code</th>
<th>Course Title</th>
<th>Location</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 348</td>
<td>Globalization</td>
<td></td>
<td>On-line</td>
</tr>
</tbody>
</table>
EDU Courses for Majors Completing Pathways to K-8 or 7-12 Certification

Spring 2019

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

<table>
<thead>
<tr>
<th>Class #</th>
<th>Course Prefix</th>
<th>Course Number</th>
<th>Location</th>
<th>Day</th>
<th>Start</th>
<th>End</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Pre-Candidacy</td>
<td></td>
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<tr>
<td>47123</td>
<td>EYE</td>
<td>108</td>
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<td>M/W</td>
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<td>3:15pm</td>
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<tr>
<td>47124</td>
<td>EYE</td>
<td>108</td>
<td>P</td>
<td>M/W</td>
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<tr>
<td>47253</td>
<td>ADS</td>
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<td>M</td>
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<tr>
<td>45513</td>
<td>EDU</td>
<td>100</td>
<td>G</td>
<td>T/R</td>
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<tr>
<td>45514</td>
<td>EDU</td>
<td>100</td>
<td>*</td>
<td>M</td>
<td>2:45pm</td>
<td>5:15pm</td>
<td>*Learning Commons at Scarborough Middle School</td>
</tr>
<tr>
<td>47279</td>
<td>EDU</td>
<td>305</td>
<td>G</td>
<td>T</td>
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<tr>
<td></td>
<td>HRD</td>
<td>200</td>
<td>ONLINE</td>
<td></td>
<td></td>
<td></td>
<td>Four sections offered on-line.</td>
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<td>45584</td>
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<td>200</td>
<td>LAC</td>
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<tr>
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<td>8:05pm</td>
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<tr>
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<tr>
<td>45956</td>
<td>SED</td>
<td>335</td>
<td>ONLINE</td>
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<tr>
<td>45955</td>
<td>SED</td>
<td>335</td>
<td>G</td>
<td>R</td>
<td>12:30pm</td>
<td>3:00pm</td>
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</tr>
</tbody>
</table>

Internship Year – contact Christen Eaton

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

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

https://usm.maine.edu/teacher-education/secondary-teacher-education
The Minor in Public and Professional Writing prepares students to become competent and confident writers in a wide range of fields. Foundation courses give students valuable training in grammar, syntax, and style and introduce some of the range of forms and contexts for professional writing while advanced electives offer more specialized training in specific fields.

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

https://usm.maine.edu/eng/minor-public-and-professional-writing
https://usm.maine.edu/eng/certificate-public-and-professional-writing

ENG 204 Professional Writing (Portland MW 1:15-2:30)
This is a career-oriented course introducing students to a wide variety of writing formats used in corporate, government, and nonprofit professions, such as business and report writing, with a strong focus on working within established reader-focused guidelines. Students will examine and contrast different modes of professional communication, discuss challenges related to communication in professional settings, and practice writing individual and collaborative documents. Professional Writing Core course. Prerequisite: ENG 100 College Writing or equivalent.

ENG 205 Sentence Style (Portland TR 2:45-4:00)
ENG 205 is an examination of the craft of writing. The sentence, the building block of all prose, will be our tool and our medium as we consider the challenge of recreating our thoughts on the page.

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

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

ENG 305 Rhetoric, Syntax, and Style (Portland T 4:10-6:40)
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. Prerequisite: ENG 100 College Writing or equivalent.
ENG 409 Internship in Professional Writing (1 - 6 Credits)
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 with businesses, non-profits, and a wide variety of publishers, including Alice James Books, *The Bangor Daily News*, and many others.

CMS 242 Communication and Social Media (Portland TR 11:45-1:00)
Social media have influenced and altered patterns of human communication and interaction. This course explores social media dynamics including communication in a networked public culture, interpersonal communication online, privacy and information security, social media production and work, media ecologies, and managing media and information in a networked and highly connected world.

ITP 210 Technical Writing (Gorham T 7:00-9:30 or two online sections)
A basic technical writing course that strengthens critical thinking, collaboration, and communication skills. Study includes document purpose, situation analysis, style, format and production of reports, proposals, instructions, procedures, technical descriptions, forms, letters, memos, and visual aids, as well as digital and virtual communication. Prerequisite: ENG 100 or instructor permission.

ESP 489 Grant Writing Seminar (Portland R 4:00-5:50, 2 CREDITS)
This course is for juniors and seniors in all disciplines who plan on entering professional careers requiring knowledge of grant writing to successfully submit competitive corporate and foundation proposals, and state and federal grant applications. Developing effective grant writing skills offers a competitive edge for job-seekers across many disciplines and is essential to acquiring competitive funding from government agencies and private foundations. Writing a successful grant proposal is a blend of art and science. It requires basic know-how, content knowledge, writing proficiency, strong research skills, creativity, organizational ability, patience, and a great deal of luck. This course provides the background necessary to develop a competitive funding proposal. Prerequisite: junior standing or higher.

**Minor in Creative Writing – 19 credits**
The minor consists of tracks in poetry, fiction, non-fiction, and journalism leading to a final thesis comparable to an M.F.A. application portfolio. Please note the following:

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

[https://usm.maine.edu/eng/minor-writing](https://usm.maine.edu/eng/minor-writing)

- ENG 201 Creative Writing *(3 credit hours)*
- One of the following: ENG 244, 245, 262, 263 or 264 *(3 credit hours)*
- One of the following courses *(3 credit hours)*
  (Note: These courses are required for admission to writing workshops.)
  - ENG 202 Memoir and Autobiography
  - ENG 300 Fiction Writing
  - ENG 301 Poetry Writing
  - ENG 305 Rhetoric, Syntax, and Style
  - ENG 309 Newswriting
• Workshops (6 credit hours)*
  o ENG 302 Fiction Workshop
  o ENG 303 Poetry Workshop
  o ENG 304 Advanced Memoir
  o ENG 306 Writing the Novel
  * Workshops may be repeated for credit.

• Elective courses (3 credit hours) - Selected from 300- or 400-level English Department offerings.

• Writing Minor Thesis (1 credit hour)
The minor requires a thesis comparable to an M.F.A. application portfolio. Before enrolling in ENG 401 Writing Minor Thesis, students must get permission from a thesis advisor with whom they wish to work. During the course, students will produce ten to fifteen poems or twenty-five to fifty pages of fiction or nonfiction. The thesis may be completed in the second upper-level workshop.

• Optional Internship (3 credit hours)

Another option is the Stonecoast Writers' Conference offered every July. By attending this week long conference, students may receive 3-6 credits.
https://usm.main.edu/stoncoastmfa/summer-stoncoast-writers-conference

Minor in English – 18 credits

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

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

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

• ENG 245 (3 credits)
• Three 300-level literature courses (one must focus on a period before 1800 and one on a period after 1800) (9 credits)
• Electives to complete the 18 credits required for the minor (6 credits)
When I departed for the Schipol Airport in Amsterdam during the winter of 2017, I was aware that my final destination, Nijmegen, was the oldest city in the Netherlands. After spending roughly six months in this foreign location, however, I came to see Nijmegen as not only the most historic city in the Netherlands, but also the most beautiful. When one climbs to the top floor of Radboud University’s Erasmus building, it is possible to catch a glimpse of Nijmegen in all its glory; from the botanical garden that lies a short distance from Radboud University to the Waal River which divides the city into two distinct sections, Nijmegen is rife with lush landscapes and sublime scenery that are certain to encourage curious and adventurous students to explore every inch of the city during their stay abroad.

In addition to the abundance of wildlife and unique architecture that make this city an exceptional place to live, Nijmegen is also home to its own museum, a recreational park, a music hall, a large shopping center, and a plethora of other attractions. Perhaps one of the most important destinations in Nijmegen, however, is the city’s train station, which allows the city’s residents to travel from Nijmegen to nearly every other city in the Netherlands, from the southern city of Maastricht to the northern city of Groningen. From Nijmegen’s rail station, it is also possible to visit nearby countries, such as Belgium and Germany, with ease, which opens up an even greater realm of possibilities for exploration and adventure.

Although much of my time abroad was spent visiting museums, natural parks, beaches, and other attractions, I also found great pleasure in the courses that were offered at Radboud University. As a student who has always had a passion for reading and writing, I was quick to enroll in Radboud's
courses on Canadian literature, British literature, and American literature, which beckoned me to both engage with literature from foreign countries and approach American literature from a new angle. Overall, the semester I spent in the historic and breathtaking city of Nijmegen was a memorable and remarkable experience that has shaped who I am as both a student and an individual, and as I work tirelessly to complete my final semester at USM, I recall the six months I spent abroad with great fondness and yearn to walk—or perhaps bike—the streets of Nijmegen once more.

University of Aberdeen
Aberdeen, Scotland
Cassidy Webster
Fall 2017

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

The feeling of riding a horse named Guinness through the Highlands of Scotland has to be felt, not explained. Touching the North Sea for the first time and hearing the seagulls, the sound of home, when you’re missing home the most is an unexplainable feeling. Walking along the grounds of Balmoral Castle and feeling like the Queen herself is definitely not something that can be felt by hearing a story.

Although I was studying in Scotland, I was able to make several trips throughout Europe. I found my way to Berlin, Amsterdam, Paris, London, and Ireland. To say I am blessed is an understatement. I was able to live a life many have only dreamed of. With that being said, I was able to experience many different cultures and languages. I have a fond memory of walking through the streets of Berlin playing a game with my best friend where we would guess what language other people were speaking. We often failed, but being able to immerse myself in diverse cultures and listen to people from varying countries discuss issues directly related to their countries rather than my own really opened my eyes to how wonderful our world is.

I am beyond grateful for the opportunity USM allowed me to have. I have a new outlook on the world thanks to the study abroad program USM offers. I would encourage anyone to take this chance. It’s comforting to find out who you really are. I now have forever friends all over Europe, and they now have one here in Maine.
The entirety of my college experience was made worth it by studying abroad in Galway, Ireland. Every essay, test, and sleepless night was forgotten the moment I looked out of the plane window to see nothing but green ethereal beauty. I spent my childhood moving from state to state, and I can truly say that I never felt more at home than I did in Ireland. I was lucky enough to find housing with a large Irish family living a little bit out of the city. This allowed me to be fully engrossed in the experience, and I became a member of their family. I still talk to them every day, and plan on going back to Ireland to see them as soon as my finances allow it. The culture, people, and spirit of the country is unlike anything I have ever experienced. I miss it every day.

Galway was named the European Cultural Capital for 2020, and it holds true to this title. Walking through Eyre Square is like being at the most bewildering music festival you could ever imagine. The buskers and street performers are among some of the most talented individuals I have ever encountered. Situated just a short walk from downtown, The National University of Galway held a mix of history and modernity that created the perfect space. The courses were interesting, but I was never overwhelmed with coursework. This fact offered a plethora of time to go outside of Galway and explore the different aspects of Ireland. I was also able to travel to Scotland and Italy (cheaply) which added another level of depth and experience to my trip. Honestly, the majority of the “life changing moments” I had happened outside of the University, but it was still incredibly refreshing to get a chance to study in a different environment for a semester.

The most important opportunity USM offers is without a doubt the chance to study abroad. I gained more life experience in my four months abroad than I would have in 5 years in Portland. I actually plan on reapplying to study abroad somewhere else for the upcoming spring semester. It is easy to become too comfortable in Maine because of how beautiful our state it, but I promise you there is so much more beauty and intrigue outside of here. Getting some time away from home also allowed me to appreciate the life that I do have in Portland. I can not wait to do it all over again, and I implore you to do the same.
There are many scholarships available for USM students. For more information, visit https://usm.maine.edu/scholarships.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For more information regarding this course guide, please contact:

Pam LaRiviere
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85 Bedford Street
Portland
207-780-4117
harjula@maine.edu
usm.maine.edu/eng