Cover Image: An illustration by W. Friedrich from the 1885 edition of Goethe’s works, showing Wilhelm, the harpist and Mignon.
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Who is my advisor?

All students have at least two advisors: a Professional Advisor and a Faculty Academic Advisor. For most English majors, your Professional Advisor will be Pam Edwards pedwards@maine.edu or Kristin Ciampa kristin.ciampa@maine.edu. If you are an English major with an Education Track (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 2, 2020. Your MaineStreet Student Center will give you the exact date/time when you can register for classes. Contact your advisor to schedule an advising appointment.
How should I prepare for priority registration advising?

Before Your Appointment

- Review the English Department’s Course Guide for next semester’s courses. A hard copy is available in the English Department office or on-line at the English Department’s website at [http://www.usm.maine.edu/eng/](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 is to choose ‘Degree Progress Report’ from your MaineStreet account. Click on the green arrow beside each category.

To monitor the progress of your completion of the English major, English minor, Creative Writing minor, Public and Professional Writing minor, or Game Design 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](mailto: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**
See [https://usm.maine.edu/advising/degree-planning-2020-2021-majors-list-alphabetical](https://usm.maine.edu/advising/degree-planning-2020-2021-majors-list-alphabetical)
for degree planners. Scroll down for English.

**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 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](https://usm.maine.edu/advising/degree-planning-2019-2020-majors-list-alphabetical)
ENG 140 Reading Literature

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

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

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

**ASSESSMENT:** A combination of short reading responses, longer papers, a digital humanities assignment, and a final exam.

This course introduces students to the conventions of literary language and the premises and methods of literary interpretation. The course emphasizes close reading of a wide variety of texts from different historical periods and understanding how the meanings of a text relate to its formal devices and period conventions.

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

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

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

**TEXTS:** Readings will be available via electronic reserve.

**ASSESSMENT:** Three 5-7 page essays; a critical glossary; group presentation.

Fulfills the General Education Cultural Interpretation Requirement
ENG 201 Creative Writing

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

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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 is 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: All needed course information will be uploaded to Brightspace.

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.

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

www.usm.maine.edu/eng
ENG 220 World Masterpieces I

Prerequisites: ENG 100 or ENG 101 and ENG 140; may take 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.

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.
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 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 the literary research paper.

TEXTS: Lois Tyson, Critical Theory Today: A User-Friendly Guide; The Norton Introduction to Poetry; Diana Hacker, A Writer’s Reference; William Shakespeare, Macbeth; Mary Shelley, Frankenstein; James Joyce, Dubliners; Thomas Pynchon, The Crying of Lot 49

ASSESSMENT: Essays, Brightspace discussion forums, Zoom discussions, and possibly a final exam.

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: Major texts include 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 poetry and critical essays.

ASSESSMENT: A combination of short response exercises, three essays that include introductions to literary research, and a class presentation.
ENG 300 Fiction Writing

This course focuses on the study and production of short fiction with an emphasis on craft and structure. Though literary interpretation is not the central goal here, the class will engage with interpretative issues as they relate to craft elements: style, language, voice, conflict, theme, setting, mood, motif, metaphor, and so on. The course is divided into two streams that will run concurrently. In the first stream, the class will study works of fiction together, paying close attention to how an author has built a piece. During this stream, students will each select and present a piece of published prose for discussion. The second stream will focus on student writing and critique. Each student will prepare and present two short stories to the class for communal discussion/workshop. Finally, students will rework one of their two short stories for the final submission of the semester.

TEXT: Published stories and prose fragments, student work.

ASSESSMENT:
1. Students will actively participate in class, based on proper preparation of the session’s materials.
2. Students will present one published short story for text analysis and will facilitate the class discussion of this text.
3. Students will write and submit drafts of two short stories.
4. Students will actively participate in workshops of classmates’ stories, offering constructive feedback.
5. Students will thoroughly revise one of the two stories submitted based on workshop feedback, the professor’s notes, and the student’s own revision process.

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

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

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

ASSESSMENT: Discussion and the workshopping of poems; the completion of writing exercises and response-reflections; feedback on peers’ poems, and the quality and effort put into the final portfolio.

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

ENG 303 Poetry Workshop

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; *Rocket Fantastic* by Gabrielle Calvocoressi; *Post-Colonial Love Poem* by Natalie Diaz; *Catalog of Unabashed Gratitude* by Ross Gay; *Lighthead* by Terrance Hayes; and other poems as needed.

ASSESSMENT: Weekly exercises (25%); attendance and participation (10%); recitation (10%); book discussion leader (15%); final portfolio (40%).

Prerequisite: ENG 301 or instructor’s permission
Fulfills Writing Requirement
Fulfills the General Education Creative Expression Requirement
ENG 306 Writing the Novel

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

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

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

TEXTS: Muriel Spark, The Prime of Miss Jean Brodie; Carson McCullers, The Member of the Wedding; Zadie Smith, White Teeth.

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

Prerequisite: ENG 302 preferred or permission of instructor
Fulfills Writing Requirement
ENG 307 Topics in Professional Writing: Technical Writing

ENG 307 enables students to become skilled technical communicators in the professional workplace. Students compose and design professional written and digital “texts” in multiple genres. Across all assignment sequences, students conduct multiple stages of the writing process, including, prewriting, drafting, revising, and editing, to compose original technical documents that undergo instructor and peer review. All assignments are informed by current theoretical conversations in Rhetorical Studies and Technical Communication that locate the role of the professional/technical writer in professional and ethical contexts.


Fulfills NEW English Major Requirement – Elective (Requirement Term Fall 2015 or later)
Fulfills Elective Requirement in Public and Professional Writing Minor

ENG 319 Studies in Genre and Form: Ghost Stories

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 326/WGS 345 Studies in International Literature Since 1900: Women Writing Across Borders

This course will explore what it means to be an “American” and an “immigrant” woman while navigating diverse sociopolitical landscapes within the constraints of constructed notions of class, race, gender, and sexuality in American society. The class will examine how women writers with ties to East Asia, Great Britain, the Caribbean, Africa, and Latin America represent their transnational experience. It will compare thematic and stylistic elements related to national identity and Gloria Anzaldúa’s concept of “la mestiza consciousness”—hybridity and fluidity. Finally, the course will examine how such literary production contributes to global feminist activism.

TEXTS: Michelle Cliff, No Telephone to Heaven; Bharati Mukherjee, Jasmine; Chimamanda Ngozi Adichie, Americanah; Jeannine Capó Crucet, Make Your Home Among Strangers; Reyna Grande, The Distance Between Us; Bernadine Evaristo, Girl, Woman, Other.

ASSESSMENT: Regular short reading responses, quizzes, longer papers, pairs digital presentation, final essay 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)
Fulfills General Education International Requirement
ENG 342 Topics in Contemporary Theory: Postcolonialism

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 inquires 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
In the age of digital connectivities (YouTube, Facebook, and Twitter), we are constantly encountering and engaging in transnational circuits of ideas and knowledge production. How do we see the connectivity that happens on digital sites such as Facebook and Twitter happen in literature? How do we see the production of identity that occurs on YouTube occur in literary texts? This course will focus on fictional, dramatic, and poetic accounts of the experiences of gender and sexuality as seen through the eyes of different writers. In reading literary texts written throughout the 20th and 21st centuries—and written from various parts of the world—we will interrogate how knowledge about gender and sexuality gets produced and circulated through writing and textual representation. We will address questions such as: How are writers defining femininity and masculinity? How do gender roles and ideas about sexuality get performed, negotiated, and subverted in these texts? How do ideas about gender and sexuality “move,” as some of the characters within the texts migrate across national borders? How do we understand gender and sexuality within the interlocking systems of race, class, and nationality? And finally, how might we understand gender and sexuality within the context of a transnational, global world constituted by histories of colonialism and racism?

TEXTS: Mrs. Dalloway, Virginia Woolf; Untouchable, Mulk Raj Anand; M. Butterfly, David Henry Hwang; E-mails from Scheherazade, Mohja Kahf; The other course texts (short stories, supplemental articles, pop culture pieces) will be provided as electronic documents/links.

ASSESSMENT: Short discussion post assignments; two essays; and a multimodal essay/project.

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)
Fulfills General Education Diversity Requirement
ENG 348/LSH 340 Topics in Interdisciplinary Studies: Empire, Ethics, and 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.


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

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

ASSESSMENT: Essays, online discussions, and possibly a final exam.

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 366/LSH 340 Studies in the Restoration and 18th Century: Enlightenment Era and the Emergence of Democratic Individualism

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

TEXTS:
The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself, ed. Werner Sollors, Norton Critical Edition, 2001;
Goethe, Johann Wolfgang von, Wilhelm Meister’s Apprenticeship, Princeton U.P. Wilhelm Meister’s Years of Travel, Book 1, Chapt. 1-5;
Wollstonecraft, Mary, Letters on Sweden, Denmark and Norway; A Vindication of the Rights of Woman, (excerpts);
“Review of The Interesting Narrative of the Life of Olaudah Equiano” (in Norton Critical Edition);
“Letters to Gilbert Imlay” (selections);
Wordsworth, William, The Prelude; or, Growth of a Poet’s Mind;
Short texts and excerpts available on-line or on Bright Space.

ASSESSMENT: Four five-page essays.

Fulfills Historical Requirement (18th Century) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses Before 1800 (Requirement Term Fall 2015 or later)
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, and displacement. 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)
Romantic writing had an abiding, and deeply definitive, investment in the aesthetics and psychology of the sublime. Sublimity involves awe, a stirring and disturbingly welcome sense of being overwhelmed, and a deep affinity with powerful and even terrifying forces and objects of the natural world. The term is also used to name a high style of writing which, the Romantics believed, connected them with transformative powers of imagination. At the same time, others in the period took the link between terror and imagination into darker territory, making the sublime a foundational concept in the emergence of gothic writing. In a completely different vein, the discourse of sublimity was also used to glorify acts of patriotic self-sacrifice in war. This course explores the wide variety of meanings, cultural uses, and values attached to the Romantic sublime. We begin with precursors of the Romantic sublime, including Longinus, Milton, and Edmund Burke. We then explore the ways in which the sublime was interpreted and used in Romantic poetry, travel writing, gothic fiction, painting, and patriotic writing.

TEXTS: *The Romantics and Their Contemporaries* (Longman); *The Sublime: A Reader* (Cambridge); and various primary and secondary texts on electronic reserve.

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

Fulfills Historical Requirement (19th Century) (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Historical Period Courses After 1800 (Requirement Term Fall 2015 or later)
ENG 380 Early 19th C. American Literature and Culture: American Renaissance

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


ASSESSMENT: Weekly Discussion Board posts, online annotations of poetry and short works, papers and/or short answer quizzes.

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)
Fulfills General Education Thematic Cluster – American Society and Culture
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 and Morrison’s ideas concerning the complexities of race as they might apply to 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)
Fulfills General Education Diversity Requirement

Interested in learning more about Sigma Tau Delta?
See page 42 for more info.
ENG 399 Robots, Cyborgs, and Artificial Intelligence

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


ASSESSMENT: Essays, Brightspace discussion forums, Zoom discussions, and possibly 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 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.

Fulfills the General Education Engaged Learning Requirement
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 419 Seminar in Genre and Form: Bildungsroman

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 Bildung ideal 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, Wilhelm Meister’s Apprenticeship; parts of Wilhelm Meister’s Journeyman Years; and Thomas Mann, The Magic Mountain.

ASSESSMENT: Two five-page paper assignments and one longer twenty-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)
ENG 445 Seminar in Interdisciplinary and Cultural Studies: Postmodern Built Environment

Postmodern architecture—with its return to ornamentality, historical quotation, and low-culture kitsch—has long been seen as a critical and popular anodyne to the worst aspects of modernist architecture: glass boxes built in urban locales as so many interchangeable, generic anti-architectural cubes and slabs. In this course, we will extend this debate beyond the modernist/postmodernist rivalry to situate postmodernism as an already superseded concept that has been upended by deconstructionist and virtual architecture as well as the continued turn toward the use of theming (i.e., Disneyfication) in much new public and corporate space. We will investigate instead architecture on the margins of postmodernism—those places where both architecture and postmodernism begin to break down and to reveal new forms and new relationships. We will examine in detail not only a wide range of architectural phenomena—theme parks, casinos, specific modernist and postmodernist buildings—but also interrogate architecture in relation to identity—specifically Native American and gay male identities—as they are reflected in new notions of the built environment.

TEXTS: Essays and chapters by architects and critics, including Le Corbusier, Fredric Jameson, Michel De Certeau, Umberto Eco, Louis Marin, Anna Klingmann, Mark C. Taylor, Robert Venturi, Jean M. O’Brien, Philip Johnson, Rem Koolhaas, Yi-Fu Tuan, Sigfried Giedion, Marc Auge, Beatriz Colomina, Manfredo Tafuri, and Michel Foucault, among others.

ASSESSMENT: A major research project that will incorporate an annotated bibliography; two presentations; one long research paper; online discussion of the readings; a short writing exercise.

Fulfills Capstone Seminar and Interdisciplinary and Cultural Studies Requirement (Requirement Term Spring 2015 or prior)
Fulfills NEW English Major Requirement – Capstone Seminar and Elective Requirement (Requirement Term Fall 2015 or later)
## COURSE DISTRIBUTION BY LEVEL & CATEGORY

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| 366 | Enlightenment Era and the Emergence of Democratic Individualism | Peters |
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## English Courses in the Core
### Spring 2021

### College Writing
- **ENG 100** College Writing
  - See MaineStreet for day/time

### Cultural Interpretation
- **ENG 140** Reading Literature
  - Gorham MW 12:30-1:45
- **ENG 140** Reading Literature
  - Online
- **ENG 140** Reading Literature
  - Online/Zoom TR 3:30-4:45

### Creative Expression
- **ENG 201** Creative Writing
  - See MaineStreet for day/time
- **ENG 300** Fiction Writing
  - Online/Zoom MW 11:00-12:15
- **ENG 301** Poetry Writing
  - Online/Zoom M 5:00-7:30
- **ENG 303** Poetry Workshop
  - Portland TR 2:00-3:15

### Ethical Inquiry, Social Responsibility, and Citizenship
- **ENG 348** Empire, Ethics, and Globalization
  - Online

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

### Thematic Clusters
- **ENG 380** American Renaissance
  - American Society and Culture
  - Online

### Diversity
- **ENG 344** Gender, Sexuality, and Literature
  - Online (7 weeks)
- **ENG 383** Baldwin and Morrison
  - Online/Zoom TR 12:30-1:45

### International
- **ENG 326** Women Writing Across the Border
  - Online/Zoom MW 12:30-1:45
EDU Courses for Majors Completing Pathways to K-8 or 7-12 Certification

Spring 2021

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

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<td>Six sections offered on-line; two sections during Winter Session</td>
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<td>Two sections offered on-line.</td>
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</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

Please note that the ENG-EDU pathway in Elementary Education will be changing for new students accepted into the program. Information will be available through your advisor.
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/minor-public-and-professional-writing)
[https://usm.maine.edu/eng/certificate-public-and-professional-writing](https://usm.maine.edu/eng/certificate-public-and-professional-writing)

**ENG 204 Professional Writing (Online)**
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 307 Topics in Professional Writing: Technical Writing (Online)**
ENG 307 enables students to become skilled technical communicators in the professional workplace. Students compose and design professional written and digital “texts” in multiple genres. Across all assignment sequences, students conduct multiple stages of the writing process, including, prewriting, drafting, revising, and editing, to compose original technical documents that undergo instructor and peer review. All assignments are informed by current theoretical conversations in Rhetorical Studies and Technical Communication that locate the role of the professional/technical writer in professional and ethical contexts.

**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 201 Introduction to Public Relations (Online – Winter)**
This course examines the issues, tasks, and responsibilities of public relations practitioners in a variety of professional settings. Public relations encompass strategic communication processes aimed at building mutually beneficial relationships between organizations and their publics. This course covers the theories and foundations of public relations and provides an overview of the principles, strategies, and practices of the profession.

**CMS 202 Writing for Popular Print Media (Portland MW 11:00-12:15)**
This introduction to magazine writing provides students an opportunity to conceive, craft, and publish original work in different genres for different markets. There is a strong emphasis on the utility of writing as a means of organizing and communicating information, as in reporting, and also as a medium for more expressive and entertaining content.

**CMS 242 Communication and Social Media (Online – Winter, Spring semester)**
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 5:30-8:00/online, two online sections, Online - Winter)
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.

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

Another option is the Stonecoast Writers’ Conference offered every summer. By attending this week long conference, students may receive 3-6 credits.
https://usm.maine.edu/stonecoastmfa/summer-stonecoast-writers-conference
Minor in English – 18 credits

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

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

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

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

Minor in Game Design Studies – 18 credits

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

Program Requirements  The minimum number of credits (exclusive of the University's Core curriculum) required for the game design studies minor: 18

General Track (9 credits)

GDS 100 Gaming & Simulation 1: Introduction to Game and Simulation Development *
GDS 200 Gaming & Simulation 2: Collaborative Concepts, Tools, and Processes *
GDS 300 Gaming & Simulation 3: Practicum in Theory and Application *

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

(Courses marked with an * are being offered in Spring 2021. Check MaineStreet for day/time.)

Programming Track (9 credits)
The three required courses in the General Track plus:

COS 160/170 Structured Problem Solving: Java *
COS 199 Unity 101 (Prerequisite COS 160) *
COS 299 Unity 201

Other courses which could be added/substituted with advisor approval include:

COS 161 Algorithms in Programming *
COS 246 Programming Handheld Devices
Art & Animation Track (9 credits)
The three required courses in the General Track and three of the following:
- ART 141 Surface, Space, Time (2D) *
- ART 142 Surface, Space, Time (3D) *
- ART 221 Digital Art and Design I
- ART 222 Digital Art and Design II *
- ART 252 Drawing the Figure
- ITT 181 Computer Applications and Concepts Computing Technologies *
- ITT 231 Technical Visualization *
- ITT 282 Computer-Aided Design
- ITT 344 Digital Video and Media Streaming Technologies

Sound Design Track (9 credits)
The three required courses in the General Track plus:
- CMS 222 Digital Radio and Audio Production
- MUS 271 Principles of Digital Audio and Music Production
- MUS 371 Advanced Principles of Digital Audio Music Production

Writing and Narrative Design Track (9 credits)
The three required courses in the General Track plus:
- CMS 225 Screenwriting
- ENG 300 Fiction Writing *
- ENG 399 Visual and Interactive Storytelling

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

GDS 100 Game Design I: Introduction (Online/Zoom MW 12:30-1:45)
Introduction to the history, concepts, strategies and methodologies of game theory and game, simulation and interactive development. This is a hands-on course where students learn the history and theories of gaming while developing and making board games, role playing card games, and a simple video game using Scratch or other software created to introduce programming and design concepts. No coding experience is required. Cr. 3.

GDS 200 Game Design II: Collaborative Concepts, Tools and Processes (Online/Zoom MW 3:30-4:45)
Exploration of key concepts, tools and processes for Game, Simulation and Interactive Development. The course covers a deeper understanding of game theory. Students present and works through specific methods of level and environment development.
design, gameplay balance, different demands and features of different gaming genres using creative teamwork and creative team problem solving. Students in this course will work together to develop more advanced games, simulations and/or interactive projects using more sophisticated game development software. Prerequisite: GDS 100 or by instructor permission. Cr. 3.

**GDS 300 Game Design III: Practicum in Theory and Application (Online/Zoom TR 5:00-6:15)**
The course presents an in-depth exploration of collaborative Game, Simulation and Interaction development. Students in the course learn creative problem stating and solving skills, project management and other relevant proficiencies for game, simulation and interactive development relevant to the continually evolving industries. Students learn how to apply their individual skills sets in development of teams for project research, development and publication of games and simulations. Students work in collaboration to advance development and design skills and observe development processes at local studios. At the conclusion of this course, students who wish to major in GS (once the major is in place) will gather their teams for the GS 400/410 capstone sequence. Cr. 3.
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:

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

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

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

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

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

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

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

The English Department encourages majors to consider study abroad for a semester or an academic year. Information about several locations are available from the English department in 311 Luther Bonney Hall and from the International Programs Office in 101 Payson Smith Hall.

The Department of English has a special exchange relationship with Radboud University in The Netherlands. For more information on our exchange with Radboud Universiteit Nijmegen, please visit the following link: [http://www.ru.nl/english](http://www.ru.nl/english)
Partner Programs:
Kingston University  https://usm.maine.edu/international/kingston-university
National University of Ireland, Galway  https://usm.maine.edu/international/national-university-ireland-galway
Florence University of the Arts  https://usm.maine.edu/international/florence-university-arts
The Umbra Institute  https://usm.maine.edu/international/umbra-institute
University of Canterbury  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

Interested in studying abroad in a non-traditional location but don’t know how to pay for it? Consider applying for a scholarship!

The Office of International Programs has an extensive list of available scholarships. https://usm.maine.edu/international/external-study-abroad-funding

Questions? Please contact Kaoru Phillips at International Programs, 101 Payson Smith Hall, USM Portland Campus. kphill50@maine.edu

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

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. College of Arts, Humanities, and Social Sciences (CAHS) Scholarships
These are open to all CAHS students who fulfill individual award criteria. There are 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, 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.

Please also see a list of international scholarships on page 39.
Tim Aliviado – C. Elizabeth Sawyer Scholarship My journey in the study of literature and the language arts at USM has been instrumental in shaping how I plan on teaching children in my classroom. As an English Major, I had the privilege of working with professors who genuinely care about my success as a student and a future teacher. I never realized that someday, I would be teaching young minds about the power of books to inform, persuade, and entertain. I learned a tremendous amount about myself during my time at USM, and I look forward to sharing my knowledge and experience with others. I am honored and grateful for the C. Elizabeth Sawyer Scholarship and their recognition of my passion and hard work these past few years.

Julia Gay – CAHS Annual Dean’s Scholarship I spent months trying to decide what I wanted to do following high school. After careful thought and deliberation, I settled on teaching, and I chose to major in English with a pathway in Education. It was one of the best decisions of my life. I have had kind and helpful professors who challenged me to push past what I was comfortable with in order to be even better than I could have imagined. My knowledge of English, writing, teaching, and more has expanded and is making a real difference in my life. I can’t wait to see how else I can grow as a learner and a future teacher with the aid of the English Department. Receiving this scholarship has been a blessing, and I am very grateful for being chosen.

Kaila Moore – USM Classics Scholarship The English Department has some of the greatest professors I have ever had the pleasure of knowing. I have always loved studying English, but have really found my footing as a student here. Professors Walker and Peters, in particular, have been a great source of inspiration and support for me as I work toward completing my degree. As a non-traditional student balancing both school and work full time, receiving this scholarship is incredibly helpful and such an honor to receive.

Lydia Roberge – USM Classics Scholarship When I started my college career at USM, I had no idea what I would expect. Throughout high school I had always loved writing and English. With writing, I have always enjoyed fiction and creating new stories and characters. Now, I have begun to experiment with the creativity of poetry which has allowed me to express emotion. I find the people I talk to and tell I am pursuing an English degree all agree that my studies will help me get into a good career as employers look for writing skills. Already I have learned so much from the professors of the English Department, and I look forward to meeting others and expanding my knowledge in this subject. I have yet to fully decide where I wish to take my degree, aside from writing, but English has always been the major I would consider and is something I will continue to pursue.

Elizabeth Schepis – Jordan Maroon Memorial Scholarship When I graduated high school, I never thought I would be where I am today. I entered college with an undeclared major but was open to different ideas regarding a bachelor’s degree. Through many conversations with family, friends, and faculty, I realized that English was my calling. The English Department presents me with several opportunities to continue my love for reading novels, interpreting stories, and writing about them critically. I recommend any student to declare an English major at USM as the faculty always fill their students with pride, academically and personally. Because of them I have grown and prospered in my education. I am so thankful to have been recognized for this scholarship. The support I received was so thoughtful and appreciated!

Jessica Toomey – Virginia Weaver Scholarship The English Department is a special place filled with wonderful people. I’ve received nothing but encouragement from English faculty. Some of my most memorable English classes have been courses that combine English and Women and Gender Studies. These classes encourage cultural awareness and inspire me to analyze literature through a feminist lens. Writing has always been a passion of mine, and I can’t imagine a future without it. Therefore, with a double major in English and Sociology and a minor in Women and Gender Studies, I hope to enter a career field where I can put my writing skills to work to help minority groups in my community. I’m not certain what this career will entail, but I’m confident that the skills I’ve acquired in my English classes will help me succeed. I am honored to be this year’s recipient of the Virginia Weaver Scholarship and can’t thank the English Department enough for their support.
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.

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

For more information regarding this course guide, please contact:

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usm.maine.edu/eng