# Table of Contents

**Advising Information** .................................................................................................................. 4

**Important Notes** .......................................................................................................................... 7

**Courses** ........................................................................................................................................ 8

**Course Distribution by Level (New Major)** ................................................................................ 27

**Course Distribution by Level (Old Major)** ................................................................................ 28

**English Courses Approved for Core Credits, Fall 2019** ............................................................. 29

**Education Courses for Majors Completing Pathways to K-8 or 7-12 Certification** ......................... 30

**Minor/Certificate in Public and Professional Writing** ................................................................. 31

**Minor in Creative Writing** .......................................................................................................... 32

**Minor in English** .......................................................................................................................... 33

**Study Abroad** ............................................................................................................................... 34

**Sigma Tau Delta** ............................................................................................................................ 38

**Scholarships** ................................................................................................................................ 39

**Faculty** ......................................................................................................................................... 41
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 or Kristin Ciampa kristin.ciampa@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 priority registration to discuss course selection and develop a schedule. Please note: if you do not register for classes during priority registration, some classes may be cancelled due to low enrollment. There is no charge associated with priority registration.

Priority registration begins on Monday, November 4, 2019. Your MaineStreet Student Center will give you the exact date/time when you can register for classes. Contact your advisor to schedule an advising appointment. If you are unable to meet with your assigned advisor, or if you have not yet been assigned an advisor, walk-in advising will be available between October 29 and November 7, 2019. In order to find out who is offering walk-in advising, visit the English Department office in 311 Luther Bonney Hall, where a schedule will be posted.
How should I prepare for priority registration advising?

Before Your Appointment

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

At Your Appointment You Can Expect to

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

~ Additional Advising Tips ~

Core (Matriculated Fall 2011 and forward)

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

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

Please keep in mind that if you have Advanced Placement credit, you may need to have that information sent to USM. Please contact the Office of Prior Learning Assessment for more information. https://usm.maine.edu/prior-learning-assessment
You may also wish to note the following information about navigating the Core on MaineStreet:
To view courses offered in a particular semester that will satisfy Core requirements using the various
Core configurations, see ‘Class Search.’ After selecting the institution (USM) and semester, scroll to
the bottom of the ‘Additional Search Criteria’ to ‘General Ed Category.’ Drop down the menu and you
will see a list of categories preceded by letters:

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

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

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

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

Degree Planning
See https://usm.maine.edu/advising/degree-planning-2019-2020-majors-list-alphabetical
for degree planners. Scroll down for English.

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

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

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

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

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

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

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

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

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

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

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

- Individual courses may specify other prerequisites.

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

See the degree planners for more detailed plans.  
https://usm.maine.edu/advising/degree-planning-2019-2020-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 and satisfies the General Education Cultural Interpretation requirement. It emphasizes close reading of texts from different historical periods and introduces students to literary conventions and terminology as well as to library and Internet resources available for research. It is a prerequisite for ENG 245 and all other 200-level and higher courses. This course does not count as credit toward the English major.

ENG 140 Reading Literature (3 different offerings)

**TR 10:15-11:30 Portland ECKERSLEY -RAY**

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

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

ASSESSMENT: formal essays; journal; exam; class presentation

**W 4:10-6:40 Portland KINCILIA**

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

TEXTS: *The Norton Introduction to Literature (Shorter 11th ed.) and Bedford Glossary of Critical & Literary Terms*

ASSESSMENT: a combination of quizzes, short and long papers, a midterm and final exam

**MW 12:30-1:45 Gorham WILLIAMS**

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

TEXTS: readings will be available via electronic reserve

ASSESSMENT: three 5-7 page essays; a critical glossary; group presentation
ENG 201 Creative Writing

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

<table>
<thead>
<tr>
<th>GORHAM</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bendzela</td>
<td>MW</td>
<td>11:00 – 12:15</td>
</tr>
<tr>
<td>Bendzela</td>
<td>MW</td>
<td>2:00 – 3:15</td>
</tr>
<tr>
<td>Cheung</td>
<td>TR</td>
<td>9:30 – 10:45</td>
</tr>
<tr>
<td>Cheung</td>
<td>TR</td>
<td>12:30 – 1:45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PORTLAND</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Berger</td>
<td>TR</td>
<td>10:15 – 11:30</td>
</tr>
<tr>
<td>Kelly</td>
<td>M</td>
<td>4:10 – 6:40</td>
</tr>
<tr>
<td>Merrill</td>
<td>TR</td>
<td>1:15 – 2:30</td>
</tr>
<tr>
<td>Merrill</td>
<td>TR</td>
<td>4:10 – 5:25</td>
</tr>
<tr>
<td>Rieff</td>
<td>MW</td>
<td>10:15 – 11:30</td>
</tr>
<tr>
<td>Rieff</td>
<td>MW</td>
<td>11:45 – 1:00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LEWISTON-AUBURN COLLEGE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Menting</td>
<td>W</td>
<td>4:00 – 6:30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ON-LINE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sruoginis (2)</td>
<td></td>
</tr>
</tbody>
</table>

PREREQUISITES: ENG 100 (or ENG 101)

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

ENG 204 is a career-oriented course that helps students become better communicators and produce professional and technical material in written and visual formats that are user-centered and aware of audience and context. 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.

TEXTS: Business Writing Today: A Practical Guide, Canavor

ASSESSMENT: major projects include polished application materials, a workplace ethnography, an extensively researched white paper, and a group marketing project

Fulfills Elective Requirement
Foundation Course in Public and Professional Writing Minor
NOTE: ENG 204 does not satisfy the English Major Writing Requirement.

ENG 205 Sentence Style

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

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

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

TEXTS: Tufte, Virginia, Artful Sentences: Syntax as Style (Graphics Press, 2006); Hacker, Diana, A Writer’s Reference, preferably 9th ed. but 8th is ok (Bedford/St. Martin’s); handouts in class

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.
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 an 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)

This class introduces students to selected classical works of world literature in the historical and cultural context in which they were written, with reference to other cultural forms, especially art, religion, and philosophy. We will look closely at many texts that have contributed to the British and American literary canon as well as explore a variety of works that are less well-known to Western readers. The course readings balance historical and geographic coverage with more extended analysis of complete works and, where possible and appropriate, comparison to their contemporary representations in film, theater, and pop culture.

TEXTS: Readings may include the poetry of Ovid, Beowulf, the Aeneid, and the Ramayana.

ASSESSMENT: Student work will be evaluated through three analytical essays, and other written work, including in-class responses, homework, and three poetry explications. The class relies heavily upon student participation in class discussion, which will also factor into evaluation of progress.

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

“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

For spring 2020 only, ENG 299 British Masterpieces I, with Professor Gish, will also satisfy the ENG 220 requirement. See page 13 for more information.
ENG 245 Introduction to Literary Studies

This is a required course for English majors.

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

This is a writing-intensive course designed for students entering the English major. Students will develop basic skills in literary analysis and an understanding of major issues and problems in literary and critical theory. These two learning goals should be viewed as inextricably linked and reciprocal: our practices of reading are shaped by our methods, and our methods are shaped by our practices of reading.


ASSESSMENT: essays, exams, class participation

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

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

ASSESSMENT: short essays and a research paper
Art, according to Steven Greenblatt, “is an important agent . . . in the transmission of culture. It is one of the ways in which the roles by which men and women are expected to pattern their lives are communicated and passed from generation to generation.” Our own generation draws on the art of the oldest texts in what has become “English.” Our ideas of war, love, religion, gender and social roles, democracy—even the language we speak—have origins as far back as Old and Medieval English and the impact of Early Modern texts. The Anglo-Saxon tale of “Judith,” for example, depicts a woman as powerful, and, in the late Middle Ages, Margery Kempe composed the first autobiography in English; Chaucer’s “Prologue to the Canterbury Tales” reveals a diverse and fascinating group of characters who range from ideal to corrupt; Early Modern sonnets not only define ideas of love we still affirm but also create a still important form of poetry; even the Declaration of Independence (and thus our political structure) was influenced by the 1215 Magna Carta and the 1320 Declaration of Arbroath.

In this class we will study a selection of major early texts, but will also include short poems and prose to contextualize and define key ideas, forms, and connections with our own culture. We will examine the changing forms of Old, Medieval, and Early Modern language, genres, and ideas. Our emphasis will be on reading and recognizing how literature and language reveal both change and continuity in British literature.

TEXTS: Readings will include such representative texts as “Caedmon’s Hymn;” “Judith;” Chaucer’s “Prologue;” selections from Margery Kempe, Border Ballads, Metaphysical poems, “The Rape of the Lock,” and Anthony Trollope’s The Way We Live Now.

ASSESSMENT: The primary focus for this course is reading and comprehension. It will include a series of short in-class critical-reaction papers to be used as the basis for two short essays to be edited and revised. It will also include a take-home final.

Fulfills Elective Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement-ENG 220 (or ENG elective) (Requirement Term Fall 2015 or later)
ENG 299 Introduction to Genre Studies

This course will examine the constitutive conceptual, formal, and historical elements which position literary texts within specific genres. Beginning with the basic recognition, drawn from sociolinguistics, that every language act belongs to a genre, we explore the idea of genre itself and the relationship between dominant literary genres (poetry, prose fiction, drama) and their transformations through history.

TEXTS: examples of (mostly English) poetry from across the centuries; Charter, *The Story & Its Writers*; and Shakespeare, *Julius Caesar*

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

Fulfills **NEW** English Major Requirement – Elective (Requirement Term Fall 2015 or later)

ENG 300 Fiction Writing

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 Best American Short Stories 2019*

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

Prerequisite: ENG 201
Fulfills Writing Requirement
Fulfills the General Education Creative Expression Requirement
ENG 301 Poetry Writing

This course will 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, responses to published poems, attendance at a poetry event, and a final portfolio

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

ENG 305 Rhetoric, Syntax, and Style

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

TEXTS: Virginia Tufte, Artful Sentences: Syntax as Style (Graphics Press); Aristotle, The Rhetoric and Poetics of Aristotle (Modern Library); Plato, Gorgias (Oxford World’s Classics); Hacker, Diana, A Writer’s Reference (any edition)

ASSESSMENT: assigned readings, regular in and out of class writing assignments and exercises in sentence structure and style, paragraph forms, and papers. Because this is a workshop, attendance is crucial. Class time will consist primarily of discussion and analysis of writing examples, short writing exercises, and editing of your own and other people’s writing.

Fulfills Writing Requirement
Fulfills the General Education Thematic Cluster – Law
ENG 307 Topics in Professional Writing:
Digital Rhetoric and Web Design for Professional Writers

What does it mean to be a professional and technical writer in today’s world? What new writing technologies do writers need to know and understand to effectively engage in modern communication? And how can writers find a balance between rhetorical and technical skills to create a professional online presence? These are some of the larger questions we will explore throughout this course.

With the development of Web 2.0, the WWW has moved from a static model to a dynamic and interactive one. Blogs, apps, wikis, YouTube, and data-base-driven websites all signal a potentially more democratic online world where users post their own content using “free” services based on database technology. In the process, the design of websites has changed too, and there has been a proliferation of website genres to accompany it. For the purposes of this course, our goal is to first develop an awareness of these different genres and conventions and then to design an online portfolio that reflects this understanding and showcases the work you have completed in your own career and institution.

TEXTS: TBD

ASSESSMENT: a combination of digital tutorial assignments, two web projects, an oral presentation, and several short writing assignments

Fulfills ENG Elective Requirement
Fulfills Professional Writing Elective
ENG 310 Topics in Journalism: Fake News/Real Journalism in the Age of Trump

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.


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)
ENG 319 Studies in Genre and Form: Ghost Story

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

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

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

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

ENG 322 Modern Autobiography

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

TEXTS: Rainer Maria Rilke’s The Notebooks of Malte Laurids Brigge; Jean-Jacques Rousseau’s The Confessions; N. Scott Momaday’s The Names; Maxine Hong Kingston’s The Woman Warrior

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)
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 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)
ENG 347 Topics in Cultural Studies: Age and Cultural Value in Film

This course will encourage students to analyze age as a shifting cultural value in film across geographical and generational lines. We will look closely at the prevalence of aging tropes in multiple genres, including horror, romantic comedies, and body-swapping films. Some central questions considered in this course: How is the culturally-specific treatment of the elderly captured in film? How is the aging body used as a visual aid to incite fright or laughter in the audience? In which filmic contexts are younger characters dismissed? Some of the films we will discuss are Hal Ashby’s Harold and Maude, Stanley Kubrick’s The Shining, M. Night Shyamalan’s The Visit, Penny Marshall’s Big, Ari Aster’s Midsommar, and Lulu Wang’s The Farewell. Students are responsible for watching course films on their own, although some brief clips will be screened in class.

TEXTS: The Silverying Screen by Sally Chivers, additional readings via Blackboard

ASSESSMENTS: three papers, two exams, one class presentation

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: Globalization

This course is designed to do three things: a) provide 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 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.

TEXTS: essays by Thomas Jefferson, Niall Ferguson, Francis Fukuyama, Jan Aart Scholte, and Garrett Hardin; Simon Blackburn, Ethics: A Short Introduction; Shahid Amin, Islamic Exceptionalism: How the Struggle Over Islam is Reshaping the World; Niall Ferguson, The Rise and Fall of the American Empire; Azar Nafisi, Reading Lolita in Tehran; Thomas Friedman, The World Is Flat; Glenn Greenwald, No Place to Hide; Medea Benjamin, Drone Warfare

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
ENG 360 Shakespeare

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

TEXTS: William Shakespeare, *The Merchant of Venice; Twelfth Night; Othello; King Lear; The Winter’s Tale; Bedford Companion to Shakespeare*

ASSESSMENT: three papers, a midterm and final, and class participation

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

ENG 369 Emergence of the Novel

The emergence of the novel was a relatively late development in literature that accompanied the rise of the European middle class during the Enlightenment. During this period, traditional forms of authority were being challenged by rational philosophy, empirical science, and revolutionary new ideas about individualism and personal liberty. Readers were no longer interested in lofty Romances depicting heroes and heroines who did not exist in real life, and wanted instead to identify with characters engaged in familiar experiences in stories that resembled real life. Formerly private forms of writing like personal letters and diaries were being transformed into public genres like the epistolary novel, the travel narrative, and fictional autobiography offering readers vicarious experiences of other places, cultures, and lifestyles formerly unimaginable.

TEXTS: Readings will include early experiments with the novel form including works by Defoe,Fielding, Sterne, Voltaire, Rousseau, and Goethe.

ASSESSMENT: 3 five-page papers on individual works, a seven-page research paper using works read in class on a topic focused on the development of the novel

Fulfills 18th Century Literature Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 371 Romantic Writing

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. Topics include both the revolution in literary language and the written response to the social and political revolution in France; the emergence of women writers and their impact on the nature of literature and perceptions of gender; the Romantic propensity for the sublime and visionary; and the Romantic opposition to the slave trade.

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)
ENG 383/WGS 345 Studies in African-American Literature and Culture: Baldwin and Morrison

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, Song of Solomon, 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)

ENG 396/LSH 340 James Joyce

This course will be devoted exclusively to the writings of James Joyce. We will read Dubliners, A Portrait of the Artist as a Young Man, and Ulysses. Most of the semester, however, will be spent trying to master Ulysses. In addition to the primary texts, we will also read biographical material and criticism. The course also will introduce you to some of the major resources for the study of Joyce.

TEXTS: James Joyce, Dubliners; A Portrait of the Artist as a Young Man; Ulysses; Don Gifford, Joyce Annotated; Ulysses Annotated
Recommended Texts: Harry Blamires, The New Bloomsday Book; Richard Ellmann, James Joyce

ASSESSMENT: participation in the weekly discussion board, one short paper, and one longer 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)
Fulfills the General Education Thematic Cluster – Modernism
ENG 401 Creative Writing Minor Thesis  
(1 CREDIT)

J. TUSSING, S. WALDREP

PERMISSION REQUIRED

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

**Must be completed for student to receive Creative Writing Minor.**

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

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

COORDINATOR S. WALDREP

PERMISSION REQUIRED

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

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

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

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

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

---

**ENG 456 Seminar in the Renaissance: Renaissance Beasts**

As new, fascinating research on animals has flooded the book market and altered scientific thinking in universities, scholars in the humanities have come to realize that we, too, need to rethink many of our basic assumptions. Interdisciplinary fields such as animal studies, ecocriticism, and posthumanism have presented us with new ways of thinking about nature and culture. We are revisiting old questions about what it means to be human and we are finding new answers. This course takes us back to the pre-Cartesian/early modern world in which humans’ relationship with animals was quite different and modern epistemologies were only beginning to emerge. We will study representations of animals in a wide range of genres such as drama, painting, poetry, maps, epic, philosophy, travel narratives, and military handbooks. We will also consider how humans’ view of animals has changed over the last five hundred years or so and how environmental and other ethical concerns in the present are being addressed and/or ignored in universities and popular culture.

**TEXTS:** Authors will include Erasmus, Montaigne, Descartes, Cavendish, Topsell, Shakespeare, Milton, and Marvell. We will also read some recent work by historians and animal studies scholars such as Erica Fudge, Karen Raber, Donna Haraway, Laurie Shannon, and Keith Thomas.

**ASSESSMENT:** class participation, two short papers, and a research paper with brief oral presentation

Fulfills Capstone Seminar or Historical-Renaissance Requirement (Requirement Term Spring 2015 or prior)

Fulfills **NEW** English Major Requirement – Capstone Seminar or Historical Courses Before 1800 (Requirement Term Fall 2015 or later)
ENG 491 Seminar in Literature Since 1900: Domestic Modernism and the New Women

The “New Woman” was an icon of changing gender norms at the turn of the twentieth century. She ventured into the workplace, politics, and city streets, threatening the Victorian ideology of “separate spheres” for men and women, which depended on a strong distinction between public and private space. The New Woman’s living arrangements and her view of the domestic were of major cultural concern in the early modernist (1900-1940s) era. This course takes as its topic American modernist women’s fiction and domestic writing, including advice books, magazines, and journalism. It asks questions about how domestic writing, through its attention to interiors and domestic objects, explored modern constructions of self, subjectivity, and sexuality; how it imagined transformations to domesticity; and how “home” is gendered, raced, and class-marked.

TEXTS: May Include: Edith Wharton, The House of Mirth and The Decoration of Houses; Fannie Hurst, Lonely Parade; Nella Larsen, Quicksand; Elsie de Wolfe, The House in Good Taste

ASSESSMENT: The senior seminar, a capstone course for the major, assumes a depth of involvement from each participant. All class members learn from each other by sharing weekly shorter writing assignments and by taking turns leading group discussion. The course culminates in a scholarly research paper of approximately 15 pages and a presentation of that paper. Students will have a great deal of latitude in their choice of topics for this paper, as long as topics relate clearly to the theme of the seminar. Regular attendance and active participation are required.

Fulfills Capstone Seminar or Literature Since 1900 Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Capstone Seminar or 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 2020

<table>
<thead>
<tr>
<th>ENG 220</th>
<th>Historical Period Courses After 1800</th>
</tr>
</thead>
<tbody>
<tr>
<td>220</td>
<td>World Masterpieces I</td>
</tr>
<tr>
<td>220</td>
<td>World Masterpieces I</td>
</tr>
<tr>
<td>383</td>
<td>Baldwin and Morrison</td>
</tr>
<tr>
<td>ENG 245</td>
<td></td>
</tr>
<tr>
<td>245</td>
<td>Intro to Literary Studies</td>
</tr>
<tr>
<td>245</td>
<td>Intro to Literary Studies</td>
</tr>
</tbody>
</table>

### Elective

<table>
<thead>
<tr>
<th>Criticism and Theory</th>
<th>Writing</th>
<th>Historical Period Courses Before 1800</th>
</tr>
</thead>
<tbody>
<tr>
<td>201</td>
<td>Creative Writing</td>
<td>360</td>
</tr>
<tr>
<td>204</td>
<td>Professional Writing</td>
<td>369</td>
</tr>
<tr>
<td>205</td>
<td>Sentence Style</td>
<td>456</td>
</tr>
<tr>
<td>299</td>
<td>British Masterpieces I</td>
<td>319</td>
</tr>
<tr>
<td>299</td>
<td>Introduction to Genre Studies</td>
<td>347</td>
</tr>
<tr>
<td>307</td>
<td>Digital Rhetoric and Web Design</td>
<td>348</td>
</tr>
<tr>
<td>310</td>
<td>Fake News/Real Journalism</td>
<td>456</td>
</tr>
<tr>
<td>319</td>
<td>Ghost Stories</td>
<td>491</td>
</tr>
</tbody>
</table>

### Capstone Seminars

- 456 Renaissance Beasts | Bertram
- 491 New Women and Domestic Modernism | Walker
# COURSE DISTRIBUTION BY LEVEL & CATEGORY
(Requirement Term Spring 2015 or prior)
AKA “The Old Major”

## Spring 2020

### 200-Level

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>204</td>
<td>Professional Writing</td>
<td>Kancilia</td>
</tr>
<tr>
<td>205</td>
<td>Sentence Style</td>
<td>Gish</td>
</tr>
<tr>
<td>220</td>
<td>World Masterpieces I</td>
<td>Reimer</td>
</tr>
<tr>
<td>220</td>
<td>World Masterpieces I</td>
<td>Waldrep</td>
</tr>
</tbody>
</table>

### Interdisciplinary & Cultural Studies

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>310</td>
<td>Fake News/Real Journalism</td>
<td>Raimon</td>
</tr>
<tr>
<td>344</td>
<td>Digital Feminisms</td>
<td>Ouellette</td>
</tr>
<tr>
<td>347</td>
<td>Age and Cultural Value in Film</td>
<td>Kancilia</td>
</tr>
<tr>
<td>348</td>
<td>Globalization</td>
<td>Muthyala</td>
</tr>
</tbody>
</table>

### ENG 245

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>245</td>
<td>Intro to Literary Studies</td>
<td>Bertram</td>
</tr>
</tbody>
</table>

**Historical – Ancient**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>299</td>
<td>British Masterpieces I</td>
<td>Gish</td>
</tr>
</tbody>
</table>

### Criticism and Theory

### Language

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>360</td>
<td>Shakespeare</td>
<td>Bertram</td>
</tr>
<tr>
<td>456</td>
<td>Renaissance Beasts</td>
<td>Bertram</td>
</tr>
</tbody>
</table>

### Genres and Forms

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>299</td>
<td>Introduction to Genre Studies</td>
<td>Swartz</td>
</tr>
<tr>
<td>319</td>
<td>Ghost Story</td>
<td>Swartz</td>
</tr>
</tbody>
</table>

**Historical – 18th Century**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>369</td>
<td>Emergence of the Novel</td>
<td>Peters</td>
</tr>
</tbody>
</table>

### Writing

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>300</td>
<td>Fiction Writing</td>
<td>Tussing</td>
</tr>
<tr>
<td>301</td>
<td>Poetry Writing</td>
<td>Menting</td>
</tr>
<tr>
<td>305</td>
<td>Rhetoric, Syntax, and Style</td>
<td>Kuenz</td>
</tr>
<tr>
<td>307</td>
<td>Digital Rhetoric and Web Design</td>
<td>Ouellette</td>
</tr>
</tbody>
</table>

**Historical – 19th Century**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>371</td>
<td>Romantic Writing</td>
<td>Swartz</td>
</tr>
<tr>
<td>383</td>
<td>Baldwin and Morrison</td>
<td>Raimon</td>
</tr>
<tr>
<td>396</td>
<td>James Joyce</td>
<td>McGrath</td>
</tr>
</tbody>
</table>

**Historical – Since 1900**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>491</td>
<td>New Woman and Domestic Modernism</td>
<td>Walker</td>
</tr>
</tbody>
</table>

### Capstone Seminars

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>456</td>
<td>Renaissance Beasts</td>
<td>Bertram</td>
</tr>
<tr>
<td>491</td>
<td>New Women and Domestic Modernism</td>
<td>Walker</td>
</tr>
</tbody>
</table>
# English Courses in the Core
## Spring 2020

### College Writing

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Location</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 100</td>
<td>College Writing</td>
<td>See MaineStreet for day/time</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Cultural Interpretation

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Location</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 140</td>
<td>Reading Literature</td>
<td>Gorham</td>
<td>MW</td>
<td>12:30-1:45</td>
</tr>
<tr>
<td>ENG 140</td>
<td>Reading Literature</td>
<td>Portland</td>
<td>TR</td>
<td>10:15-11:30</td>
</tr>
<tr>
<td>ENG 140</td>
<td>Reading Literature</td>
<td>Portland</td>
<td>W</td>
<td>4:10-6:40</td>
</tr>
</tbody>
</table>

### Creative Expression

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Location</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 201</td>
<td>Creative Writing</td>
<td>See MaineStreet for day/time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENG 300</td>
<td>Fiction Writing</td>
<td>Portland</td>
<td>MW</td>
<td>1:15-2:30</td>
</tr>
<tr>
<td>ENG 301</td>
<td>Poetry Writing</td>
<td>Portland</td>
<td>T</td>
<td>4:10-6:40</td>
</tr>
</tbody>
</table>

### Ethical Inquiry, Social Responsibility, and Citizenship

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 348</td>
<td>Globalization</td>
</tr>
</tbody>
</table>

### Thematic Clusters

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Location</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 305</td>
<td>Rhetoric, Syntax, and Style</td>
<td>Law</td>
<td></td>
<td>Portland 10:15-11:30</td>
</tr>
<tr>
<td>ENG 396</td>
<td>James Joyce</td>
<td>Modernism</td>
<td></td>
<td>On-line</td>
</tr>
</tbody>
</table>
EDU Courses for Majors Completing Pathways to K-8 or 7-12 Certification

Spring 2020

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>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-Candidacy</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4439</td>
<td>EYE</td>
<td>108 G</td>
<td>M/W</td>
<td>2:00pm</td>
<td>3:15pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4440</td>
<td>EYE</td>
<td>108 P</td>
<td>M/W</td>
<td>8:45am</td>
<td>10:00am</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4578</td>
<td>ADS</td>
<td>300 G</td>
<td>M</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td>Blended</td>
<td></td>
</tr>
<tr>
<td>2846</td>
<td>EDU</td>
<td>100 G</td>
<td>T/R</td>
<td>9:30am</td>
<td>10:45pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2847</td>
<td>EDU</td>
<td>100 P</td>
<td>M</td>
<td>2:45pm</td>
<td>5:15pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4866</td>
<td>EDU</td>
<td>222 P</td>
<td>R</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td>Blended</td>
<td></td>
</tr>
<tr>
<td>4865</td>
<td>EDU</td>
<td>222 *</td>
<td>F</td>
<td>9:00am</td>
<td>12:30pm</td>
<td>*Buxton Elementary School, Buxton</td>
<td></td>
</tr>
<tr>
<td>4597</td>
<td>EDU</td>
<td>305 G</td>
<td>T</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4588</td>
<td>EDU</td>
<td>310 P</td>
<td>W</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HRD</td>
<td>200 ONLINE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Five sections offered on-line.</td>
</tr>
<tr>
<td>8734</td>
<td>HRD/SBS</td>
<td>200 LAC</td>
<td>W</td>
<td>1:00pm</td>
<td>3:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2915</td>
<td>HRD</td>
<td>200 G</td>
<td>M</td>
<td>4:10pm</td>
<td>6:40pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2922</td>
<td>HRD</td>
<td>200 G</td>
<td>T</td>
<td>12:30pm</td>
<td>3:00pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2916</td>
<td>HRD</td>
<td>200 P</td>
<td>R</td>
<td>5:35pm</td>
<td>8:05pm</td>
<td>Blended</td>
<td></td>
</tr>
<tr>
<td>3299</td>
<td>SED</td>
<td>335 ONLINE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3298</td>
<td>SED</td>
<td>335 G</td>
<td>R</td>
<td>12:30pm</td>
<td>3:00pm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Internship Year – contact Christen Eaton

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

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

https://usm.maine.edu/teacher-education/secondary-teacher-education
Minor in Public and Professional Writing – 15 credits
Certificate in Public and Professional Writing – 9 credits

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

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

https://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)
ENG 204 is a career-oriented course that helps students become better communicators and produce professional and technical material in written and visual formats that are user centered and aware of audience and context. 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 allows us to communicate to a variety of audiences in all kinds of circumstances, whether we are writing as students, as professionals, or as citizen.

Professional Writing Core course. Prerequisite: ENG 100 College Writing or equivalent.

ENG 305 Rhetoric, Syntax, and Style (Portland MW 10:15-11:30)
This course treats writing as both content and practice. Focusing on discursive, critical prose, students will develop a theoretical grasp of rhetoric, syntax, and style as a basis for effective editing and revision as well as enhanced clarity and grace. We will focus on sentence-level writing as a specific skill and as the foundation for larger structures, developing knowledge of theory and style as well as expertise in editing. Specifically we will work on the following objectives: 1) to understand syntax as rhetoric, that is, to see grammar and sentence-level writing as central to meaning rather than as arbitrary rules, 2) to develop an understanding of grammar and syntax as a range of choices that allow complexity as well as clarity and style, 3) to develop an understanding of these choices as possibilities for meaning rather than as a way of avoiding error, and 4) to understand rhetoric itself as an ethical practice. Our goal is to use these skills to product prose that is rhetorically effective, stylistically sophisticated, and intellectually distinctive. Anyone who signs up for this course should be interested in writing and in becoming a better writer. No specific knowledge of English grammar is assumed; come as you are. Prerequisite: ENG 100 College Writing or equivalent.
ENG 307 Topics in Professional Writing: Digital Rhetoric and Web Design for Professional Writers (Portland TR 11:45-1:00)
What does it mean to be a professional and technical writer in today’s world? What new writing technologies do writers need to know and understand to effectively engage in modern communication? And how can writers find a balance between rhetorical and technical skills to create a professional online presence? These are some of the larger questions we will explore throughout this course.

With the development of Web 2.0, the WWW has moved from a static model to a dynamic and interactive one. Blogs, apps, wikis, YouTube, and data-base-driven websites all signal a potentially more democratic online world where users post their own content using “free” services based on database technology. In the process, the design of websites has changed too, and there has been a proliferation of website genres to accompany it. For the purposes of this course, our goal is to first develop an awareness of these different genres and conventions and then to design an online portfolio that reflects this understanding and showcases the work you have completed in your own career and institution.

ENG 409 Internship in Professional Writing (1 - 6 Credits)
This internship is an opportunity for qualified English majors to gain experience in professional writing outside the classroom. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of professional writing. Students have held internships with businesses, non-profits, and a wide variety of publishers, including Alice James Books, The Bangor Daily News, The Maine Beacon, 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 4:10-6:40 or two online sections)
A basic technical writing course that strengthens critical thinking, collaboration, and communication skills. Study includes document purpose, situation analysis, style, format and production of reports, proposals, instructions, procedures, technical descriptions, forms, letters, memos, and visual aids, as well as digital and virtual communication. Prerequisite: ENG 100 or instructor permission.

ESP 489 Grant Writing (Portland T 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 and fiction leading to a final thesis comparable to an M.F.A. application portfolio. Please note the following:

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

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

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

Minor in English – 18 credits

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

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

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

• ENG 245 (3 credits)
• Three 300-level literature courses (one must focus on a period before 1800 and one on a
  period after 1800) (9 credits)
• Electives to complete the 18 credits required for the minor (6 credits)
The University of Southern Maine has several active reciprocal exchange programs with schools and universities abroad. Students who participate in reciprocal exchanges will pay USM in-state tuition and fees directly to USM, even if you are an out-of-state student. Room and board will be paid locally to the school abroad. These exchange opportunities are quite affordable for students who have a limited budget and we have long standing relationships so we feel certain that they are a good fit for USM students. [https://usm.maine.edu/international/usm-exchange-programs](https://usm.maine.edu/international/usm-exchange-programs)

**Reciprocal Exchanges:**

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

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

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

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

**Partner Programs:**

Kingston University  [https://usm.maine.edu/international/kingston-university](https://usm.maine.edu/international/kingston-university)
National University of Ireland, Galway  [https://usm.maine.edu/international/national-university-ireland-galway](https://usm.maine.edu/international/national-university-ireland-galway)
Florence University of the Arts  [https://usm.maine.edu/international/florence-university-arts](https://usm.maine.edu/international/florence-university-arts)
The Umbra Institute  [https://usm.maine.edu/international/umbra-institute](https://usm.maine.edu/international/umbra-institute)
University of Canterbury  [https://usm.maine.edu/international/university-canterbury-christchurch-new-zealand](https://usm.maine.edu/international/university-canterbury-christchurch-new-zealand)

>>>For information regarding the MeRTEC Study Abroad and Internship Scholarship to Iceland or Norway,  [https://usm.maine.edu/international/mertec-scholarship-program-iceland](https://usm.maine.edu/international/mertec-scholarship-program-iceland)
Interested in studying abroad in a non-traditional location but don’t know how to pay for it? Consider applying for the following scholarships!

**Boren Awards** [https://www.borenawards.org/](https://www.borenawards.org/)

**Boren Scholarship**: Campus Application Deadline: January 10, National Application Deadline: February 5, 2020
**Boren Fellowship**: Campus Application Deadline: January 10, National Application Deadline: January 29, 2020

**Gilman Scholarship** [https://www.gilmanscholarship.org/](https://www.gilmanscholarship.org/)

Application Deadlines:
- **FIRST TUESDAY OF MARCH** For overseas programs: Summer 2020, Fall 2020, AY 2020-21, Winter 2021, and Spring 2021

**Fulbright Scholarship** [https://us.fulbrightonline.org/](https://us.fulbrightonline.org/)

2021-2022 Application will be open in early April 2020.

Please visit External Scholarship [https://usm.maine.edu/international/external-study-abroad-funding](https://usm.maine.edu/international/external-study-abroad-funding) on USM Office of International Program’s website for more available scholarships!

Questions? Please contact Kaoru Phillips at the International Programs, 101 Payson Smith Hall, USM Portland Campus.  [kphill50@maine.edu](mailto:kphill50@maine.edu)

---

**University of Aberdeen**
Aberdeen, Scotland
Autumn Wentworth
Fall 2018

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

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

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

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

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

**Radboud University**
Nijmegen, The Netherlands
Victoria Simoneau
Fall 2017

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

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

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

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.
Department of English starts Sigma Tau Delta Chapter - Alpha Psi Phi

The USM English Department has formed a chapter of the International English Honor Society, Sigma Tau Delta.

Sigma Tau Delta offers scholarships for students and publishing opportunities. They also hold an annual conference that features notable speakers such as Neil Gaiman and several US poet laureates. Along with the recognition that a member receives comes lifetime community.

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

We hope to have an induction ceremony every year for new members. For more information, please contact our chapter head, Dr. Shelton Waldrep, waldrep@maine.edu, or visit www.english.org.

Benefits of membership include:

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

More information can be found at http://www.english.org/
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.
Rick W. Carbonneau Scholarship (2019) – Steve Fasulo  The English Department at USM has been an amazing facilitator of my own career path. I want to pursue writing in a professional sense, so having attended the Stonecoast Summer Writers’ Conference as an undergrad has been beneficial, not only in valuable connections in that field with other fellow writing hopefuls, but also through connections to published authors. I was able to find a path forward to a career I want to have, and I hope to pursue the MFA program upon graduation. I didn’t think my time at USM would affect the course of my life too much, as I am a transfer student with the majority of my schooling behind me. In a semester, I had my life changed, and I owe it to the opportunities I received in the English Department.

C. Elizabeth Sawyer Scholarship (2019) – Reilly Johnson  I am a transfer student to USM and began my college journey at Central Maine Community College where I obtained my Associate’s degree in early childhood education in 2017. I realized I was interested in elementary education as well, so that’s what brought me to USM. I am currently pursuing a Bachelor’s degree in English, something I’ve always had an interest in, and I hope to teach first or second grade upon graduation. Without realizing it until fairly recently, I’m following in the footsteps of my grandmother, great-grandmother, and great-great-grandmother as they were all elementary school teachers in their time.

I currently commute from Auburn, where I also work part-time for TD Bank in their call center as a banking specialist and ambassador to new hires. It’s important to me to be in a professional work environment while obtaining my degree because I feel the two have kept me well-rounded. Many of the things I learn at work I can apply to my studies, and vice versa.

I have enjoyed my time at USM immensely so far and look forward to the coming semesters as I’ll be diving more deeply into student teaching and education courses.

CAHS Dean’s Scholarship (2019) – Paige Marcello  As an English Major I have been given many opportunities to grow as a student and as a writer. I would like to further my education as an English Major and hopefully be able to go into Publishing/Editing in the future. This award has allowed me to continue my education in the fall of 2019 and purchase all the books/supplies needed for my classes. I’m beyond thankful to be a part of the English Department as well as thankful to have received this award. I encourage anyone who is not a part of the English Department to take any of the English courses offered. Each and every course has been educational, as well as fascinating!

Virginia Weaver Scholarship (2019) – Sarah Rouleau  When I graduated high school, I had my heart set on being a high school English teacher. I thought I could help high schoolers continue to fall in love with books in this digitally dominated world. After trial, error, and experience, I discovered I was better suited in an elementary classroom. These experiences ultimately led me to the K-8 track with a concentration in English here at USM. Because of USM and the Department of English, I have had the opportunity to hone my skills as a writer, reader, and future educator. I have learned much from my professors and discovered new things which I have become passionate about. I transformed from the quiet student who didn’t think to question anything into a student who asks why, with more curiosity than ever before. I am thankful for the opportunities I have been granted here and can’t wait to help instill all the knowledge I have gained into my future students. A huge thank you to all the amazing professors who have helped me along the way.


CAHS Annual Scholarship (2019) – Jacob Simard
Benjamin Bertram, Ph.D., University of California, San Diego  
*Interests:* Early Modern studies, Shakespeare, 16th & 17th century English literature, critical theory, cultural studies

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

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

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

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

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

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

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

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

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

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

Lisa Walker, Ph.D., Louisiana State University  
*Interests:* Modern American literature, gay/lesbian studies, women and gender studies
The University of Southern Maine 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, 120 Bedford Street, Portland campus, 207-780-4709.

For more information regarding this course guide, please contact:

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